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No. 707

MUSICAL TIMES

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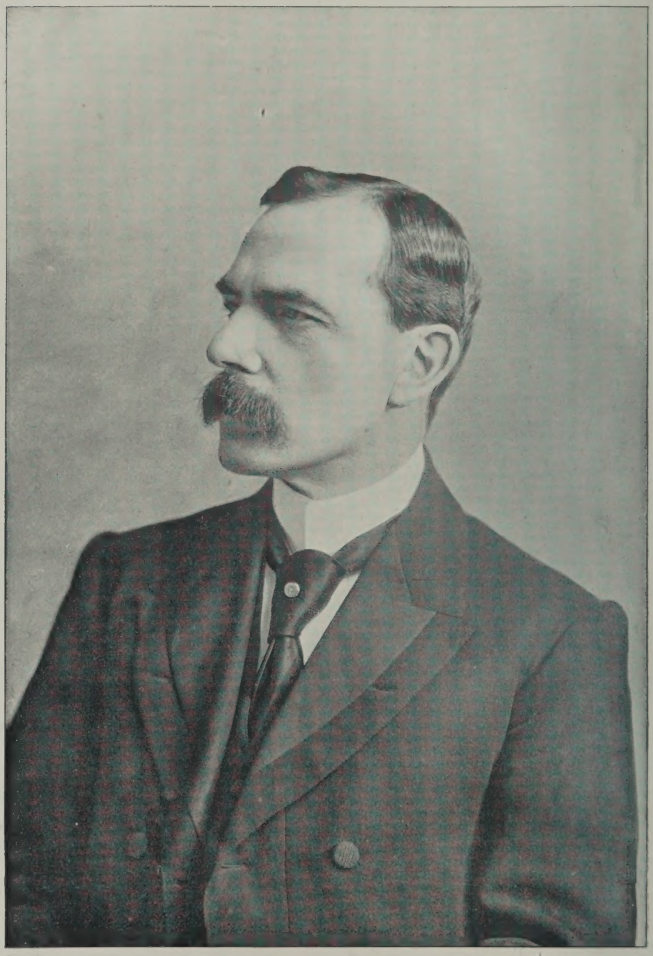

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July 17-1902
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"ELIJAH."—CORK MUSICAL SOCIETY.—"Mr. John Browning created a splendid impression, and sang throughout the oratorio with much skill and effect. . . . He was very warmly received, and more than once the audience desired an encore. . . . Mr. Browning is unquestionably a finished artist, and it is a genuine pleasure to listen to his work in oratorio."—*Cork Constitution*, November 29, 1901.
DERBY.—CONCERT AT THE DRILL HALL.—"Mr. John Browning made his first appearance in Derby. . . . He has a good presence and a fine voice, and his singing was a great success. We shall be very glad to hear Mr. Browning again."—*Derby Advertiser*, November 22, 1901.
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THE TIMES.

The first of two vocal recitals was given in Steinway Hall on Thursday night by Mr. Edward Iles, who has lately made great progress in his art. The voice, a sympathetic baritone of considerable power, has gained many of the qualities which make for effect; and as the singer is a finished musician, his performance of songs of different styles is always pleasant to listen to. Beethoven's "Kuss," Schumann's "Geständniss," Schubert's beautiful "Nacht und Träume," and "Des Einsame" are instances of Mr. Iles's wide knowledge of the classics, and his inclusion of songs by Max Bruch, Eugen d'Albert, Richard Strauss, and Widor, proves him an artist of broad sympathies. He was at his best in Parry's splendidly vigorous Anacreontic "Fill me, boy, as deep a draught" and Stanford's arrangement of "Eva Toole"; and three musicianly songs of his own composition were also given with much success. The first is a charmingly simple and melodious ballad, "As I walked forth," and in the third, "Little soul of disdain" any intelligent singer can hardly fail to make an effect. Miss White's "Montrose's Love Song" ended the recital, and was well sung, although rather faster than usual.

DAILY TELEGRAPH.

A vocal recital was given at St. James's Hall yesterday afternoon by Mr. Edward Iles, a cultivated artist, who, electing to entertain his audience single-handed, succeeded in winning their good opinion and applause. . . . Mr. Iles was entitled to compliment upon his selection of songs and the unfailing earnestness and good taste that characterised his rendering of the various pieces.

STANDARD.

A very interesting and instructive programme was presented by Mr. Edward Iles at his recital in St. James's Hall yesterday afternoon, and it was carried out in a thoroughly artistic manner. Mr. Iles's voice is a baritone, perfectly pure in quality, and entirely under control.

GLOBE.

He sings with great taste and good expression, and is evidently a thorough artist.

DAILY EXPRESS.

The result of his culture and earnestness is very pleasing, and at his recital, yesterday afternoon, at St. James's Hall, he presented a varied and interesting programme that cannot fail to enhance his reputation.

DAILY GRAPHIC.

The song recitals given by Mr. Edward Iles are always interesting, and that which took place at St. James's Hall yesterday afternoon proved no exception to the rule. Mr. Iles is a thoroughly sound musician, and his singing is exceedingly cultivated and refined.

THE STAGE.

In intention and earnestness, Mr. Edward Iles, whose song recital on Friday last must be reckoned among the pleasant musical events, is a great artist.

MUSICAL NEWS.

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Mr. Iles has a voice of sympathetic quality, and he sings with artistic taste and feeling. The programme opened with a group of songs from which we would single out Scarlatti's "La Violette," fresh and graceful as the flower which forms the subject of the poem, and Salvator Rosa's well-known "Star Vicino," both daintily rendered.

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Mr. Edward Iles, in an admirably arranged programme, displayed qualities of voice and style that entitle him to serious consideration.

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It is some time since so altogether a pleasing singer as Mr. Edward Iles has made his appearance on the concert platform. His style is eminently good, and his voice beautiful.

MANCHESTER GUARDIAN.

The singer exhibited a fine baritone voice, musical intelligence, and lyrical fervour.

BIRMINGHAM POST.

Mr. Iles has a most sympathetic baritone voice, and sings charmingly.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JANUARY 1, 1902.

TO OUR READERS.

The present issue of THE MUSICAL TIMES appears in new type from cover to cover. Freshness will also be a feature of its literary matter, and no pains will be spared during the present year, as in the past, to make these pages readable and of general interest.

As a means to this end, the Biographical Sketches, with their special portraits—of which nearly fifty have appeared since 1897, and which have met with so much appreciation—will be continued. Starting with Dr. Henry Coward—whose uncommon life-story follows these remarks—the living musicians to be sketched will include Dr. Steggall, Mr. Andrew Black, and Professor Horatio Parker, the distinguished American composer. 'Down among the dead men' has proved to be so rich and acceptable a quarry—if the term may be used—that further diggings in the same direction may reveal something fresh about Dr. Blow, Dr. Crotch, Vincent Novello, Franz Liszt, and old Sam Wesley.

The Coronation is sure to be the watch-word of the year 1902, and therefore, anticipating the national thought and feeling, we give in this our initial issue an article on the Music of Queen Victoria's Coronation. This may be followed by others on the Masters of Musick to the Kings and Queens of England, illustrated with portraits of those gentlemen; a description of the Royal Library at Buckingham Palace and its treasures; and some chit-chat on Monarchs and Music. Other subjects that are down for consideration are: A Brief History of the Madrigal Society, compiled from its ancient records; and Mr. Taphouse (of Oxford) and his remarkable collection of old and rare books on music. In the Church and Organ Music section, something may be said on various old hymn-tunes and their composers, with reprints of the tunes as they first appeared, while 'Dotted Crotchet' may be induced to visit other places besides Newcastle, and record his impressions in special and illustrated articles.

It is very gratifying to find that this old-established journal—which will enter upon its fifty-ninth year in June—is so kindly received and apparently so highly appreciated. Its steadily rising circulation furnishes abundant proof of this pleasant state of affairs, and the generous references to it which appear month by month in the columns of the London and Provincial press are not only full of encouragement, but act as an incentive to increased effort. Moreover, many similar tokens of appreciation are being constantly received from our readers at home and abroad. May we quote two?—both equally spontaneous—The first is from an earnest young conductor in America, whose excellent work we had the pleasure of commending. He writes:—

> I appreciate more deeply than I can tell your assistance to me in giving place to the eloquent tribute to our undertaking, attended with well-nigh insuperable difficulties. By your hearty words you have very greatly encouraged us all. The article was copied by our local newspaper, and has been widely read.

The second is from a veteran reader of nearly four-score years, residing in the old country, and a man of mark in his city and the regions round about it:—

> THE MUSICAL TIMES is an old, old acquaintance, for I, with my comrades—working engravers and lithographers—began taking it in the forties. The first number we ever saw contained, I remember well, 'Here's a health unto his Majesty'—and that is more than half-a-century ago! Many a pleasant, instructive hour did we devote to your admirable publication. Long may it prosper!

Thanks, sincere and appreciative, are tendered to those kind friends who are ever ready and willing to lend their valuable manuscripts and portraits for reproduction, &c., or to hunt up information here and there for the benefit of their fellow readers; to our excellent Own Correspondents, and other contributors in various places at home and abroad for their valued help.

In conclusion, the Editor ventures to anticipate, on this New Year's Day, a certain expression of kindly feeling by most heartily and warmly saying to one and all—

THE SAME TO YOU!

HENRY COWARD, MUS. DOC., OXON.

That which we are, we are,
. . . . strong in will
To strive, to seek, to find, and not to yield.

These words of Tennyson's apply with peculiar aptness to the self-made man of noble aims. He is often misunderstood and even regarded with suspicion, if not jealousy, by certain sections of the community in which he lives, and moves, and has his being, especially if he be of lowly origin and hold a public position. A touch of originality in character and methods may brand him with the mark of eccentricity. But, as John Stuart Mill says: 'Eccentricity has always abounded when and where strength of character has abounded; and the amount of eccentricity in a society has generally been proportional to the amount of genius, mental vigour, and moral courage which it contained.' Eccentricity or no eccentricity—honesty of intention, firmness of purpose, and steadiness of conduct will surely prevail; and the fortunate possessor of this combined character-force — plus a dash of eccentricity (so called)—is one who must rise superior to all obstacles that beset his pathway in life. He will be honoured for all he has done and is doing in making the world better by his work, his influence, and his unswerving devotion

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to duty. Such an one—esteemed by all who really know him, especially by the people of Sheffield—forms the subject of this Biographical Sketch.

Henry Coward was born at the Shakespeare Hotel, Williamson Square, Liverpool, November 26, 1849. His father, originally a Sheffield grinder, was the landlord of that hostelry—a good singer and a fine banjo player. The child was cradled in music—of a kind. In a concert-room attached to 'the house' music was a nightly feature, one of the players being Charles Blamphin, the harpist. This was not exactly the atmosphere, either morally or physically, for a child of tender years, but the death of his father completely changed the environment of Henry Coward's boyhood. The family removed to Sheffield, and Henry was looked after by an uncle, a good sturdy Yorkshireman and a cutler by trade. The boy finished his education (such as it was) at the age of eight—he had not had six months' consecutive schooling—and as a child of nine was put to the staple trade of Sheffield, the manufacture of cutlery. He served an apprenticeship for twelve years with his uncle at the works of Mr. George Wolstenholme, and ultimately became one of the best workmen in the trade. He spent six months as an improver in the workshop of Mr. W. H. Wragg, a specialist in the best line of cutlery. Throughout his artisan career, Coward was never out of work for a single day. He took many prizes as the result of his skilful craftsmanship, and for the last knives he made he received the sum of £3 per dozen—'a big price.'

'HE USED HIS HEAD.'

Sheffield, to the mere passer by, is a place of smoke. But as if to counteract its griminess, a characteristic of Sheffield 'shops' (workshops) is for their walls to be covered with pictures cut out of the *Illustrated London News* and similar periodicals. Some representations of old castles that had been dismantled by Cromwell attracted young Coward's fancy. 'How was it that Cromwell could do all this?' he asked a senior fellow-workman. 'He used his 'ead; it's those who use their 'ead that make their way in the world.' This made a very strong impression on the lad—'He used his 'ead': 'Why should I not use my head?' meditated the boy.

He did. A boy who has finished his education at the age of eight is not very fully equipped for scholarship, but Coward's dauntless perseverance manifested itself in those early years. He taught himself to spell by reading the advertisement placards in the streets on his way to work, and learned shorthand during similar peregrinations. The same strenuous perseverance showed itself at the laying of the foundation-stone of the Albert Hall, Sheffield, by the Duke of Norfolk. Young Coward climbed one of the wooden hoardings in order to see what was going on inside. A friend said, 'come down, here comes the bobby.' He did come down—but he descended on the other side of the barricade! Little could he have thought that in years to come he would receive in the erected building the ovations he has so frequently had to acknowledge.

The boy became a marked 'hand' in the workshop. Here is an incident of those cutlery days related by his valued friend of forty years' standing, the Rev. W. Robinson, now residing at Salem, Southern India:—

If Dr. Coward is anything, he is a character, and no one can be in his presence five minutes without finding it out. In a large factory containing a thousand men, this individuality asserted itself, and the boy became affectionately known as 'Bumpy,' from the circumstance of his having read and mastered Fowler's 'Handbook of Phrenology.' Nothing would do but he must feel the bumps of all the men who would submit to his manipulation, and there were seers who prophesied a great future for him as a phrenological lecturer. In time, however, music asserted her rightful place, and phrenology was relegated to the limbo of extinct superstitions.

VIOLINIST AND VOCALIST.

It was formerly the custom in many good English homes to associate music with the devil; music and business could not be understood to run very well together, and thus the art came to be regarded as a handicap in the journey of life. 'Well, my boy, what is your pleasure?' asked Mr. George Wolstenholme, Coward's employer. 'Music's my pleasure, sir.' '*Music!* you may as well go to the *devil* as learn music,' was the discouraging response. Nothing daunted, however, young Coward, by hook or by crook, would be in evidence in the 'top keck' of the old Theatre Royal when an opera company visited the town. He learned all the operas then in vogue. His memory for operatic melodies was phenomenal, and in this way seed was sown for future harvests. He was fortunate at the formative period of his life to come under good influence at the Sunday School attached to Queen Street Chapel. His Sunday School teacher, Mr. John Pease, an excellent musician, had formerly been first fiddle in some of the great theatres in the provinces. A man of magnetic personality, Mr. Pease attracted the boy to him and gained his affection; moreover, he gave him lessons in violin playing—the only tuition in music Coward has ever received. He became fiddle mad, and practised morning, noon, and night. The youth sang in the chapel choir, and there are members who can recall the marvellous power and beauty of his voice. 'I have only heard one other boy's voice that surpassed it,' says an old friend. He joined a Tonic Sol-fa class, but soon became a teacher himself. An interesting side-light on this achievement is furnished by his friend, Mr. Robinson, who must again be quoted:—

The Tonic Sol-fa College certificates were passed one by one. After the Intermediate had been gained, the youth started teaching in the dungeon-like room underneath Queen Street Chapel. It was here I became one of

his first pupils, and held the first Intermediate Certificate that he granted to an examinee. His method of teaching was of the lightning order, and there was always a considerable stock of dynamite on hand. The amount of modulator work we did was awful, and would have killed anyone less enthusiastic than teacher and scholars were. The way we schah-lahed up and down that modulator, worked at time exercises, listened to mental effects, got pulled up in the middle of an exercise, and were da-capo-ed back to the start are memories that haunt one still. There was no mistake about the thoroughness of this drill. In a winter or two it told, and we were ambitious enough to give a concert. Locke's music to 'Macbeth' and Root's 'Pilgrim Fathers,' with certain selected songs, was the limit of our ambition. Looking back, I am amazed at the sublime *cheek* we had in those days. Most of us were 'prentice lads—Coward certainly was—and here we proposed running a concert, and to be its guarantors. Picture it, think of it! Our conductor was eighteen years old, and the others, some were over, some under that age. The concert came off. We had a lovely prima donna in pea-green silk, and a kindly contralto gave us her services.

The success of this concert led to higher flights with a performance of Romberg's 'Lay of the Bell,' but this resulted in a loss of £25, which Coward bore with complacency, and when the amount of the deficiency was paid off, after his apprenticeship, he enthusiastically went in for other ventures. A notice of this 'Lay of the Bell' achievement found its way into the columns of The Musical Times thirty years ago, under the heading Sheffield, in these words:—

On the 6th ult. [November, 1871] the Queen Street Harmonic Choir gave a performance in the Music Hall, Surrey Street, before a large audience. The choir, although the youngest in the town, has, under the able direction of Mr. H. Coward, attained considerable proficiency. Romberg's Cantata 'The Lay of the Bell,' which formed the first part of the programme, was exceedingly well performed, the principal parts being most effectively given by Miss Twigg, Mr. A. Kenningham, and Mr. J. H. Sutcliffe. The band was led by Mr. C. Stokes, Mr. Moxey presided at the pianoforte, and Mr. Coward was the conductor. (The Musical Times, December, 1871.)

HARD LINES AND POETRY.

He had an absolute passion for reading, but his musical and bookish studies received little encouragement at home. It used to irritate his people to see him incessantly poring over books, and out of his scanty pocket money he had to buy the candles which were a necessary aid to his secret studies in his tiny bedroom. Unfavourable environment was his difficulty. He had early grasped the fact that art is a hard mistress, and that it is only by long and arduous application that anything above mediocrity can be attained; but those around him could not understand his early risings and late nights. They were proud enough of it in a way, but they thought it sheer waste of time. As a youth he was immensely fond of nature, and took the greatest delight in the manifold beauties of the lovely country that encircles the smoke-clouded city of Sheffield. Poetry, too, fascinated him, especially Milton, whom he loved chiefly for the sublimity of thought expressed in his lines. The minor poets—Swaine, Gerald Massey—also attracted him, and, *mirabile dictu*, he became a minor poet himself! 'I wrote lots of poems of various lengths,' he says, 'but on the advice of an older and experienced friend who said that "poetry doesn't pay," I burnt them all.'

SCHOOLMASTERING.

Fourteen years cover the period of Dr. Coward's cutlery, or business life. At the age of twenty-two he decided to leave the bench and start on a scholastic career—in other words, like Cromwell, to 'use his head.' The joy of teaching—teaching for its own sake—decided him to take this step. He was not qualified, but that did not matter; he had made up his mind to become efficient, and he did. Pounds, shillings and pence were of no consideration. He was earning good wages at the bench, and upon leaving the workshops he knew it would take him ten years 'to be equal in money.' 'Learn to labour and to wait' was his twin-motto with 'Fools and children are in a hurry.' His first scholastic appointment was as a pupil-teacher (aged 22) at Zion Attercliffe school, a suburb of Sheffield, at a salary of £20 a year. The head-master was easy going, and Coward soon became 'practically head-master.' His school work was so good and thorough that it attracted Mr. Barrington Ward, one of H.M. Inspectors, who recommended the young man to a mastership of a school at Tinsley. This promotion from the workshop to a head mastership in twelve months was certainly rapid. At Tinsley he remained four months, one of his pupils being Wainwright, the cricketer. Then he held a similar post at Greasborough at a salary of £120 a year, and remained there three years.

A SCIENCE STUDENT.

During these early years of his scholastic period, Coward unweariedly qualified himself for his duties. For five years he only allowed himself five hours for sleep out of the twenty-four. He read incessantly. Science fascinated him. Electricity, magnetism, sound, heat, physiography, physiology, geology, and the rest of the ologies, he simply devoured. He entered examinations just for the fun of the thing. A batch of certificates from Cambridge proves that he was by no means a smatterer in his knowledge pursuits, and a science scholarship at South Kensington (of which he did not avail himself) is a further testimony to his thoroughness and abilities. Picking up, picking up incessantly, entered into his very life blood; and if it serve no other purpose, this sketch of so remarkable a career may furnish a stimulus to young fellows who are taking things easily—merely floating with the tide, regardless of the life-preserver of self-help.

To be appointed head-master of a Board School in Sheffield came as a well-merited promotion to Henry Coward. In this capacity he rendered excellent service, and his teaching powers had fine scope for development. Four years later he occupied a similar position at the Free Writing School, where he had only sixty scholars, £250 a year, and no inspection! This post he held for ten years. As the Charity Commissioners did not consider this home of learning—which formed part of the Grammar School—to be necessary, it was closed, and the head-master (Mr. Coward) received £100 as a solatium. At the age of thirty-nine, after seventeen years' schoolmastering, he made up his mind to leave the scholastic profession, and to 'go into music.'

HIS WORK IN THE SCHOOLS.

Before dwelling upon his professional music career—his 'third period,' if the Beethoven reference may be permitted, and there is a good deal of the 'unbuttoned' in Dr. Coward's nature and methods—allusion must be made to his experiences as an amateur devotee of the art. For fifteen years he was teaching classes and conducting choirs five nights per week without fee or reward. With a few exceptions, he did not receive a penny for all this laborious and valuable musical work, nor did he accept any remuneration till he had obtained his degree of Bachelor of Music at Oxford. Always fond of children, one of his first important successes as a conductor was achieved when the school teachers of Sheffield asked him to conduct a big choral concert for them, at which the bairns of the various schools were to be the performers. For the last twenty-five years he has conducted an annual demonstration by a huge choir of Sunday School children—an event moving and thrilling, such as we do not know in London. The words of a friend, Mr. W. W. Chisholm, may be quoted in this connection:—

> Sheffield prides itself upon its great gathering of Sunday School children on Whit Monday. On that occasion, in the natural amphitheatre furnished by Norfolk Park, some forty to fifty thousand children and teachers sing special hymns. Dr. Coward has been the conductor of this feature of Yorkshire religious life for twenty-five years. In addition to simple hymns—with their overwhelmingly thrilling strains—the Hallelujah Chorus from 'The Messiah,' and the Gloria from Mozart's Twelfth Mass have been sung by these thousands of young Yorkshire choristers, whose parents and friends assemble in their tens of thousands.

An interesting side-light on his school music work is kindly furnished by Mr. Thomas Abbott, Inspector of Church and Voluntary Schools in Sheffield, who writes:—

> As long ago as the year 1884, the Committee of the Church Day School Association felt the need of a better musical training of both teachers and scholars. They thought the best way of providing for this need was to engage Mr. Henry Coward to give a Course of Lessons to Head and Assistant Teachers in 'The Art of Teaching Singing' in Public Elementary Schools. His classes, held in The Church Institute, were attended by nearly 300 teachers. He so roused their enthusiasm that the Tonic Sol-fa system, which up to then had been taught in but eight departments of Sheffield Church Schools, was at once adopted in many other schools, and in a short time in *every* department within the Borough.
>
> Another consequence followed. Dr. Coward was engaged to give a Series of 'Model Lessons' in Singing to Mixed classes of scholars in Duchess Road Board School before most of the Head Teachers of the town. So effective were these, that the Singing of most of the Sheffield Schools — Voluntary and Board — has been remarkably good; so that it has not been found necessary to employ in either Board or Voluntary Schools special Teachers or Inspectors of Singing.
>
> My next experience of Dr. Coward's influence upon school singing was in connection with the Children's Demonstrations at the Albert Hall. These have always proved most popular and stimulating, leading to the institution of a yearly competition in singing amongst the schools of the town for the honour of holding a beautiful silk banner, presented by Mr. Skelton Cole, former Chairman of the School Board.
>
> I must not forget to mention the spirit aroused amongst such of our teachers as had the honour and pleasure of being amongst the chorus of Sheffield's first Musical Festival. From personal experience and contact with several of the members of that chorus, I can testify to the vivifying results of being there trained. The teachers try to emulate Dr. Coward's methods of producing such enthusiastic devotion to the pleasures of music. That is reflected throughout our schools.

It is impossible to estimate the influence—social, moral, and educational, as well as musical—that Henry Coward has exercised in Sheffield in what may be called his crusade of song. But this is not all. A medical man said to him: 'Do you know, Dr. Coward, what good you have done to the health of the city? It is simply incalculable!'

VARIED ACTIVITIES.

From the year 1878, and for a period of twenty-seven years—till quite recently, in fact—he conducted the Sheffield Amateur Instrumental Society, a body of orchestral players which has done admirable work. The Sheffield Musical Union, also conducted by him, is a development of the Tonic Sol-fa Association, an organization which brought Dr. Coward more than local fame by carrying off a prize at a Crystal Palace competition. He was ambitious to become a composer. For ten years he worked quietly on along this road beloved by musicians not a few. But only as a wayfarer—gathering material by methods of analysis, observation, and so on, as, with the exception of some hymn-tunes, the composition field was allowed to lie fallow. This seed-time resulted in the fruition of Magna Charta, his first important work, which was heard at Sheffield in February, 1882. To this succeeded, in 1885, Victoria and Her reign.

GETTING ON BY DEGREES.

All this was preparatory to taking the degree of Bachelor in Music at the University of Oxford. He still worked on, reading music mentally, and pursuing his contrapuntal and

other theoretical studies quite unaided. Self-help and a rigid discipline of mind stood him in good stead during this preparatory period. He never took a holiday till he was forty! But he had first to matriculate before he could go up for his degree examination at Oxford. At that time the conditions were more stringent than at present, as he had to pass the literary test in four subjects. But in eighteen months he had taken his degree. He was examined (in 1889) by three successive Professors of Music at the University—Sir Frederick Ouseley, Sir John Stainer, and Sir Hubert Parry. An incident of the *viva voce* part of the examination was a question on 'pedal points.' 'They are sometimes very long,' replied the Sheffield candidate, 'as in a recent composition'—the said work being 'Judith,' composed by one of his interrogators, Sir Hubert Parry, and just then published. He got through the examination so well, and received the news of his fate so long before the other candidates, that the late Mr. George Parker, clerk of the schools, greeted him with the words: 'You lucky devil.'

Five years later, under the Professorship of the late Sir John Stainer, the subject of this sketch obtained the degree of Doctor of Music. This was the first time that a Sheffield musician had taken the degree, and it is no wonder that the people of the city he had served so well presented him, at the hands of the Mayor, with the robes appertaining to the doctor's degree, the cost of which had been raised by public subscription. It may be convenient here to complete the list of Dr. Coward's compositions. These include 'The Story of Bethany,' exercise for the degree of Mus. Bac. (1891); 'The King's Error,' exercise for the degree of Mus. Doc. (Crystal Palace Tonic Sol-fa Festival, 1894); 'Heroes of Faith' (Sheffield, 1895); 'Tubal Cain,' choral ballad for chorus and orchestra (Sheffield Musical Union, 1899); 'The Fairy Mirror,' for ladies' voices, with tableaux vivants; in addition to songs, anthems, school songs, hymn-tunes, glees, Sunday School pieces, &c. He has edited two hymnals for the Primitive Methodist denomination, to which he contributed many tunes. One of his many popular tunes is a setting of the words 'Jesu, high and holy,' which, in leaflet form, has reached a sale of over a million copies. For the Sheffield Musical Festival, to be held in October next, he is composing a cantata, entitled 'Gareth.'

A HARD WORKER.

Dr. Coward is in every sense a busy man; in fact it is quite astonishing how he is able to discharge his multifarious duties. He is conductor of the Sheffield Musical Union; Chorus-master of the Sheffield Musical Festival (a world-famed body of 300 splendid voices); conductor of the Sheffield Orchestra, formed of professional players resident in the city; conductor of the St. Cecilia Society, Barnsley; and conductor of the Huddersfield Festival Choral Society. The last named is his latest appointment, and, well as the good singers of Huddersfield think they know The Messiah, they have had to attend no fewer than seven rehearsals of Handel's familiar work under Dr. Coward for the preparation of the recent Christmas performance. Not only have those old Messiahites gladly accepted his readings, but groups of singers have been seen in the streets discussing them, copies in hand, under the lamp-posts! Dr. Coward is teacher at the Sheffield Training College for school teachers; the Royal Grammar School (100 boys); the Sheffield High School (300 girls). He is lecturer on music at University College, Sheffield, and he has given many popular lectures on the art in various parts of Yorkshire. He has adjudicated at many musical competitions, and is engaged to act in that capacity at the Royal National Eisteddfod, to be held at Bangor in the autumn. For a period of fifteen years (till 1898) he held the appointment of musical critic of the *Sheffield Independent*.

QUEENLY RECOGNITION.

One important event—if not the *most* important—of his life was the memorable visit of Queen Victoria to Sheffield, on May 21, 1897, in her Diamond Jubilee year. On that never-to-be-forgotten occasion, Dr. Coward conducted upwards of 50,000 children in Norfolk Park. The great heart of our late revered Queen was thrilled as she listened to those sweet songs from her loyal and loving little subjects, and it is no wonder that she gave vent to her heart-stirrings in tears of emotional joy. It was the just due of the skilful conductor of that huge choir that he should have had the honour of being presented (by the Duke of Norfolk, Earl Marshal) to Her Majesty, who expressed her deep gratification at the unique singing to which she had listened. Dr. W. G. McNaught, who was present on that auspicious occasion, has recorded his impressions in the *School Music Review*, June, 1897, in these words:—

> In order that the conductor, Dr. Henry Coward, should not turn his back upon Her Majesty during the time the children were singing, and, of course, all facing the Queen, it was necessary for him to conduct from a high platform constructed in a corner of the area in which the children were assembled. The view from this standpoint was most impressive, but I confess that I judged it impossible from this distance for a conductor to control such a vast choir. I indulged in interesting calculations as to the velocity of light and the comparative slowness of sound, and assured myself that there was no hope of success. But the result, happily, upset my calculations. When Dr. Coward mounted the stand and a placard invited the children to attend, and buglers sounded warning notes, the critical moment had arrived. Dr. Coward used an immense baton, at the end of which there was a white flag. It was astonishing to witness how the conductor's firm, decided beat controlled and kept together the vast choir.
>
> The Queen was obviously much moved and gratified by the demonstration, and, subsequently, Her Majesty sent a message to the Duke of Norfolk, in which she says: 'I wish also to say how much I admired the

children's singing and the admirable way in which everything was arranged.' Thus ended a notable undertaking. It will be with no little satisfaction that Dr. Coward, the school officials, and others will look back to the results of their anxious and arduous labours, and the children will pass the story on to the next generation.

The hold which Dr. Coward has upon the good will of the people of Sheffield is shown in the following incident, contributed by one who is well qualified to speak :—

A few months ago it seemed possible that Dr. Coward would accept the advice of some of his London friends and become a candidate for a Colonial professorship of music, which it was known was practically at his refusal. Directly the news became known, ninety per cent. of musical Sheffield were in a state of great excitement, the tension of which was not relieved until it became known that the possibility of the doctor's leaving the chief scene of his many activities was passed.

THE SHEFFIELD FESTIVAL CHORUS.

The fame of Dr. Coward as one of the greatest chorus-masters of the present day dates from the first Sheffield Festival of 1896. The special correspondent of The Musical Times, in his report of that music-making, said :—

A Committee with money can easily obtain a good orchestra and solo vocalists, but a chorus is another matter. It must be, in the main, a local product, and if the locality cannot produce it, neither can it have a Festival . . . The members [of the chorus] had been trained to the strict observance of every *nuance;* to proper and simultaneous utterance of words, with due regard to emphasis and expression, and to the attainment, when necessary, of dramatic effect. All this came out in 'Elijah' and 'The Golden Legend,' to the delight, and, in some measure, to the astonishment of at least one listener, who had not looked for anything so perfect at a first Festival. No wonder that the audience applauded the chorus as much as they did the principal singers, or that they said amongst themselves that veteran organizations elsewhere would have to look to their laurels.

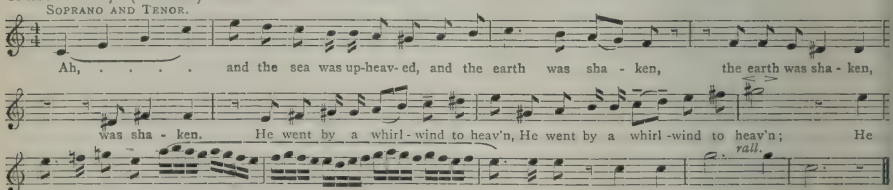
If the attainment of 1896 was good, the achievements of the chorus in 1899 reached the highest water-mark of excellence. The special correspondent of this journal in the latter year waxed no less enthusiastic than the writer of the earlier notice. The methods of Dr. Coward were duly set forth in these columns for November, 1899, and full tribute was paid to his genius for choir training. Only those who were fortunate enough to be present at that memorable Festival can form any idea of the moving power of the perfectly rendered choruses.

HOW THE FESTIVAL CHOIR IS SELECTED.

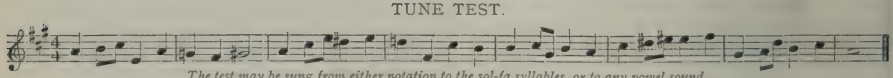
And now another Sheffield Festival will soon be here—to be held on October 1, 2, and 3 of the present year. In this connection it may not be without interest to give some particulars in regard to the method pursued in forming the chorus, which is chosen afresh for each Festival. No fewer than 650 singers were examined for the 350 places. This operation, which lasted eight weeks, was conducted by a committee seated behind a screen, to whom each candidate was known only by a number. We give specimens of the tests. The first, 'composed' by Dr. Coward at the request of the chorus sub-committee and approved by them, was sent to each applicant for admission to the choir, most of whom learnt it 'off by heart.' The tests for contraltos and basses were practically the same, but in other keys. Those for tune and time were set by Dr. McNaught :—

VOICE TEST.

The chord C will be given, when each Candidate will sing (unaccompanied) the following exercise at the rate of about M = 76 (crotchet) :—

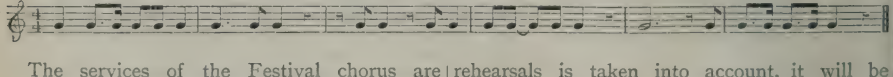

Soprano and Tenor.
Ah, ... and the sea was up-heav-ed, and the earth was sha - ken, the earth was sha - ken,
was sha - ken. He went by a whirl - wind to heav'n, He went by a whirl - wind to heav'n; He
rall.
hath tri-umph-ed glo - - - - - - - - rious-ly, tri - umph'd glo - rious - ly.

TUNE TEST.



The test may be sung from either notation to the sol-fa syllables, or to any vowel sound.

TIME TEST.



The services of the Festival chorus are practically voluntary: an honorarium of twenty-five shillings to each lady, and one pound to each gentleman singer, has to cover the cost of all travelling expenses, refreshments, and the necessary music. When the number of rehearsals is taken into account, it will be plainly seen that to sing in the Festival choir is a labour of love. On the last occasion one enthusiastic member of the chorus travelled no less a distance than 1,500 miles to and from the rehearsals! Each singer receives two tickets

for the admission of friends to the final rehearsals. It may not be without interest to mention that, of the 300 singers in the Festival chorus, no fewer than 80 have been or are pupils of Dr. Coward, and of these 31 are at present studying under him; moreover, 137 are members of his own choir—the Sheffield Musical Union, though, as we have already stated, he has no influence in getting his friends into the ranks of the chosen few—each member has to pass a most searching examination.

The Sheffield Musical Festival, of 1902, is to be conducted by Mr. Henry J. Wood; but, as on the two previous occasions, the glory of the chorus will, undoubtedly, again be revealed, and will be as a halo round the head of the master chorus-master. It would be a gracious act on the part of the powers-that-be to allow Dr. Coward to conduct one or more of the large choral works in the programme. There is a good precedent for such a course in the Birmingham Festival of 1891, when Dr. Richter handed the baton to the chorus-master (Mr. W. C. Stockley), for the performance of the 'Messiah.' Such a concession would be generally appreciated, not only by Dr. Coward's fellow citizens, but by those—and there will be many—who will come from afar.

PERSONALITY.

The personality of Dr. Coward is one that cannot be adequately described in cold print. Warm-hearted, unconventional, impetuous, he is a born leader of men. His exuberant enthusiasm is in danger of being used against him; but no one can come in touch with him without being greatly struck by the force of his character and his unbounded energy. The marked stratum of perseverance in his rugged nature has amply showed itself in the course of this narrative. His methods as a chorus-master, though decidedly uncoventional, are strongly impregnated with common sense; and then, as he says, 'the public care little about methods, they judge by results.' True, and the results of that Sheffield Musical Festival of 1899 were a triumph for him and his devoted chorus singers. He holds that 'loud singing, without evident control of the tone, degenerates into mere shouting; but loud, louder, even loudest singing, if under the control of the performer, is simply a rich *fortissimo*, and moreover a legitimate artistic effect.' This is a specimen of his aphorisms. His readings are always accepted by the composers of the works he so conscientiously and thoroughly prepares, and abundant testimony to his wonderful preparation achievements has been borne by Sir Hubert Parry, Dr. Edward Elgar, and Mr. Coleridge-Taylor.

His versatility of illustration may be regarded as a matter of course. He is seldom at a loss, and at times uses the quaintest illustrations; but they are so spontaneous that they never 'jar.' Here is an illustration of how he works up a climax. He wished to make the choir realize that a certain imitative passage in the Messiah should be cumulative in effect. He quietly sang the alto notes to the syllable 'tum-tum'; then the soprano notes, but to a broader vowel; the bass to 'tom-tom'; and finally the tenor notes to the word 'Thomas.' The choir, by quick analogy, realized that it was an indication of how he wished the tenors to add the top-stone of effect to the passage; they all had a hearty laugh, and rendered the passage to the satisfaction of their genial conductor. He is always in a state of 'unprepared preparedness.' When a member of the Committee for the approaching Festival said to him: 'Well, Dr. Coward, you have plenty of work to do; what do you intend to start with?' 'Help, Lord!' was the ready and reverent reply.

A TEMPERAMENTAL MUSICIAN.

The note-correctness of his performances is proverbial, yet he seldom stops his players or singers for a slip at rehearsals. He looks to the performer, and if he sees that he is conscious of his error, nothing more is said. But for developing a point in expression, where the question of evolving the mentality of the band or chorus is concerned, he will repeat a passage many times. For instance, he went over the last nine bars of the Amen chorus fourteen times, patterning between every repetition the manner in which he wanted each part to be sung, so as to bring out the crowning climax to the whole oratorio. The same with the word 'become' in the 'Hallelujah,' while in 'Surely,' the work involved in exampling how to sing the suspended discords, in such a way as to get the effect which four skilled performers in a string-quartet would produce, was very exhaustive and exhausting; and it needed great skill to prevent the singers and players from becoming impatient and restive. He holds the opinion that temperament is the slowest thing to be developed in all music. And here it may be observed that Dr. Coward is, above all things, a temperamental and emotional musician. Would that there were more such!

Finally: no better words could form the conclusion of this biographical sketch of a very remarkable man than those of his life-long friend, Mr. Robinson, who writes:—

'If I were asked to account for Dr. Coward's success in his art I should attribute it to two things—hard work and directness of aim. He knows what he wants, and takes the shortest cut to attain his end. But let no one think his short cuts mean slackness in the matter of work. Careful attention to detail and absolute thoroughness in mastering this has marked him all along the line he has travelled. Sheffield owes him a debt which will never be paid, but then he has his consolation in the fact that he has never sought worldly honour, but has set the music of his life to a very simple key-note—plain living and high thinking.'

A PICTORIAL LIBEL.

There is a well-recognised tendency by which people incline to explain phenomena they cannot understand by any but the most direct and natural explanation. When Paganini burst upon an astonished world with his marvellous powers, so far in advance of anything that had been experienced before him, his technique was not generally accepted as simply the result of genius and industry applied to the development of the art of violin playing, but was in some credulous quarters ascribed to uncanny influences. According to one story, a visitation similar to that which inspired Tartini with his 'Trillo del Diavolo' had endowed Paganini with superhuman powers, while a comparatively matter-of-fact solution of the mystery was afforded by the explanation that he had perfected his technique during a long period of imprisonment, which he suffered for murdering his wife, or some equally revolting crime. Probably Paganini, who seems to have hoarded money for the sake of squandering it, did not discourage tales which, however untrue and discreditable to him as a man, gave him a lurid attractiveness that helped to swell his gains. At the same time it is true that, provoked by the persistence of the slander, which followed him on his first visit to Paris, he wrote a long letter to Fétis, editor of the *Musical Review*, to show that the only foundation for the story was that another Italian violinist, whose name also ended in "i," had suffered imprisonment as the accomplice of some murderous ruffians in Milan. He ended his letter by expressing a hope that, if not before, at least after his death, the calumny would cease.

That even this modest hope was not to be fulfilled is shown by a song-book which was published about 1840, the year of Paganini's death. The title of the book is—

Bingley's Select Vocalist, containing Songs, Glees, Duets, &c., by Eminent Composers, the Music and Pictorial Illustrations engraved by J. Bingley from drawings by A. Ashley. London: J. Bingley.

On page 117 of the first volume is a song by R. Glindon, entitled 'The Demon Musician.' The tune is virtually the same as that of the well-known old Somersetshire ballad, 'Richard (or Herchard) of Taunton Dean,' which has been incorporated in several recent collections of traditional ballads.

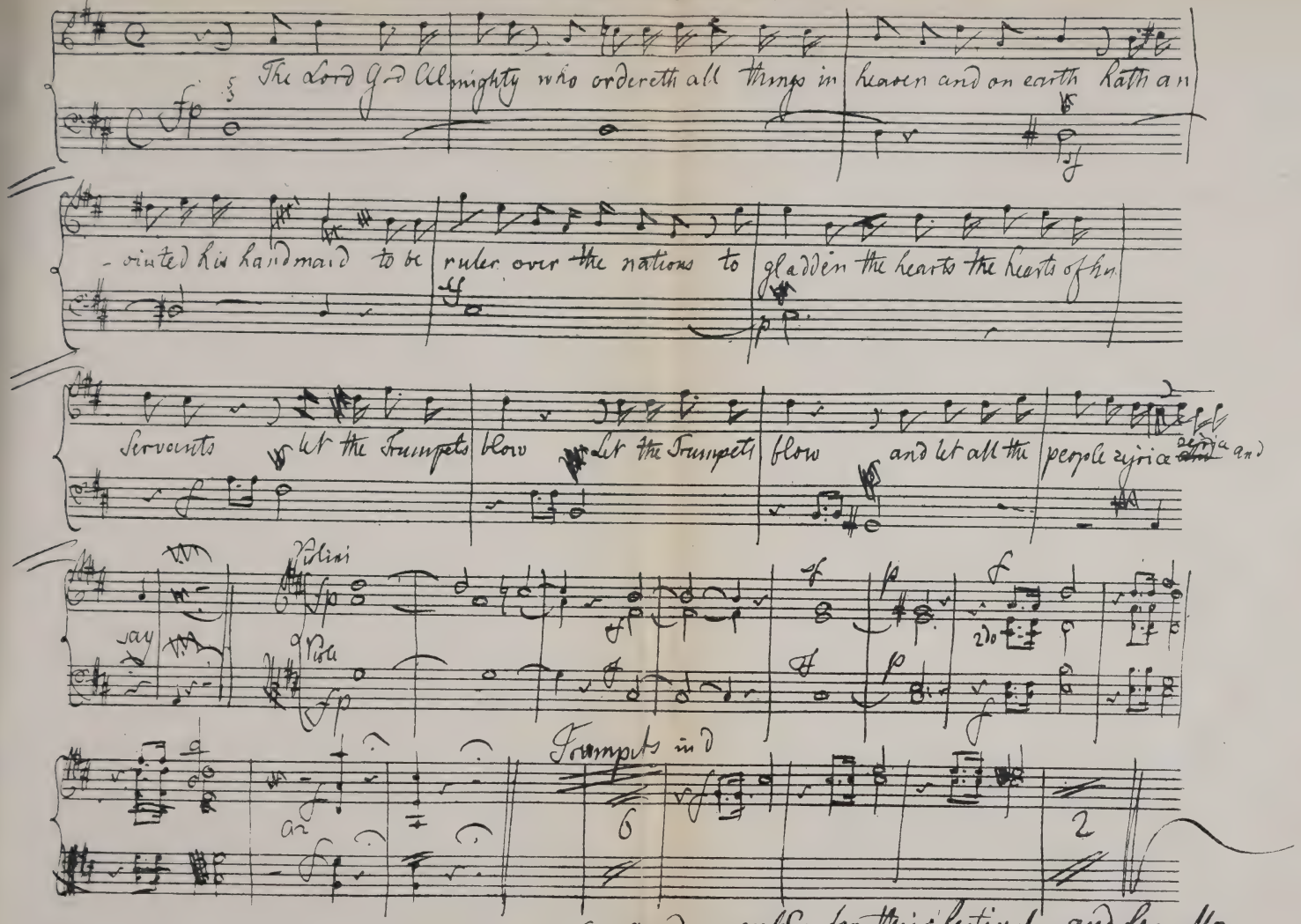
The seven verses of the song begin with an allusion which is obviously suggested by the Paganini stories, and then the song proceeds to illustrate the 'demon musician's' powers as a sort of modern Orpheus and Pied Piper rolled into one. But, if there were any doubt as to the object of this light-hearted lampoon, it is removed by the accompanying steel engraving, in which Paganini's well-known features are caricatured, and his trick of cutting off three strings *coram publico*, and then playing on the fourth alone, is depicted.

The third and following verses are interrupted by musical phrases, presumably played on the violin by the singer, and intended to add point to the lines. 'Merrily danced the Quaker's Wife,' 'St. Patrick's Day,' and 'We won't go home till morning' are thus introduced, and their appropriateness to the situation will be easily recognized in the reprint of the Song on the opposite page.

H. T.

FACSIMILE OF A HANDELIAN RECITATIVE COMPOSED BY MENDELSSOHN AND SUNG BY MR. CHARLES LOCKEY.

(Reproduced from Mendelssohn's autograph by the kind permission of Mr. John Lockey.)


The Lord God Almighty who ordereth all things in heaven and on earth hath an
-ointed his handmaid to be ruler over the nations to gladden the hearts the hearts of his
Servants let the Trumpets blow Let the Trumpets flow and let all the people cry a
Pifari
Trumpets in D

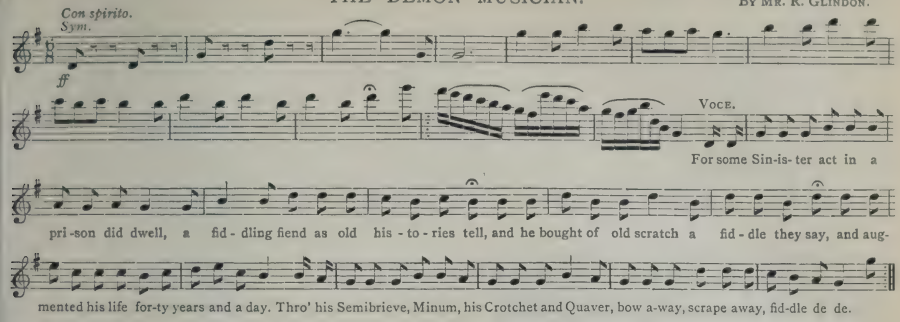
Composed expressly for this festival, and for Mr. Lockey (with many thanks for [illegible]) by me:

Birmingham 28 Aug. 1846

Felix Mendelssohn Bartholdy

THE DEMON MUSICIAN.

By Mr. R. Glindon.

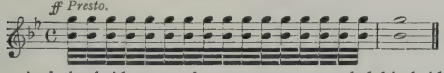

Con spirito.
Sym.
ff
Voce.
For some Sin-is-ter act in a
pri-son did dwell, a fid-dling fiend as old his-to-ries tell, and he bought of old scratch a fid-dle they say, and aug-
mented his life for-ty years and a day. Thro' his Semibrieve, Minum, his Crotchet and Quaver, bow a-way, scrape away, fid-dle de de.

2.

The fiddler's fingers being bony and long,
The crotchets and quavers got quickly among.
From his fiddle at length he produced such a tone,
People's cash left their pockets, to chink in his own.
With his Semibrieve, &c.

3.

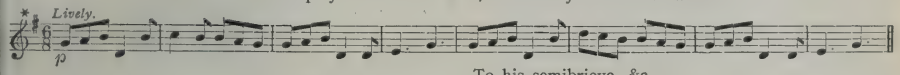
From a wedding returning, a party he spied,
His bow to his fiddle he quickly applied,
When the place of affection by rage was supplied;



And the bridegroom, he very near strangled his bride.
Thro' his semibrieve, &c.

4.

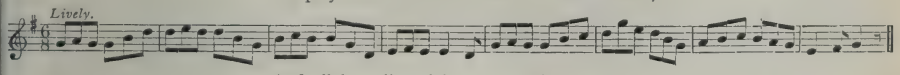
To a meeting of Quakers he went, they say,
Determined a tune on his fiddle to play,
When none being moved by the spirit to speak,
He play'd them this tune, * and they danced for a week.



To his semibrieve, &c.

5.

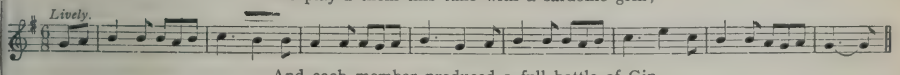
To Ireland then on a visit he wint,
And found Mr. O'Connell collecting his rint,
He play'd him a tune he had oft heard before;



And all he collected he gave to the poor.
Thro' his semibrieve, &c.

6.

A society then for Temperance famed,
The Demon Musician's attention claimed,
He play'd them this tune with a sardonic grin;



And each member produced a full bottle of Gin.
Thro' his semibrieve, &c.

7.

At length the forty years were gone,
With horrible tone the clock struck one,
(*Discord ad lib.*)
The fiddle turned into a Demon red,
And carried him off by the hair of his head;
And his semibrieve, &c.

MUSIC AT THE LAST CORONATION.

The Coronation of King Edward the Seventh will be an absorbing topic of thought and conversation in Great Britain and the British Dominions beyond the Seas during the next few months. Music, in all probability, will form no inconsiderable part of the stately ceremony. In anticipation of that event, it may not be without interest if we take a peep at the last function of the kind—the Coronation of our late revered Sovereign, Queen Victoria.

This great event in the history of our country took place in Westminster Abbey on June 28, 1838, upwards of sixty years ago. In regard thereto the *Spectator* facetiously said: 'John Bull seized the present occasion—the weak part of his cranium is still *the crown*—to give himself a holyday, and he set to work in his usual dogged style.' In the previous March, Thomas Attwood died. As the senior of the two Composers to H.M. Chapels Royal, he had begun the composition of an anthem for the regal ceremony, but its completion was stayed by the hand of the inevitable Reaper. Sir George Smart—Thackeray's 'Sir George Thrum,'—then aged sixty-two, was appointed to succeed Attwood in the office of Composer. Moreover, Sir George was entrusted with the entire direction of the music at the Coronation service. He superseded William Knyvett—who had jointly (with Attwood) held the office for thirty-six years—in the active duties at the Abbey. To quote again from the *Spectator:* 'The Queen had appointed Bishop; but the intrigues of another Bishop (Charles, of London) and Sir George Smart procured the latter the situation, despite Her Majesty's wish.'

Mr. John B. Sale, 'musical instructor to Queen Victoria,' claimed his seat at the Abbey organ by virtue of his office as one of the two organists of the Chapel Royal (Sir George Smart was the other), but he did not officiate at the coronation ceremony. The organist of the Abbey—James Turle, then aged thirty-six—was dethroned, and Sir George Smart discharged the dual duties of conductor and organist. The appointment of Smart seems to have caused a good deal of discontent, and to have provoked humorous sallies in the newspapers of the day. His composing achievements were stated to have been a hymn-tune and a few glees, while the *Musical World*, regardless of the law of libel, said:—

> A silly paragraph in the Morning Chronicle, written to puff Sir G. Smart in a character it is well known he ought never to appear in, lays down the position that he (Sir George) can 'play the organ,' and 'give the time to the band' simultaneously. Sir George can do no such thing, and if the writer wishes to know why, we will give him our reasons.

An organ was specially built for the Coronation ceremony by Messrs. Hill and Davison. 'The Abbey organ will be removed,' said the *Musical World*, 'and a large pedal organ, on the German scale, will be erected at the back of the orchestra, the keys being in front, at a distance of forty or fifty feet.' The instrument formed the extreme background of a special gallery, erected where the present organ screen now stands, but which extended further into the Nave. So far as the present writer can discover, this Coronation instrument was one of the earliest—if not, indeed, the first—English organ to be built to the CC manual compass. This is interesting.* The pedal organ had a compass of two octaves, from CCC. Chief among its six stops was a trombone 'of a very fine quality of tone and immense power.' We are told that 'its [the organ's] solemn and imposing effects appeared to lie in the pedals, on which Sir George Smart is not a dexterous performer, and consequently the instrument was shorn of its splendour.' There were three metal open diapasons in the great organ; and 'superb' and 'magnificent' were the adjectives used in describing the instrument.

The executive instrumental and choral force at the Coronation service consisted of some 400 performers, distributed thus:—

ORCHESTRA.

Violins (1st and 2nd)	36	Bassoons	8
Violas	18	Horns	6
Violoncellos	10	Trumpets	3
Double Basses	10	Trombones	3
Flutes	4	Serpent	1
Oboes	8	Ophicleide	1
Clarinets	8	Drums	1
Total	117 players.		

CHORUS.

Sopranos	72	Tenors	68
Altos	64	Basses	84
Total	288 singers		

The instrumental performers were 'dressed in scarlet uniform, the male singers in white surplices, and the women in white dresses, the simplicity of which formed an excellent contrast to the gorgeous costumes by which they were surrounded.' If the *Musical World*—then very much on the war-path—may be trusted, some of the performers were not over-proficient. Here is the accusation:—

> The orchestra looked well—so well, indeed, that the Prince of Putbus actually screamed with delight, and even the heart of the Bishop of London waxed warm, and we thought we could trace in the beam of his eye, as he gazed on the gratifying scene, some abatement of that relentless hostility with which he pursues the high musical service of the Protestant church.

Who was the Prince of Putbus?

The orchestra, as was stated in our last, was large, and held a number of persons, some of whom were misplaced, and others had no business there. Mr. Harper, the flute-player on the trumpet, with whom the military flourish, *the fanfare*, is a perfect abomination, because he always fails in it, was hoisted up to the other end of the Abbey, there to abide at the imminent risk of losing some part of his reputation, and with the certainty of having lost his

* Unfortunately, Messrs. W. Hill and Son are unable to furnish definite information on this point, as many of their books of that time (when the firm was Messrs. Hill and Davison) perished in a fire which occurred a few years ago.

coronation uniform. On the other hand, Distin, who is really ignorant of the orchestral business, particularly the trumpet parts of Handel's choral music, was placed in the orchestra, and left with Mr. Irwin to stumble through the symphonies of the anthem, "The Queen shall rejoice." There were eight oboe players, who were unanimous in a sturdy determination to play most villainously out of tune, and in order that they might have a fair field, if not some little favour, the flutes were reduced to four, the clarionets to eight. The bassoons equalled the oboes; some of these gentlemen we never saw before, and even Mr. Hedgeley, the copyist, looked shy upon them, for we saw them at times without any music book. Amongst the instrumentalists lower down were similar novelties, which the exigencies of the times no doubt gave rise to. One gentleman we were told had been diligently inquiring into the character and meaning of the *viola cleff*, whilst another, who having the advantage of knowing the cleff, but not possessing the instrument, had strung up a violin with the strings of a tenor.

No less 'wrote sarkastick' is the following, from the same journal, concerning the choir:—

THE CORONATION CHOIR.

Several correspondents have enquired why the Chapel Royal men were turned out of their places in the Orchestra? Why some ladies were necessitated to undergo a trial previous to rehearsal, and not others? Why amateurs were engaged? and several other (we presume equally) important questions. The Chapel Royal singers took their situation in the orchestra by direction of the Dean of the chapel; the lady singers, who had to give evidence of their abilities, were, we suppose, unknown; the amateurs were well known, and certainly quite as useful as many men in the Chapel Royal choir. We know nothing about the clergymen, surgeons, shopmen, actors, sailors, and the like; but surely no one can say the semi-chorus was an inefficient body of vocalists: if so, it must have arisen from the faded voices of the professional singers engaged in it.

Among the orchestral players were F. Cramer, Mori, and Dragonetti; and included in the choir were Mrs. Bishop, Miss Birch, the Masters Coward, Messrs. Braham, Hobbs, Phillips, J. A. Novello, William Horsley, Ignatz Moscheles (the pianist) and James Turle, organist of the Abbey. In addition to the above-mentioned vocalists and others, cherubic aid was rendered by the soprano voice of a Westminster Abbey chorister, Master Walter Macfarren by name, who has kindly sent us the following recollections of the historic event:—

In the second year of my career as a chorister of Westminster Abbey, the death of King William the Fourth occurred (on June 20, 1837), and I am bound to admit that to us boys the event was not one of deep regret, for during the extensive preparations for the coronation of Queen Victoria, the Choir was, for many months, completely dismantled, and divine service, during this protracted period, was held only on Sundays and Saints' days, in Henry the Seventh's Chapel, and this circumstance led to a large number of holidays. There was no organ in that historic Chapel, and I well remember that the late James Turle gave us our key on an old-fashioned and cumbrous pitch-pipe.

As the day of days approached, all was excitement, which was at fever-heat on Tuesday, the 26th of June, the day on which the grand rehearsal took place, and which culminated on the Coronation Day, Thursday, the 28th of June, 1838. On that eventful day we had to be in our places in the orchestra at 8 a.m., and had consequently to be up with the lark, and to make a very early start, and I well recollect the pride with which, over and over again, I exhibited to the police my ticket entitling me to pass to the Abbey, inscribed 'Master W. C. Macfarren,' and signed 'G. Smart, Kt.' By-the-way, the police of those days, in their swallow-tail coats, white ducks, and tall chimney-pot hats, would hardly be recognisable now. The members of the orchestra were

SIR GEORGE THOMAS SMART.

MUSICIAN-IN-CHIEF AT THE CORONATION OF QUEEN VICTORIA.

attired in scarlet tail-coats, white waistcoats, and knee breeches; the conductor, Sir George Smart, was arrayed in this brave costume with the addition of a gold epaulet on each shoulder, and François Cramer, the leader, was similarly garnished with but *one* epaulet! The male choristers were clad in surplices which were presented to them for the occasion, and the ladies of the choir—amongst whom were many who afterwards obtained celebrity—were unsurpliced.

The incidents which occurred in anticipation of the arrival of the Queen, were numerous and amusing enough to keep every one on the *qui vive* throughout four hours of waiting. Then as the clock struck the hour of noon, cannons were heard announcing the Queen's departure from Buckingham Palace, and on her arrival at the west door, she was greeted by a grand fanfare of

trumpeters, who, stationed in a little alcove high up towards the east end of the choir, and headed by the old original Harper (father of the Tom Harper of later days), produced a thrilling effect as their strains echoed throughout the vast building. Then, as the procession made its way up the nave and under the organ screen and orchestra, band and chorus burst forth in the joyous notes of Attwood's Anthem, 'I was Glad.' The sights and sounds of that day, the kaleidoscopic flutter of many colours, the glitter of jewels and ornaments, and above all the fair young form of the principal actress in the scene (who went through a most trying ordeal with charming grace and amazing fortitude), produced an impression on the retina of my youthful mind which will never be effaced so long as I am permitted to live.

The following is the reprint of a document headed 'The Order of the Music, &c., to be performed at the Coronation':—

1. On the entrance of Her Majesty into the Choir, the 1st Anthem, 'I was glad' *T. Attwood.*
2. At the Recognition, after the general Acclamation, 'God save Queen Victoria,' then the Trumpets sound ('God save the Queen' to be played).
3. The Litany—the choir reading the Responses.
4. At the end of the Litany, and before the Communion Service, the Sanctus and Responses after the Commandments
   Sir George Smart
   (*Composer to Her Majesty's Chapels Royal*).
   After the Gospel is named, 'Glory be to Thee, O Lord,' to be sung.
5. After the Sermon is ended, and the Queen has taken the Oath, the Hymn, *the Grand Chant*. (Organ only)—the first line to be read by the Archbishop—
   'Come, Holy Ghost, our souls inspire.'

[This is printed in nine couplets, in order that it might be sung to the *Grand Chant!* How beautifully *in*appropriate!]

6. After one short Prayer, the 2nd Anthem, 'Zadok the Priest' .. .. .. *Handel.*
7. When the Queen is crowned, the Trumpets sound.
8. After a short Prayer, the 3rd Anthem, 'The Queen shall rejoice' .. .. *Handel.*
9. After the Benediction, the 'Te Deum' in A .. .. *Dr. Boyce.*
10. During the Homage, the 4th Anthem, 'This is the day which the Lord hath made' .. .. *W. Knyvett*
    (*Composer to Her Majesty's Chapels Royal*).
11. When the Homage is ended, the Trumpets sound.
12. After the Communion Service, the 5th Anthem, 'Hallelujah' (*Messiah*) .. *Handel.*
13. After the Blessing, an Instrumental Piece *Handel.*

The 'instrumental piece' (No. 13) was Handel's Occasional Overture. In regard to the remainder of the music, Attwood's anthem 'I was glad'—wherein the melody of 'God save the King' is introduced into the opening symphony—was composed for the coronation of George IV. Sir George Smart was responsible for the Sanctus and the Responses to the Commandments. (At the previous Coronation the latter were sung to an arrangement from Jomelli!) Concerning the new anthem, 'This is the day which the Lord hath made,' composed by Mr. Knyvett specially for the occasion and in which he played the organ part, the *Atlas* said:—

> Mr. Knyvett's anthem does him much credit, not that it contains anything new or particularly striking; but the score is nicely put together, and, as a whole, is effective. Judging from the sound of the orchestra, and in the absence of positive information on the point, we conjecture that some one of more experience in such matters than Mr. Knyvett, has had the arrangement of the instrumental part of the work.

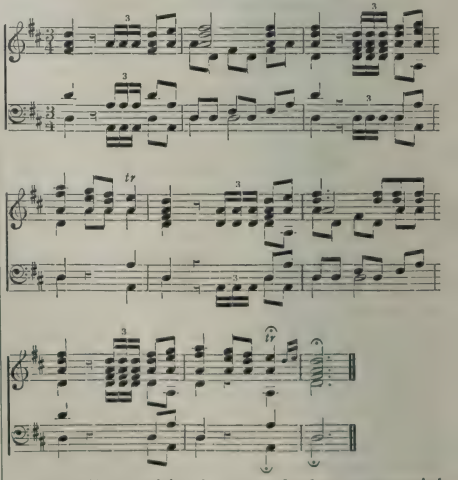
The Queen entered the Choir of the Abbey at 11.52 *a.m.* 'The musical part of the service,' said the *Spectator*, 'was a libel on the present state of the art in this country'; therefore, considering its executive state at that time, the rendering must indeed have been found wanting, especially as there was no conductor of that noble four-hundred.

The official order of the ceremony contained this direction:—'At the last Recognition (God save Queen Victoria), the Trumpets will sound and the Drums beat. The Organ and other Instruments all the while playing.'

The *Court Journal* furnishes information in regard to the trumpetings in these words:—

> Harper and the other State trumpeters were stationed in a small gallery almost touching the roof, at the east end of the choir, where, during the Recognition, and at other points in the ceremonial, they performed sundry of what in military language are termed 'flourishes,' but in musical would be considered a strange medley of odd combinations.

We give the 'flourish' above referred to:—



The 'Recognition' part of the ceremonial was not altogether in the nature of the ultra solemn, and little regard seems to have been

paid to the sanctity of the venerable sanctuary, if the following account may be trusted :—

There was some indication of applause occasionally, as Peers of note ascended the steps. The Duke of Wellington was much more applauded than any other Peer. After him the applause given to Earl Grey was the most marked. This ceremony took up a long time, and, as if to relieve its monotony, the Lord High Treasurer amused himself and the company by flinging about coronation medals, the scramble for which scarcely befitted so high a solemnity. Several times there were two or three people rolling on the floor together in the scramble, and ribboned military officers and robed aldermen of the City of London were seen sprawling together, and wrestling like schoolboys. All this, however, was behind the Throne, and of course out of view of the Queen. (*Morning Post*, Friday, June 29, 1838.)

The copy of the Order of Service used by Sir George Smart has the following annotation in his handwriting: '3 hours and 48 minutes from H. M. entering and leaving the Choir; that is, from the first to the last note of the Music.'

Precedents and perquisites, no less than prelates and peeresses, appear to be no inconsiderable features of a Coronation ceremony. We gather the following from the columns of the *Musical World*, the only periodical devoted to the art till the birth of the Musical Times, six years later—in 1844 :—

The Coronation Organ becomes the perquisite of the organist, whoever that lucky personage may be; and its value has hitherto been commuted to a very handsome fine, paid from the Earl Marshal's office to the professor who presides at the instrument. It is yet in doubt whether Sir George Smart or J. B. Sale will be the fortunate individual.

An unexpected difficulty arose touching the rights of the Dean and Chapter by reason of the encroachment of the special musicians' gallery into the Nave of the Abbey. The *Musical World* may again be quoted :—

The Coronation Organ.—The Dean and Chapter of Westminster Abbey have advanced a claim to the organ erected by Hill and Davison for the Coronation, and that portion of the orchestra which extends beyond the Choir. The value is estimated at £1,000. It appears that the Choir of the Church is the Royal Chapel during the day of the Coronation, but that, owing to the increased state of the band and chorus, the orchestra was extended into the Nave, a portion of the building over which the Dean of the Chapel Royal has no control.

A later issue of the paper stated :—

Government have redeemed this instrument, and that portion of the orchestra to which the Dean and Chapter of Westminster Abbey had lain claim, by paying them five hundred pounds as a compensation fee.

An advertisement in the *Musical World* of July 5, 1838, announced that 'this superb instrument (the Coronation Organ) was for sale. No information is furnished as to who was the fortunate recipient of the proceeds, though, according to precedent, the amount realised probably found its way into the pocket of the organist of the day.

A characteristic Government leisureliness attended the 'settling up' part of the ceremony judging from the following letter which appeared in the *Times* of November 28, 1838 :—

THE CORONATION.

To The Editor of the *Times*.

Sir,—Loud complaints have been made by the members of the musical profession at the unwarrantable delay of five months, in remunerating the performers for their services at the coronation in June last, payment having only been made within these few days, after repeated remonstrances from the parties concerned, who in all other engagements are accustomed to receive their salaries immediately after their fulfilment.

The angry feeling, however, to which this delay has naturally given rise, has led to an erroneous impression, that the director of the music had long since received from Government the necessary funds for liquidating those expenses, and that the blame of withholding payment for such a lengthened period rested entirely with him. Now, so far from Sir George Smart having been concerned in the delay complained of, he only received the necessary remittance from Government on the 19th of this month, and on the same day he issued a circular to all concerned.

I have reason to know, also, that Sir George advanced money in some instances from his own private purse before he received the official authority from Government.

Without expressing an opinion as to what particular department is answerable for this manifest breach of faith, certain it is, that many of the less affluent members of the profession, who had calculated upon a settlement within a reasonable period after the coronation, were compelled to mortgage the amount of their engagements for considerably less than their value, and one individual retained in his possession several of these precious relics for presentation on pay-day.

Nov. 26. One of the Choir.

The same correspondent wrote another letter in a similar strain to the *Musical World*. The Editor, in commenting upon this communication, spared not the Government, when he said :—

As Sir George Smart has been fully exonerated from blame in this affair of the coronation money, no counter statement having either been sent to us, or appeared in any of the newspapers, we should hardly have thought it worth while to insert our correspondent's letter, but for the allusion to the silence of the government authorities, who, standing arraigned for a gross act of official neglect, do not choose to afford the slightest explanation on the subject to those whom that conduct has seriously incommoded and injured in their business. What there is in government money more sweet and precious than in any other money we have always been at a loss to discover; but the manner in which it is paid, or rather, in which it is *not* paid, is frequently such as to imply the notion, that the services which demand it, are honoured enough in being allowed the *claim*, and that the *payment* in addition thereto is an almost superfluous ceremony

The lessons that may be learned from the above information concerning this important function of the most wonderful reign in English history may prove useful to the powers-that-be at the approaching ceremony.

Occasional Notes.

Many happy returns of the day:—

Ben Davies	January 6.
Max Bruch	,, 6.
Xaver Scharwenka	,, 6.
Jean de Reszke	,, 14.
Andrew Black	,, 15.
Fred. Walker	,, 17.
Frederick Corder	,, 26.
Albert Lister Peace	,, 26.
Arthur Hervey	,, 26.
Frederic H. Cowen	,, 29.
Louis Ries	,, 30.
Michael Maybrick	,, 31.

If proof were wanting that oratorio in England is in a very live condition, one had only to be present at the Albert Hall, Sheffield, on the evening of the 9th ult. On this occasion 2,000 people of the cutlery and steel-plate producing city, headed by their Lord Mayor, literally packed the spacious building, and, moreover, hundreds of would-be auditors had to be turned disappointedly away. How that deeply interested mass of humanity hung on every note of Handel's 'Messiah.' With what keen relish they listened to the rendering of the familiar strains. There was a genuineness in their applause unknown to us in London. Even a particularly *pianissimo* interpretation of the Pastoral Symphony brought forth a storm of approval. To see that vast assemblage, especially as it reverently stood during the singing of the Hallelujah chorus, was in the nature of an inspiration. All the performers, from the distinguished soloists from London, down to the humblest chorus singer, were charged with the enthusiasm of their conductor, Dr. Henry Coward, himself 'one of the people.' The result was a feast of soul and song. It must further be recorded, and to the honour of Sheffield, that, with two exceptions, the band was formed of professional players residing in the city, of whom a young trumpet-player, Colin Williamson by name, especially distinguished himself. The *Sheffield Independent* of December 10 had, as one of its leading articles, the following 'appreciation,' of the Messiah performance:—

THE POPULAR ORATORIO.

During the Christmas season the number of performances of Handel's 'Messiah,' the largest of which was given last night, will be no less than fifteen or so. This may be a little above the average; but the average is high, and we have constant fresh indications of the extraordinary popularity of this work. Sheffield's fondness for the 'Messiah' does not make the city an exception; for the oratorio is known throughout the length and breadth of the land, and has been known ever since it was first performed, at Dublin and for a charitable object, 159 years ago. The love manifested by the British public for this long classical masterpiece conflicts curiously with the notion that we are an unmusical people. It is not merely as if the 'Messiah' were a favourite among those interested in music and conversant with the subject; its fame is universal, and thousands who rarely hear any other classical composition are familiar with every note of it. This widespread popularity has indeed provoked some musicians into a supercilious attitude towards it; they admit its merit, but are inclined to regard it as hackneyed and stale. But probably no composition has ever fulfilled the highest purpose for which music is intended to the same extent as the 'Messiah,' which since it was first made public has done for millions what many other great pieces of music have only done for thousands. It interprets the loftiest ideas by means of the loftiest melody, and the pleasure that it affords is pleasure of a kind from which debasement is wholly absent. It may be regarded as national music, and the nation which possesses such music and cherishes it cannot be degraded or irreligious. . . . There is no sign that the public will ever weary of the 'Messiah.' Even were classical music better known among the British people, Handel's great oratorio would undoubtedly continue to hold the first place in their regard. The affection in which it is held may be taken as an indication that our countrymen have an ability to appreciate music of the higher order which is not sufficiently catered for. If the public can enjoy the 'Messiah' as it does, then it can enjoy other great pieces which it seldom has the opportunity of hearing. Englishmen are apt in the matter of music to give themselves a bad name which they do not deserve. (The *Sheffield Independent*, December 10, 1901.)

The Sheffield Musical Festival is fixed to be held on October 1st, 2nd, and 3rd. The following is the outline programme:—

CHORAL.

Oratorio—Elijah	*Mendelssohn.*
Cantata (new work)—Gareth	*Dr. Coward.*
Spinning Chorus from Act II. of Flying Dutchman	*Wagner.*
Triumphlied for eight-part chorus, baritone solo, and orchestra	*Brahms.*
Sacred Opera in four acts, The Queen of Sheba	*Carl Goldmark.*
Wandrer's Sturm Lied, for six-part chorus and orchestra (First performance in England)	*Richard Strauss.*
Requiem Mass	*Mozart.*
Ode to the Passions	*Cowen.*
Selection from Israel in Egypt	*Handel.*
Stabat Mater	*Dvorák.*
Motet (in five parts), Jesu, priceless treasure	*Bach.*
Cantata (new work)—Meg Blane	*Coleridge-Taylor.*
Blest pair of Sirens	*Hubert Parry.*
Frithjof, for solo voices, male chorus, and orchestra	*Max Bruch.*
Hymn of Praise	*Mendelssohn.*

ORCHESTRAL.

Variations on an Original Theme	*Edward Elgar.*
Symphonic Poem for Organ and Orchestra	*Fritz Volbach.*
Symphony Pathétique	*Tschaïkowsky.*
Overture, Leonora, No. 3	*Beethoven.*

Mr. Henry J. Wood is the appointed conductor, and Dr. Henry Coward is again chorus-master. We are glad to learn that the pitch of the organ in the Albert Hall (where the concerts will be given) is to be lowered. The cost of this important and necessary alteration will be about £1,000, of which sum no less than £800 will, it is understood, be furnished by one gentleman, a true lover of the art in Sheffield. Bravo!

The balance-sheet of the recent Leeds Musical Festival has been issued. The net financial result falls short of that of 1898 to the extent of £566. Increased expenditure—*e.g.*, £335 on the band—partly accounts for these unsatisfactory figures, but not entirely, as the sale of single tickets for the concerts realised £665 less, and that on Saturday night—which should have been a people's night—showed that it fell short by £82. Had it not been for an increased demand for the serial tickets, the result would have been still more gloomy. In the light of this document, it is not surprising to learn from the Report that, as regards the next Festival, 'the Committee are of opinion that some reforms ought to be adopted, and careful consideration should, at an early date, be given to proposals that will be made.' After all, there is some justification for the criticism that was passed on the scheme of the Festival of 1901.

The Chicago Orchestra (conductor, Mr. Theodore Thomas) has issued an attractive programme for its eleventh season—1901-2. An important feature of the scheme is a series of six Historical Concerts, 'illustrating instrumental music from its infancy, and showing the development of the orchestra.' It may not be without interest to give the entire programmes:—

a. Sonata, 'Pian e Forte' } ... ... *Giovanni Gabrieli* (1557).
b. Canzon à 6 }
'King Arthur': Trumpet Tune. Air. Chacone. *Henry Purcell* (1658).
'Castor et Pollux': { Gavotte. Tambourin. } *Rameau* (1683).
{ Air Gai. }
Water-Music: Overture. Hornpipe. Allegro. ... *Handel* (1685).
Suite No. 3, D major ... ... *Johann Sebastian Bach* (1685).
Symphony No. 1, D major ... ... *C. P. E. Bach* (1714).
Recitative and Air, 'Iphigenia in Aulis'... ... ... *Gluck* (1714).
Symphony, E flat { (Breitkopf & Härtel Edition, No. 1) } *Haydn* (1732).

Symphony, C major (Köchel 551) ... ... *Mozart* (1756).
Concerto (Violin) No. 8, 'Gesangscene' ... ... *Spohr* (1784).
Overture, 'Der Freischütz' ... ... *Weber* (1786).
Symphony No. 8, B minor (unfinished) ... ... *Schubert* (1797).
Variations and March, from Suite (Opus 113) *Fr. Lachner* (1804).

Music to Goethe's 'Egmont,' Opus 84 ... ... } *Beethoven* (1770).
Symphony, 'Eroica' ... ... }

Wedding March { 'A Midsummer Night's Dream' } ... *Mendelssohn* (1809).
Scherzo ... ... }
Overture, 'Melusina' ... ... *Mendelssohn.*
Concerto No. 2, F minor ... ... *Chopin* (1810).
Symphony, E flat, 'Rhenish' ... ... *Schumann* (1810).

Symphonie Fantastique, Opus 14a... ... ... *Berlioz* (1803).
Concerto No. 1, E flat ... ... *Liszt* (1811).
'Lohengrin' Vorspiel ... ... } *Wagner* (1813).
'Die Meistersinger,' Vorspiel ... ... }

Symphony No. 4, E minor, Opus 98 ... ... *Brahms* (1833).
Concerto No. 2, G minor, Opus 22 ... ... *Saint-Saëns* (1835).
Symphony, 'Pathetic,' Opus 74 ... ... *Tschaïkowsky* (1840).

Rome, like our own little village on the banks of the Thames, has its County Council Band, or, in the vernacular, 'Banda Comunale.' Under Cav. A. Versalla, Maestro Direttore del Concerti civica di Roma, the band performs some excellent selections of music, doubtless to the delectation of the inhabitants of the Eternal City. Here is a recent programme, short, but highly creditable and interesting:—

1. Mercadante—Marcia Reale, dedicata al Re di Grecia.
2. Beethoven { Allegretto dell' 8a Sinfonia. / Finale 4a Sinfonia.
3. German—Tre Danze nell' opera Enrico VIII.
4. Wagner—Marcia Funebre di Sigfrido nel Crepuscolo degli Dei.
5. Donizetti—Linda di Chamounix Sinfonia.

Dr. Elgar's 'Enigma' Variations were recently performed at Wiesbaden at the second symphony concert of the Royal Theatre Orchestra, under Professor Franz Mannstaedt, and enthusiastically received. The *Wiesbadener Tageblatt* speaks in terms of warm praise of the originality of the work, of its most brilliant (*geistreich*) workmanship, and its surpassing technical masterfulness. The critic, Herr Otto Dorn, continues:—

The Variations are not only well scored; they have throughout been orchestrally conceived, each instrument speaking its own individual language. It is said that the composer has in each Variation portrayed one of his friends, and that he has done so with astonishing accuracy. Be this as it may, each Variation is, in any case, remarkable for clearly-drawn outline and strong characterization.

The work fared equally well in Brussels on the 9th ult., under the conductorship of M. Eugene Ysaye. The Brussels critics echo the 'agreeable' surprise of their German colleagues, as well as their genuine appreciation; but they will raise a smile in England by their statement that M. Ysaye discovered 'Dr. Elgar!

Mr. Allen Gill, who has recently conducted 'Hiawatha's Wedding Feast' for the fourteenth time, has, we are glad to learn, been elected a Fellow of the Royal Academy of Music.

The Bristol Musical Festival appears to be in a state of incubation, and there is every prospect of a music-making in the Western city next October. A strong executive committee has been elected and a substantial guarantee fund started. Mr. Walter J. Kidner, the excellent secretary, in sending the above information, says: 'We are to have a Festival next year (1902), there is much enthusiasm in the new committee, and I think we shall have a great success.' May all this be fully realised.

Military bands have a fine field for the exercise of their excellent capabilities in furnishing the accompaniments at oratorio performances. In saying this we refer, of course, to the *string* band section of our regimental musicians, plus the necessary 'wind.' Our Bristol correspondent gives an instance of the aid thus rendered by the fine band of the Scots Guards.

Music for the people has received an encouraging impetus at the hand of Mr. Carnegie. The scene of his latest good deed in this respect was New York, and the incident is graphically told by Mr. Krehbiel, our special correspondent in that city, on p. 41. How thrilling must have been that pæan of song! And then to think of the good work of the People's Choral Union that made it possible!

The therapeutic power of music is a subject which asserts itself from time to time. But the influence of sweet sounds as a negative potent does not seem to have received the attention it deserves. Many an illness can be traced to the effects of sleeping in a damp, or unaired bed. Such a serious risk, however, probably did not occur to a certain genius many years ago when he invented a musical bed. The chief merits of this necessary article of daily (or nightly) life were two-fold. First: directly the would-be sleeper had comfortably settled himself between the sheets, the bed began to play a lullaby melody, which was to have the effect of soothing the occupant into the arms of Morpheus. Secondly: by an ingenious alarum-like feature of the machinery, the bed could be so wound up that, at a certain time in the morning, a rousing tune would start off in the region of the mattress whereby the sleeper would be pleasantly awakened. But, let it be added, such an invention would serve even a still more useful purpose. The occupant might certainly be sure that it was a well-aired bed.

A correspondent calls our attention to the fact that 'in the new Art Gallery in the city of Glasgow there have been inscribed on the walls of the Central Hall the names of the great composers, two of which appear as Scarletti and Palestrino.' The writer of the letter asks if there is any authority in support of this spelling. In the absence of any information to the contrary, we can only imagine it to be the Scotch form of those great composers' patronymics. Any disavowal of that theory consonant with the truth we will gladly insert in our next number.

The ways of indexers are often curious. In the *Zeitschriftenschau* of the *Zeitschrift der Internationalen Musikgesellschaft*, an article which appeared in The Musical Times above the pseudonym 'Dotted Crotchet,' is indexed as having been written by

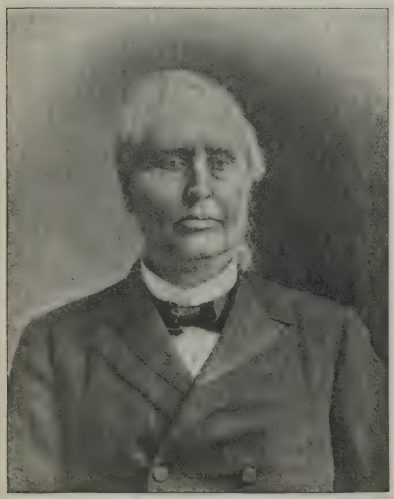
Crotchet, D.

A NEWCASTLE MUSIC-MAKING.

'Lovely place, and lovely company,' said John Wesley, a century and-a-half ago, of Newcastle-on-Tyne. If to-day the eminent divine's statement be challenged in regard to the ethereal loveliness of the prosperous city, no one with an appreciation of the picturesque can fail to be struck with the unique view obtainable from its wonderful High-Level bridge, more especially after nightfall. The 'lovely company' still goes on in the kind-hearted folk of Newcastle, who extend warm hospitality to the stranger within their gates—and Gateshead!

> Hear Avison! He tenders evidence
> That music in his day as much absorbed
> Heart and soul then as Wagner's music now.

Thus wrote that true lover of music, Robert Browning. The words will be found in 'Parleyings with certain people of importance in their day.'



MR. JOHN PATTINSON, J.P.

PRESIDENT OF THE NEWCASTLE AND GATESHEAD CHORAL UNION.

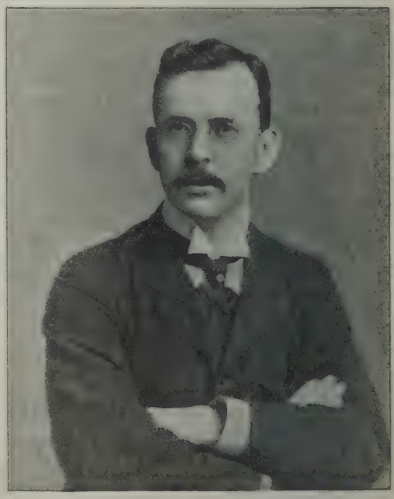
(Photograph by Mr. Frank, Gateshead-on-Tyne.)

One of Browning's 'certain people' is Charles Avison (1710?-1770), who became, in 1736, organist of St. Nicholas Parish Church, which in 1884 became Newcastle Cathedral. To antiquaries musically inclined, Avison is known as the author of 'An Essay in Musical Expression,' published in 1752, a treatise which attracted much attention. The art of music, even in those long-ago days, was a cultured force in the hearts and souls of Avison and his Newcastle friends. But a lesser poet than Browning made the name of Avison known the world over by a simple strain of music. Thomas Moore is his name. He wrote a poem which begins 'Sound the loud timbrel.' This he adapted (in 1816) to a movement—or, to be more exact, a portion of a movement—from a concerto by good Charles Avison. Mr. Moore appended a curious foot-note to his 'Sound the loud timbrel' derangement. It reads thus:—

> I have so altered the character of this Air, which is from the beginning of one of Avison's old-fashioned Concertos, that, without this acknowledgment it could hardly, I think, be recognised.

The tinkering fraternity rarely acknowledge their maltreatments with such frankness.

The visitor to the spacious sanctuary of St. Nicholas, where, it will be remembered, Avison was organist, cannot fail to notice the fine east window. He will be interested to learn that it was restored and fitted with stained glass in the year 1860, and at a cost of £500, as a memorial to Dr. Thomas Ions, organist of the church from 1834 to 1857. It is seldom one finds in a church so noble a tribute to the life-work of its chief musician. Dr. Ions was succeeded by his brother, Mr. William Jamson Ions—thus the organistship was worthily held by the two brothers for a period of sixty years. The Avison family—Charles, his son, and grandson—held the post for forty-eight years, though not successively.



MR. JAMES M. PRESTON.

CHORUS-MASTER OF THE NEWCASTLE AND GATESHEAD CHORAL UNION.

(Photograph by Ruddock Ltd., Newcastle-on-Tyne.)

Another peep into the musical past of the capital of the coal country is afforded by the 'Northumberland, Durham and Newcastle-upon-Tyne Grand Musical Festival,' held in the year 1824. This much-titled Festival consisted of six performances—and a ball! We are told that 'the whole was contracted for by Madame Catalani, who engaged to take and pay all—allowing to the charitable institutions of the counties one-fifth of the receipts.' The financial result was such that the great singer put into her own pocket the comfortable sum of £1,000, while the charities had to be contented with £769 4s. It appears that Madame Catalani—who could embrace 'every variety, from the comic base and the simplest style of English ballad to the Italian bravura'—'very properly surrendered the opening of "The Messiah" to Mr. Braham.' That was exceedingly condescending

on her part; but she did not fully pursue the even tenor of her soprano ways, for she sang 'He was despised'—*transposed into the key of G!* The chorus of 'The Lord shall reign' (Israel in Egypt) was transposed into B flat 'to accommodate Madame Catalani.' Sir George Smart conducted the Festival, and the 'whole performance was certainly very respectable.' At a subsequent Festival (in 1842), also conducted (doubtless respectably) by old Smart, 'merry-faced Lindley, the violoncellist, took his accustomed pinch of snuff amid the cheers of his audience.' From the knightly conductor's 'private' (and much self-annotated) programme of that Festival, now in the British Museum, I find that the alto part in the choruses was sung entirely by men. The Duke of Cambridge attended the Messiah performance, a fact duly noted by the punctilious Sir George thus:—

H.R.H. remained for the whole performance. He went out of the Church at the end of the second part to ——— for Refreshments and returned in 20 m.

The particular location of the royal refreshment-room is not stated.

ST. NICHOLAS CATHEDRAL, NEWCASTLE-ON-TYNE.

(Photograph by Ruddock Ltd., Newcastle-on-Tyne.)

The same programme contains this curious information, also writ in the conductor's knightly hand:—

Nothing rehearsed but If God be for us—

But it is time to turn away from those old-time curiosities, and to record some impressions of a recent music-making by the excellent music-makers forming the Newcastle and Gateshead Choral Union. It was founded in the year 1888 (as the Gateshead Choral Society) by seven enthusiastic amateurs, all of whom are still associated with the Society. The President is Mr. John Pattinson, a Justice of the Peace for the Borough of Gateshead, and senior partner in the well-known house of Messrs. J. and H. S. Pattinson, one of the oldest and most

respected firms of analytical chemists in the North of England. Mr. Pattinson is by no means a mere figure-head of the Society, but one of its most active workers. Music has always been the greatest hobby of his leisure hours, and during a long and useful life he has done a great deal for the promotion of high-class music in the district. For many years he has been an active member of the Committee of the Newcastle Chamber Music Society, one of the most successful societies of its kind in the kingdom, and he is the honorary local representative in Newcastle for the Associated Board of the Royal Academy of Music and the Royal College of Music for Local Examinations in Music. Mr. John Pattinson is a fine type of the cultured amateur of the art he so dearly loves.

Fortunate in its President, the Choral Union is no less to be congratulated upon its efficient Conductor, Mr. James M. Preston. Born at Gateshead, on July 14, 1860, Mr. Preston is a home-grown product. At an early age he studied the violin and pianoforte under his father, Mr. Stephen E. Preston, and when thirteen years old he received some pianoforte lessons from the late Lindsay Sloper, in London. In 1875, *ætat* 15, Master Preston was appointed organist of St. Joseph's Roman Catholic Church, Gateshead, where he remained for six years, diligently working at the organ. In 1881 he became one of the earliest students of the Guildhall School of Music,—then located in a warehouse in Aldermanbury—and studied the organ under the late Sir John Stainer, at that time a professor of the School. For the rest,

THE HIGH-LEVEL AND SWING BRIDGES, NEWCASTLE-ON-TYNE.

(Photograph by Ruddock Ltd., Newcastle-on-Tyne.)

Mr. Preston is entirely self-taught; and his position, as one of the most distinguished organists and choir trainers in the North of England, he owes not a little to those precious qualities of self-help and steady perseverance. For five years (1883-88) he was organist of St. Thomas's Church, Newcastle; but since 1888 he has held the important post of chief musician at St. George's Church, Jesmond (Newcastle). For several years past, Mr. Preston has given an organ recital in his church every Sunday evening, always with great acceptance; the printed catalogue of the pieces he has played bears remarkable testimony to the catholicity of his taste and the wide range of his sympathies. The City of Newcastle is fortunate in possessing so capable a native-born musician as James Moody Preston.

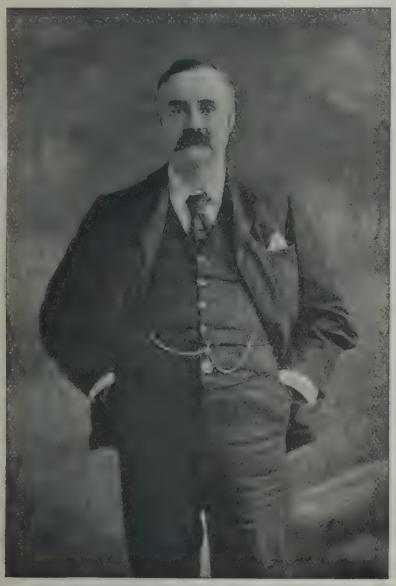
The Society is equally to be congratulated in having an excellent Committee and an enthusiastic body of officials, who all work most energetically to promote the interests of the Society—in other words, who engineer the Choral Union of that engineering city. Without wishing to make any invidious distinction, I would select for 'full marks' in 'honours' the secretary, Mr. James B. Clark. To say of him, 'The right man in the right place' would not be far wrong; but that is not sufficient. Mr. Clark, who, by the way, is organist of Westmoreland Road Presbyterian Church, is an enthusiast with plenty of 'go' in him and unlimited brainy business capacity; moreover, he has the enviable quality of being agreeable to everybody, in fact—to speak in terms of local metaphor—he makes the wheels go frictionlessly round by the oil of his geniality. Mr. Clark told me a little about the history of the Society he serves so well, and which has taken a leading position among similar institutions in the North. He said:—

At first the concerts were held in the Town Hall, Gateshead, but this building soon became too small both for choir and audience. Since 1893 they have been given in Newcastle, latterly in Olympia, but this year in the Town Hall, which, however, is also too small, as it can only accommodate an audience of

1,500 persons. The efforts of the Society to popularise high-class music are very much hindered by the lack of a large hall.

Perhaps the Society's greatest achievement was the first performance in Newcastle of Beethoven's 'Choral Symphony,' under Dr. Richter, on November 24, 1899. The success of that concert was so great that, both last season and this, the Hallé Orchestra has been engaged for all the concerts. The Society has now a reserve fund of £250, a financial position which is probably unique.

Among the many works which the Society has performed for the first time in Newcastle may be mentioned Beethoven's 'Choral Symphony,' Mackenzie's 'Jason,' Bach's 'God's time is the best,' Sullivan's 'Festival Te Deum' and 'Golden Legend,' Parry's



MR. JAMES B. CLARK.

SECRETARY OF THE NEWCASTLE AND GATESHEAD CHORAL UNION.
(Photograph by Messrs. Barclay Bros., Newcastle-on-Tyne.)

'Job' (conducted by the composer), Brahms's 'German Requiem,' Elgar's 'King Olaf,' and (this season) Liszt's 'Legend of St. Elizabeth.' Dr. Cowen's 'Ode to the Passions' is to be performed, under the composer's direction, on March 19, 1902.

To come to the particular music-making of which the foregoing is a preliminary. The Newcastle and Gateshead Choral Union inaugurated its fourteenth season, on November 27, by a performance of Liszt's Oratorio 'The Legend of St. Elizabeth,' in the Town Hall, Newcastle, before an audience that completely filled the room. 'St. Elizabeth' is interesting by reason of its national characteristics. As a Hungarian, the subject of the Legend—made familiar to English readers by Charles Kingsley's dramatic poem 'The Saints' Tragedy'—would appeal strongly to the romantic nature of Liszt. No wonder that he took his chief themes from the rich store of Liturgical treasures and folk-songs belonging to his native land. How effectively he has manipulated this thematic material, especially in his treatment of the old church melodies, is made patent to all who have ears to hear. The work has many touches of beauty, and the interest of the story it musically illustrates is well maintained. Two interesting performances of the oratorio may be recalled—those given by the Novello Choir, under Sir (then Dr.) Alexander Mackenzie, in the year 1886, during the memorable visit of the great pianist to England.

The Newcastle performance was conducted by Dr. Hans Richter, and the band was that of the Hallé Orchestra, from Manchester. The solo vocalists were Miss Agnes Nicholls, Miss Ethel Wood, Mr. Fowler Burton and Mr. Francis Harford. Miss Nicholls, who more than maintained the good impression she made at the Leeds Festival, sang the music assigned to the heroine with tenderness and natural feeling, and in such a manner as to mark her as a soprano singer who is rapidly making her way. Miss Ethel Wood, as *Landgravine Sophie*, infused much dramatic fervour into her part; but this gifted young artist needs to be cautioned against unduly taxing her strength by an unrestrained enthusiasm.

The honours of the evening, however, fell to the chorus. Their performance on this occasion was particularly meritorious, when it is remembered that, owing to indisposition, Dr. Richter was unable to attend the chorus rehearsal which had been arranged for him. Purity of tone, refinement, clear enunciation of words, and, above all, intelligence, were some of the good qualities which stamped their achievement with the high-water mark of excellence. The greatest credit is due to Mr. Preston for the admirable manner in which he had trained his 400 choristers, a body of singers of which any city might be proud.

Dotted Crotchet.

The following letter from Professor Stanford, which appeared in the *Times* of the 7th ult., on the subject of the *tempi* of Elijah, will be read with interest:—

I had always heard from certain of Mendelssohn's pupils whom I knew that he was most careful and precise in his metronome marks; and not long before I visited Mr. Lockey I rehearsed the oratorio with an orchestra which would scarce believe that my tempi were sane, until I produced a metronome to verify them. The general tendency has been to sentimentalize the andantes, and to reduce the fiery speed of the quick movements. When I saw Mr. Lockey I asked him to hum for me the most obvious cases as nearly as he could recall in the composer's tempi, and in every instance his pace was that of the metronome. The most striking modern lapses are in the contralto airs 'Woe unto them' and (especially) 'O rest in the Lord.' The latter air was sung in 1846 by Miss Williams, who afterwards married Mr. Lockey. He told me that Mendelssohn impressed upon her the importance of singing this song quite simply and without dragging. It is now frequently reduced to nearly half-speed. He also mentioned the prodigious pace of the final Baal Chorus and of the song 'Is not his word like a fire'; two movements of which (as my father told me), 'Mendelssohn's conducting was like whipping cream.' I then told Lockey of the modern fashion, beloved of solo tenors, of making a sweeping *portamento* at the return of the theme in 'If with all your hearts,' and asked him if it was traditional. Lockey threw up his hands in horror at the idea, and told me that Mendelssohn impressed upon him again and again the vital importance of perfect simplicity in singing this air. It may be of interest to place these few notes on record, as anything which helps to preserve a composer's intentions must be valuable to conductors who have not been in touch with them.

[Miss M. B. Hawes, not Miss Williams, sang 'O rest in the Lord,' at the first performance of the oratorio at Birmingham, in 1846.—Ed. M. T.]

THE ORIGINAL TENOR IN MENDELSSOHN'S ELIJAH.

CHARLES LOCKEY.

As fifty-five years have passed since the production of Mendelssohn's 'Elijah,' it is no wonder that those who took part in that memorable performance are rapidly dwindling away. One of the principal singers on that occasion has, we regret to record, been recently removed by death in the person of Charles Lockey, who drew his last breath at his residence, Lyndhurst, St. Helen's Road, Hastings, on the 3rd ult.

Charles Lockey, the son of Angel Lockey, of Oxford, was born on March 23, 1820, at Thatcham, near Newbury, and not at the latter town, as all the obituary notices have stated. After being a chorister of Magdalen College, Oxford, from 1828 to 1836, he studied music under Edmund Harris, at Bath. In 1842 he became a pupil of Sir George Smart, who gave lessons in singing till he was past eighty, and numbered among his pupils many distinguished singers, who came to him in order to acquire Handelian traditions in oratorio.

The following letter from the worthy knight to Lockey, shows that master and pupil had another interest than that of teaching and acquiring the art of vocalization:—

St. Ann's Hill, Chertsey,
9th May, 1857.

My Dear Sir,

Your kind present of two very good looking and interesting young pigs came safely by the train arriving at Chertsey station this afternoon at 1.40. We found your directions for the feeding of them under the direction card, which will be duly attended to. They seem to be quite at home in their new abode.

We should like to have a full, true and particular account of their *Birth* and *Parentage?* Whether they have been *named?* If not, I suggest that one should be called *Lock*, the other *Key*, which would remind us of the donor. When they depart from the Sty into the Larder, we hope that you and Mrs. Lockey will come and partake of them; but joking apart, I beg you to accept my best thanks for the fulfilment of your kind promise.

Believe me, yours very faithfully,
George T. Smart.

To C. Lockey, Esq.

By-the-way, Sir George's terms were 'fourteen shillings per hour, and not less than twenty lessons, payment to be made at the end of every third lesson.'

Mr. Lockey sang in the choirs of St. George's Chapel, Windsor, and of Eton College Chapel. These appointments formed a good stepping-stone to the valuable post of a Vicar Choral of St. Paul's Cathedral, to which office he was elected early in the year 1843. He had a warm supporter in Canon Sydney Smith, who, in a letter to a friend, dated January 13, 1843, said:—

Dear Sir,—I have written to the Dean to say I shall vote for Lockey, and shall be exceedingly sorry if he is not introduced into the choir. I can do no more.

Yours ever,
Sydney Smith.

This letter was followed by one to Mr. Lockey, but written *four days later* than the above, in these terms:—

Sir,—Without making any absolute promise, I am much inclined to support you, but reserve to myself a full right of voting for whom I please.

Yrs,
Coombe Florey, Taunton, Sydney Smith.
Jany. 17, 1843.

These epistles not only prove that brevity is the soul of wit, but that the jocose cleric had his little bit of fun with the would-be Vicar Choral.

Mr. Lockey had previously made his first appearance in oratorio at Store Street Rooms, in connection with the Melophonic Society, in October, 1842, the work being Rossini's 'Stabat Mater,' then new to this country. In 1848 he was appointed a Gentleman of the Chapel Royal, and for a period of ten or twelve years his services were in frequent request in London and at the various Provincial Festivals. In 1853 he married Miss Martha Williams, an excellent contralto soloist, who predeceased him. Mr. Lockey became one of the most celebrated tenor singers of his day; but, unfortunately, a throat affection deprived the art and the public of an artist who could ill be spared, and about the early sixties he retired from the profession. At his death he had held his Vicar Choralship (on the old Foundation) at St. Paul's for nearly fifty-nine years, of which for forty-three years he had been represented by a deputy—at one time Mr. Fred. Walker, and latterly by Mr. James Barnby. In this connection, when a change of deputy had become necessary, the late William Winn, a fellow Vicar Choral, wrote to his friend as follows, under date April 7, 1870:—

My dear Lockey,—If you have not arranged with anyone to take your deputyship at St. Paul's, the bearer (Mr. Lloyd, now a Gentleman of the Chapel Royal) would like to speak with you respecting it. He is in every way the very man, and indeed St. Paul's and all connected with it would be greatly benefited by the addition of such a member to the choir.

'The bearer' above mentioned was one Edward Lloyd, who took passage in a vessel other than deputyship across the sea of success.

The great event of Charles Lockey's life was his being selected to sing the tenor solos at the first performance of Mendelssohn's 'Elijah' at the Birmingham Musical Festival, August 26, 1846. He was the junior of the quartet of tenors engaged for that occasion, the remaining three being Mario, John Braham, and J. W. Hobbs. At the pianoforte rehearsal of the solos in London, Lockey, with his beautiful and sympathetic voice, immediately won Mendelssohn's golden opinion. The two tenor airs had been previously assigned to Mr. J. W. Hobbs, the father-in-law of Dr. Cummings, who generously relinquished them in favour of the younger singer. At the performance, Mr. Lockey sang his two solos 'deliciously,' said a critic. The first 'If with all your hearts' was encored, and 'the smile upon Mendelssohn's face while it was being sung showed how much he was pleased with the chaste execution of this young tenor.' Mendelssohn was so charmed with him that, in a letter to his brother, describing the performance, the composer said: 'A young English tenor, sang the last air ['Then shall the righteous shine forth'] so beautifully, that I was obliged to collect all my energies so as not to be affected.' Again, in a letter to William Bartholomew, his translator, respecting the first performance in London of the revised oratorio, Mendelssohn said: 'Of course Lockey would be *quite* sufficient for *all*

the tenor solos!' Mr. Chorley, writing of him in the *Athenæum*, in connection with 'Elijah,' said: 'Mr. Lockey has substantiated his claim to be considered our first English tenor of serious music.' Some important information on the subject of the *tempi* of Elijah will be found on page 27.

An interesting incident, in which Mr. Lockey took an important part, occurred at this Birmingham Musical Festival of 1846, the details of which may be quoted from the 'History of Mendelssohn's Elijah.'* 'At the concluding concert, on Friday morning, the final chorus of Handel's 'Zadok, the Priest' was set down for performance. Almost at the last minute it was found that there was no music for the preceding Recitative printed in the word-book. The Committee were in a fix, and then they suddenly thought that Mendelssohn might be able to help them in their hour of need. He was sitting in the Vice-President's gallery, enjoying the performance, when the chairman of the Orchestral Committee,

JOHN LIPTROT HATTON AND CHARLES LOCKEY.

the late Mr. J. F. Ledsam, went to him and stated their difficulty. Mendelssohn at once proceeded to the ante-room, and, in a few minutes, composed a recitative for tenor solo, with accompaniment for strings and two trumpets. The parts were expeditiously copied by the indefatigable Goodwin, and the whole recitative was performed *primâ vista* by Mr. Lockey, a quintet of strings and the two trumpet players. The audience were entirely ignorant of the circumstance of this impromptu composition, and doubtless thought that they were listening to music by Handel.'

Mendelssohn presented his manuscript of this unpremeditated Handelian recitative to Mr. Lockey, as a memento of the event, and of his sympathetic rendering of the tenor solos in 'Elijah.' Through the kindness of his son, Mr. John Lockey, we are enabled to present our readers with an exact reproduction of Mendelssohn's autograph, with its very charming inscription. It forms one of our Special Supplements.

* 'The History of Mendelssohn's oratorio Elijah.' By F. G. Edwards. Novello. 1896. p. 93.

Church and Organ Music.

SERVICES TWO HUNDRED YEARS AGO.

Any preconceived idea that early and frequent services are modern features of ecclesiastical life may be dismissed by such a peep into the past as is afforded by an old psalm-tune book, entitled :—

Select | Psalms and Hymns | For the use of the | Parish Church, | and Chappel | of | St. James's Westminster. | The sixth edition.

London Printed by J. Heptinstall, for the | Company of Stationers. | MDCCIV.

On page 58 of this psalmody collection, information concerning the services of the familiar church in Piccadilly is set forth in the following form :—

A Table of the Prayers, Sermons, and Sacraments in the Parish-Church of St. James's, Westminster, throughout the year.

Prayers every day, at Six (in the Winter, at Seven) and eleven in the morning, and at Three and Six in the afternoon.

Prayers and Sermons every Lord's-day at ten and three.

As also prayers at six or seven in the morning, and five in the afternoon.

Every second Sunday of the month ..	Prayers, sermons, 1 sacrament.
Every Sunday, from Palm Sunday to Trinity Sunday	Prayers, sermons, 1 sacrament.
New Year's Day	Prayers, 1 sermon, 1 sacrament.
King Charles's Martyrdom, January 30	Prayers, 1 sermon.
The Queen's Inauguration, March 8	Prayers, 1 sermon.
Ash-wednesday	Prayers, 1 sermon.
Every Thursday after, till the Passion Week	Prayers, 1 sermon.
Palm-sunday	Prayers, sermon, 2 sacraments.
Good-Friday	Prayers, 1 sermon.
Easter-Day	Prayers, sermons, 2 sacraments.
May 29	Prayers.
Whit-sunday	Prayers, sermons. 2 sacraments.
November the Fifth	Prayers, 1 sermon.
Christmas-day	Prayers, 1 sermon. 2 sacraments.
All public Fasts or Thanksgivings..	Prayers, 1 sermon.
Every Festival in the Year besides..	Prayers.
Every Thursday from Michaelmas to Christmas	Prayers, catechising.
Every Thursday from Epiphany to Ash-wednesday	Prayers, catechising.
Every Thursday from after Easter Week to Midsummer Day ..	Prayers, catechising.

If the Thursday be a Festival Day, the catechising for that day is omitted.

Note.—That all Festival-days, when there is a Sermon, Prayers begin as on Sundays. All Fasting-days, the Morning Prayers begin at Eleven, the Evening a little before Three. When there are two Sacraments, the first Morning Service begins at Seven, the second at Ten o'clock. Upon all other Sacrament-days, the Morning Service begins usually a quarter sooner, the Evening a quarter later than upon other Sundays. The daily Morning Prayers, from Michaelmas to Candlemas, begin not till Seven in the morning.

The book contains the well-known psalm-tune 'St. James,' which made its first appearance as long ago as 1697. At some future time we hope to say something about this fine old tune and its composer, Raphael Courteville.

WHERE WAS DR. BLOW BORN?

Modern biographers—with that distrust of previous writers which gives a certain zest to the pursuit—have completely disproved the statement, made over and over again, that Dr. John Blow was born at North Collingham in Nottinghamshire. The registers of that parish contain no reference whatever to him or to his family. Anthony à Wood (1632-1695), in a manuscript account of the composer's life, preserved in the Bodleian Library, Oxford, says: 'Dr. Rogers tells me that John Blow was born in London.' Hearsay information of this kind is poor biographical material as compared with documentary evidence, and some recent writers on Dr. Blow have as readily swallowed the London bait as did the older scribes that of North Collingham, without realizing the risk of being caught.

What seems to throw a new light, and to a large extent furnishes conclusive information on the matter, has recently been discovered by Mr. Thomas M. Blagg, of Newark, who contributed to the *Athenæum*, of the 7th ult., the result of his investigations in these words :—

I have recently been working at the parish registers of this place (Newark), and I find a Henry Blow and Katharine Langwarth, widow, were married here in 1646. They had three children: Henry, born in 1647; *John*, baptized February 23, 1648-9; and Katharine, born two years later. The idea immediately occurred to me that this John might be the author of the 'Amphion Anglicus.' Newark is within six miles of North Collingham, his reputed birthplace, and any other connexion with that place—such, possibly, as its being the residence of his mother's relatives—might have given rise to its being assigned as his birthplace.

According to the allegation for his marriage licence, in September, 1674, John Blow was then twenty-six years old, whereas, if this Newark entry relate to him, and if, as would almost certainly be the case, he was baptized within a day or two of his birth, he would be five months short of that age. This discrepancy, however, is so slight that the assumption cannot be dismissed on that ground alone.

Of Blow's family we know very little. His eldest son was named Henry, and one of his three daughters Katharine. If the Newark baptism be really his, what more natural than that his son should be given the same name as was borne by his father and elder brother, and that he should name his daughter after his mother and only sister?

Mr. Blagg concludes his interesting communication with references to the will of Dr. Blow—wherein the old church composer mentions his 'sister Cage' and 'niece Elizabeth Blow'—and to collateral branches of the family. He is of opinion that after the death of Henry Blow (the father) in 1655, the family removed to London, where John became one of the children of the Chapel Royal in 1660.

SPECIAL SERVICES.

The special Advent Service at St. Paul's Cathedral, on the 3rd ult., was of unusual interest, in that the German Requiem by Brahms was performed by the Cathedral choir and a full orchestra, under Sir George Martin's careful conductorship, with Mr. Charles Macpherson at the organ. A very remarkable feature of the service was the singing of the boys, their tone was simply delicious.——The orchestral and oratorio Services at Brixton Church, on Sunday afternoons,

continue to be much appreciated. On the 1st ult. a new and effective overture, entitled 'Christiana,' was performed. The work is the composition of Mr. Douglas Redman, organist of the church and conductor of the Brixton Oratorio Choir, under whose direction the overture was impressively performed by the orchestra. On the 15th ult., selections from Mendelssohn's 'St. Paul' were given in the presence of a large congregation.——The performances of Bach's Christmas Oratorio, on Friday evenings, at the historic church of St. Anne's, Soho, are well worth the attention of Bach lovers and earnest-minded church musicians. Mr. E. H. Thorne, the organist and choirmaster, is well serving the art he loves by presenting, as he does so admirably, these old-time masterpieces.—— The same work (Parts i.-iii.) was effectively given, on the 11th ult., at the Parish Church, Kingston-on-Thames, under the conductorship of Dr. Alderson, organist of the church, with Mr. E. Stephenson, of St. Michael's church, Brighton, at the organ, and the co-operation of a professional orchestra of strings and drums.

Mr. H. L. Balfour read a paper before the Incorporated Society of Musicians (London section) on the 14th ult., on 'Organ accompaniments,' a very important subject in these days of overgrown organs.

ORGAN RECITALS.

Mr. James M. Preston, Zion Chapel, South Shields (Fantasia in D minor, Op. 10, Schellenberg).—Mr. H. W. Chuter, Salisbury Cathedral (Fantasia in F minor, Mozart).—Mr. Edwin H. Lemare, St. Margaret's, Westminster (Marche Solennelle, Lemare).—Mr. Harry E. Wall, St. Nicholas', Rodmersham (Holsworthy Church Bells, Wesley).—Mr. R. W. Strickland, College Street Chapel, Northampton.—Mr. R. Sharpe, Salisbury Cathedral (Andante in D, with Variations, posthumous, Mendelssohn).—Mr. Ernest H. Smith, St. Bede's, Liverpool (Canzonet in G, Chipp).—Mr. R. E. Parker, Parish Church, Wilmslow (Sonata da Camera, Peace).—Mr. H. Crackel, Masbro' Chapel (Concert Overture, Hollins).—Mr. Sydney L. K. Crookes, Adam Smith Hall, Kirkcaldy (Toccata in A, Best).—Mr. T. H. Collinson, Bonnington United Free Church, Leith (Larghetto from the Clarionet Quintet, Mozart).—Mr. H. Mozart Sheaves, Parish Church, Timperley (Fantasia in E flat, Saint-Saëns).—Mr. Charlton T. Speer, St. Nicholas, Sutton (Concert Fantasia, Stewart).—Mr. G. F. Tendall, Diocesan Training College Chapel, York (Ite missa est, Lemmens).—Mr. J. W. Cheadle, St. Michael's Parish Church, Dumfries (Adagio in E, Merkel).—Mr. E. G. Croager, St. Paul's, Avenue Road, Hampstead (Scherzo in B minor, Lemare).—Mr. A. E. Davies, St. George's, Brockley (March in B flat, Silas).—Mr. Arthur S. Manfield, Canal Street United Free Church, Paisley (Scherzo, Hoyte).—Dr. Keighley, Milton Church, Rochdale.—Dr. Henry T. Pringuer, Presbyterian Church, Stoke Newington (March from 'David,' C. E. Horsley).—Mr. R. H. Turner, Parish Church, Portsmouth (Sonata in C minor, Salomé).—Mr. Maughan Barnett, St. John's, Wellington, N.Z. (Choral Song and Fugue, S. S. Wesley).—Mr. W. Nelson Govier, Parish Church, Ware (Overture in C, Hollins).—Mr. C. J. Brennan, Elmwood Presbyterian Church, Belfast (Intermezzo, Hollins).—Mr. A. Thompson, St. Stephen's, Hounslow (Concerto in B flat, Handel).—Mr. Clarence Eddy, St. Bartholomew's, New York (Fantasia in F, John E. West).—Mr. A. Herbert Brewer, Parish Church, Weston-super-Mare (Dithyramb, Basil Harwood).—Mr. Warren R. Hedden, St. John's, Waterbury, Connecticut (Grand Chœur in A, Salomé).—Mr. J. Gray, Adam Smith Hall, Kirkcaldy.—Mr. J. Weston Nicholl, Victoria Hall, Halifax, who played Rheinberger's last composition, the Organ Sonata No. 20, Op. 196, for the first time in England.

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. S. Askham, Parish Church, Lismahagow, N.B.
Mr. Frank Drewett, St. John-the-Evangelist, Drury Lane.
Mr. Edward D. Potter, Berkeley Chapel, Mayfair.

Reviews.

MUSICAL LITERATURE.

Oxford History of Music. Vol. I. *The Polyphonic Period.* Part I. *Method of Musical Art.* 330-1330. By H. E. Wooldridge, M.A.
[Oxford: The Clarendon Press.]

This interesting volume is the first fruit of a broad and comprehensive scheme for the survey of the whole field of music in its growth and evolution as an art.

To trace the successive stages through which it has passed, to keep touch with the thread of continuity linking these various stages together—from the early times when consecutive simple sounds formed the melodies of Greek music, through the great polyphonic period when men learned to combine different individual utterances simultaneously, to the marvellous vocal and instrumental structures of harmony and counterpoint of our own days—has been the aim of the authors of this history. In order to secure not only breadth of view, but also complete sympathy with every phase of musical life, the work has been planned in six volumes, which have been placed in the hands of five men, peculiarly qualified to have part in what is really a gigantic and exhaustive musical treatise.

The first two volumes, by Professor H. E. Wooldridge, treat of the music of the Middle Ages, the first (recently published) carrying us up to the period of discant, the second 'tracing the course of modal counterpoint up to the work of Palestrina and his successors; the third, by Sir Hubert Parry, follows the line of the early monodic movement from its origin in Josquin and Arcadelt to its culmination in Purcell; the fourth, by Mr. J. A. Fuller Maitland, deals especially with the music of Bach and Handel, and with the harmonic counterpoint which is peculiarly characteristic of their time; the fifth, by the Editor, Mr. W. H. Hadow, narrates the rise and progress of the Viennese School, and carries from Haydn to Schubert the development of the great instrumental forms; the sixth, by Mr. E. Dannreuther, describes that phase of the art which is distinctively known as Romantic, and discusses the formative conditions which inspired Weber in the theatre, Schumann and Chopin in the concert-room.'

Professor Wooldridge plunges at once into his subject, carrying us back to Greek music in the fourth century, where may be found the germs of polyphony,—for the singing of a melody by mixed voices or in unison no doubt suggested inquiry into the reason of its being so much more pleasant to the ear than the singing of the same melody by equal voices. The *magadis*, a many-stringed instrument which permitted the striking each note of a melody in octaves, led to the singing of the concord of the octave being known as magadizing, and this, though still belonging to the melodic form, may be looked upon as the origin of polyphony; but before it could develop to any degree, there remained a large step to be taken, namely, the realisation of the possibility of voices singing *different* notes simultaneously.

The Greeks having carried their technical development to a high point, but having no further creative impulse to sweep music on beyond the stage of melodic beauty it had reached, it was for the Italians to infuse fresh life into the old material. This they did by utilising it for the Hymns and Antiphons of the Ritual of the Latin Church; of these the oldest specimens date from the end of the fourth century. M. Gevaert, in his 'Mélopée Antique dans le Chant de l'Eglise Latine,' has very ably demonstrated how the early Christian music was continued on the same technical lines as the old Greek melodies, certainly until the end of the seventh century, and possibly until about the year 900.

Professor Wooldridge gives examples from Gevaert of all the scales found in the earliest Hymns and Antiphons; these on comparison are found to be exactly the same as the scales used in extant Greek compositions.

In the middle of the ninth century, after an interval of about 250 years, during which the art of music must have been steadily progressing, there appeared the 'Musica

Disciplina' of Aurelian of Réomé, the earliest musical treatise known written by a churchman, presenting in a new form the eight ecclesiastical or 'Gregorian' modes. This treatise shows that the system of authentic and plagal modes was firmly established; and with slight alterations it continued to hold its own for many hundreds of years. Towards the close of the ninth century the first mention of 'organizing,' that is, the simultaneous singing or playing of concords, is to be found, and by the end of the next century it had been realised that concord included such intervals as fourths and fifths, this so-called 'symphonious' singing being known as organum or diaphony. This system is fully recognised in the treatise 'Musica Enchiriadis,' and in the commentary 'Scholia Enchiriadis.' In the beginning of the eleventh century appeared the 'Micrologus' of Guido of Arezzo, which shows the modifications arising from the greater freedom allowed to individual judgment in the choice of sounds other than the traditional concords, and formerly held to be utterly discordant. This resulted in *free* diaphony as opposed to *strict* diaphony.

Professor Wooldridge then traces the development of organum through certain examples of the music of that period still left to us—though unfortunately in a writing that is difficult to decipher—it being noted throughout in neumes; as in the case of the Winchester Troper, a most interesting English manuscript. The 'Musica' of Johannes Cotto, written about 1100, and an anonymous treatise 'Ad organum faciendum' in the Ambrosian Library at Milan (printed by Coussemaker), are quoted to show the progress of the *new* organum: in the latter, be it noted, the vox organalis is *above* the vox principalis, instead of below, as formerly. As more and more liberty was allowed, resulting in the use of contrary instead of parallel movement, of pleasing discords instead of concords pure and simple, the term *discant*, a 'double' or 'diverse' song, came to be applied to music.

The next great step to be made in the art was the use of a musical measure. Up till then a metrical measure only had existed, the music of hymns and songs following the metre of the words to which it was set. No attempt had been made to use different kinds of metre in different voices at the same time, but directly such experiments were made, they were bound to result in a keen sense of the necessity of a common musical measure which would include the duple and triple proportions of different metres. The result was a long note ■ divisible into three equal or two unequal parts, known as breves ■; this again was subdivided into three notes or semibreves ♦—from this basis rose the complicated structure of mensural music known as 'Cantus Mensurabilis.'

Its theoretical development in France and in England can be traced in treatises of the twelfth and thirteenth centuries, and by great good fortune Professor Wooldridge has found an extraordinary wealth of illustrations of early mensural music at his disposal in a thirteenth century manuscript, known as the Antiphonarium Mediceum, in the Laurentian Library at Florence. Dr. Wilhelm Meyer (Der Ursprung des Motetts, 1898) identified this manuscript as being a series or part of a series of six volumes of vocal music, in two, three and four parts, compiled by Léonin and Pérotin, belonging to the library of Nôtre Dâme of Paris in the thirteenth century. It is described and had probably been seen by the anonymous author of 'De Mensuris et Discantu,' a treatise in the British Museum. The account given by this anonymous author of individual compositions as examples of various forms, enabled Professor Wooldridge to identify specimens of *organum purum* of which only a few examples—and of *Conductus*—of which no example, had hitherto been known; *organum communiter sumptum* not being described, its exact form still remains rather doubtful. Of the various types of composition called by these weird names, of the Cantilena and Rondel, of the Hoquet or Ochetus, and of the Motet, Professor Wooldridge gives a learned exposition, copiously illustrated by examples drawn largely from the Florence manuscript. These include eight specimens of the different species of organum, and four long examples of the various kinds of conductus, including two by Maître Pérotin. From the photographic facsimiles one can judge of the accuracy and painstaking care with which Professor Wooldridge has transcribed them. He concludes this volume with examples of the motet taken from the Florence manuscript, which are probably some of the earliest ever written.

Enough has been said to show that Professor Wooldridge, far from being overpowered by the great mass of documents and facts to be marshalled and located in their right positions in the slow, puzzling growth of the art of music, has organised the whole with much insight and critical judgment. This first volume gives us an idea of the high level of excellence to which we may expect the following volumes of the Oxford History of Music to attain under the able editorship of Mr. W. H. Hadow.

Cecie Stainer.

A Biographical Dictionary of Musicians. Compiled and Edited by Theodore Baker, Ph.D.

[New York: G. Schirmer. London: Charles Woolhouse.]

The compiler of every new dictionary, biography, or otherwise, owes not a little to previous tillers in the same field. So far as biography is concerned he will find many tares of error that have a tendency to become deep rooted and choke the crop of the good seed of accuracy. In his admirable preface, Dr. Baker says: 'A careful collation of the standard works of reference has resulted in a weeding-out of very many mistakes, due to carelessness or inadvertence, in the biographical matter belonging to past epochs.' He goes on to say that much reliable and valuable information has been obtained by direct correspondence with those biographised, 'though many enquiries remained unanswered.' The Dictionary, which contains nearly six thousand biographies, is specially strong in the notices of living English and American musicians—the omission of Sir George Martin is most probably an oversight—and herein it will be found invaluable as a book of reference, and one that should be on the shelves of every musician who takes an interest in the literary side of his art. Three hundred pen-and-ink vignettes, drawn by the Russian artist Gribayedoff, after authentic portraits, illustrate its pages. Dr. Baker has, in one or two cases, honoured us by extracting his information from the Biographical Sketches which have appeared in these columns, and moreover this conscientious American editor has been good enough to acknowledge his indebtedness to this journal. In so doing he sets not a few British writers on music a good example in manners.

Early Scottish Melodies, including examples from MSS. and early printed works . . . Notes on former Annotators, English and other claims and Biographical Notices, &c. Written and arranged by John Glen.

[Edinburgh: J. and R. Glen.]

Mr. John Glen, who is also author of two other important works on Scottish music, places on the title-page of the present volume this aphorism from Burns:—

'Facts are chiels that winna ding
And downa be disputed,'

which, being interpreted, chiefly means that the author on behalf of his country reclaims a number of Scottish airs assigned by careless or prejudiced commentators as belonging to the Southron. Mr. Glen's deep knowledge of his subject, begot of probably half-a-century's gleanings among the aforesaid facts, certainly *cannot* lightly be disputed, but upon what particulars he bases his different arguments, and how far he succeeds in justifying his Scottish claim over an English or an Irish one, this brief notice cannot deal. We venture to think, however, that in some cases the matter may be still left an open one. The mere fact of finding an earlier English or Scottish printed or MS. version of an air can scarcely be considered a satisfactory proof of its origin one way or another, and, in addition to this difficulty, we have the fact to contend with, that an air carried traditionally from one country to another quickly gets a flavour or a characteristic of the music of its last resting-place imparted to it.

We English are much less anxious over the guardianship of our claims to our national music than are the

Scotch. The Scot lives far more in the glories of his nation's past history, its lore, and its songs than does the average Englishman, and to the latter it is rather a matter of wonder, and sometimes amusement, that the Scot feels so deeply and so individually any aspersion on, or unjust claim in regard to, these things.

Whether one can absolutely accept, in all cases or not, the conclusions come to by Mr. Glen, students of British National Song cannot but thank him for the immense range of fresh facts which he has brought to bear on the question. His book is undoubtedly a *necessity* to all interested in the enquiry.

Besides the contest of English and other claims, the work forms a running commentary on the well-known collection of Scottish songs, Johnson's 'Scots Musical Museum,' which Robert Burns prophesied would be in 'future ages the text-book and standard of Scottish song and music.'

The volume also contains much interesting biographical matter, with an excellent bibliographical catalogue of music and song books, which contain Scottish lyrics and tunes. It is a handsomely printed book which may be in all points heartily recommended.

CHURCH MUSIC.

Drop down, ye heavens. The Lord is in His Holy Temple. They were lovely and pleasant in their lives. By John Stainer.

(*Novello's Octavo Anthems.*)

[Novello and Company, Limited.]

It is not too much to say that the above three anthems show the genius of the late Sir John Stainer at its best. The first is intended for the Feast of the Annunciation, and is a fine example of modern church music, in which the skill of the composer as a contrapuntist is prominently shown. The second anthem is designed for the Feast of the Purification. It is laid out in five vocal parts, two of which are for sopranos, and opens with a bold theme given out in unison by the entire choir, a method admirably accentuating the spirit of the sentence, 'The Lord is in His Holy Temple.' Exceedingly happy is the subsequent delivery, at the end of the subject in unison by the organ as well as the voices. The third anthem, for the Feast of St. Simon and St. Jude, is of a more placid character than the preceding compositions. The conclusion, however, consists of a tersely developed fugue built up with a characteristic subject and counter subject. Well-trained choirs will find great pleasure in singing these anthems.

Holy, holy, holy. By F. Cellier.
Deliver me, O Lord. By John Stainer.
Why art thou so vexed, O my soul. Whom the Lord loveth. By Charles Macpherson.
I am not worthy. The Heavenly Word. (Two Introits.) By C. Lee Williams.

(*Novello's Short Anthems.*)

[Novello and Company, Limited.]

The text of Mr. Cellier's anthem forms part of the Communion Service, and the climax suggested by the words is effectively worked up by the music. The late Sir John Stainer's setting of 'Deliver me, O Lord,' is not one of his latest compositions, but as a fine expression of masculine devotion, it merits honourable mention. Mr. Macpherson, in his music to 'Why art thou so vexed, O my soul?' has adopted what may be termed the 'interludial' form, the phrases delivered by the voices being divided by short passages for the organ in the nature of commentary. The anthem is an admirable example of modern church music. The voice parts of 'Whom the Lord loveth,' by the same composer, are continuous, and for the most part the accompaniment merely doubles the vocal writing. This anthem is charged with real musical interest. The two Introits by Mr. Lee Williams are simply but impressively set. The first opens with a soprano solo, the melody of which is subsequently taken up by the choir. The second is the more important, and contains a section intended to be sung as a quartet unaccompanied, and forms an effective contrast to the boldness and vigour of the opening of the finale.

PART MUSIC, &c.

Cupid, look about thee. By John Stainer.
Good night, beloved. My Dearie. When through the Piazzetta. By Myles B. Foster.

(*The Orpheus.*)

[Novello and Company, Limited.]

Sir John Stainer was always happy when writing for male voices, and the part-song, 'Cupid, look about thee,' is a bright example of his skill in treating them. Many may hold that the exhortation to the god of love is quite unnecessary, but this cannot be said of the music, which would form a valuable addition to the repertory of any male-voice choir.

Longfellow's 'Good night, beloved' seems to possess irresistible attraction to composers. Mr. Myles Foster's setting has melodic charm, and breathes the confidence of the lover assured of his dearly beloved's affection. The music is grateful to sing, especially that for the first bass, who has been much favoured by the composer. The same writer's setting of Robert Burns's exquisite little lyric, 'My Dearie,' is most expressive, and sung by a well-balanced choir would prove to be very effective. 'When through the Piazzetta' affects a different style. The words are chiefly sung by the altos, while the other voices supply a *bouche fermé* accompaniment in imitation of a guitar, one of those happy touches so characteristic of the composer.

To Harmony. The Water-Lily. The Bells are ringing. Composed by Nicolai von Wilm.

(*Novello's Trios and Quartets for Female Voices.*)

[Novello and Company, Limited.]

Nicolai von Wilm is a composer who possesses the gift of melody; moreover, he writes gratefully for the voice, with a keen sense of contrast and manifest knowledge of what is effective in choral music. The German text has been translated into excellent English by Miss Georgina E. Troutbeck, and with that deftness which characterised the efforts of her father in this particular field.

Seven Songs of Ireland. By St. John Lacy.

[E. Ascherberg and Co.]

The words of three of these songs are translations of Irish ballads, and the others are equally instinct with the sentiment of the Emerald Isle. The composer writes easily in the musical idiom of his countrymen, and the collection is worthy of the attention of all vocalists.

Twelve Short Songs. By Mabel Jennings.

[Weekes and Co.]

It is not often that a song leaves a feeling of regret that it is too short, but this impression is made by the majority of this lady's series of vocal compositions. This is caused not only by the felicitous manner in which the spirit of the text is echoed in the music, but by a freshness of treatment that excites the esteem and admiration of the musician. The above remarks apply in particular to the first two songs, settings of Mr. Austin Dobson's 'Love is a swallow' and 'Oh, love's but a dream,' which are most dainty and tasteful trifles. It should be added that the songs are designed for a contralto or a baritone voice.

Idyll for Violin and Pianoforte. By S. Coleridge-Taylor.
Mazourka for Violin (Op. 49, No. 3). By Emile Sauret.
Chant sans paroles for Violin. By Edwin H. Lemare.

[Novello and Company, Limited.]

This serious composition of Mr. Coleridge-Taylor demands two able executants for its performance. It is an earnest and moreover musicianly work of great interest. A violin solo by Emile Sauret is sure to be well written for the instrument, and worthy the attention of a good performer. The present example is an admirable piece of brilliant and effective writing; the player should have command of the finger-board and a good staccato bow. Mr. Lemare's charming little piece may be played entirely in the first position, and so is well within the reach of a young player with an expressive touch. It is sure to find many admirers.

JAROSLAV KOCIÂN.

A NEW VIOLINIST.

The biography of Jaroslav Kociân is one that may be told in a very few words. He was born at Wildenschwert, in Bohemia, February 22, 1884, therefore he is not yet eighteen. He began to play the violin when only three-and-a-half years of age—a mere baby, in fact. His father, a schoolmaster by profession, was his first teacher. At the age of twelve the boy entered the Prague Conservatorium of Music, and studied the violin in that institution under Sevčik—the master of Ondriček and Kubelik. He had an equally good teacher for composition in Antonín Dvorák. He left the Conservatorium only in July last, and since then he has been giving concerts in Brünn, Prague, and Vienna with the greatest success.

M. Kociân has given two recitals during the past month at St. James's Hall—on the 9th and 20th ult. Beethoven, of all composers, is the strong test of an artist's sensibility to the hidden depths of profound feeling. In the slow movement of that great master's pianoforte and violin Sonata in C minor, young Kociân showed that he was the fortunate possessor of a soul. Tenderness, poetry and faultless intonation combined to make this a true poem that came from the heart and went to the heart. His interpretation of the exacting Chaconne of Bach was a magnificent achievement—worthy of one of the greatest masters of the instrument. In listening to young Kociân one could hardly realise that he was a stripling of eighteen. What may he not become? We shall see. In the meantime his future career will be watched with the keenest interest.

A word of praise is the just due of Miss Marguerite Elzy, an excellent English pianist, for the admirable manner in which she shared with M. Kociân the success of the Beethoven Sonata above referred to, and for her delicate playing of some Chopin pieces. Mr. Wilfred Bendall was an able accompanist

ELGAR'S DREAM OF GERONTIUS IN GERMANY.

(BY TELEGRAM FROM OUR SPECIAL CORRESPONDENT.)

Düsseldorf, December 20, 1901.

Professor Julius Buths, most enthusiastic and eclectic of musicians, deserves all honour for the splendid interpretation of Dr. Elgar's 'Dream of Gerontius,' which it was my good fortune to listen to in the Tonhalle of this place last night. The Professor had taken enormous pains over the rehearsals, and trained the chorus in a masterly manner; the result was such splendid tone, colour, precision, and intellectuality as exceeded all expectation. The semi-chorus, of professional voices, soared clearly and beautifully above the main chorus, producing an ethereal effect beyond description. The whole of the choral portion was admirably sung and made a great impression, the concluding bars dying away in serenest peace.

In regard to the soloists, Dr. Wuellner gave quite an ideal reading of the part of *Gerontius*. He had thoroughly grasped the spiritual significance of the music. The

(Photograph by Thom. Lantin, Düsseldorf.)

PROFESSOR JULIUS BUTHS.

audience were deeply moved. Fräulein Antonie Beel, with her clear, musical voice, and Herr Willy Metzmacher, in his deep declamatory tones, did full justice to the music assigned to them. The orchestra, led by Herren Otto Reibold and Eugen Adorjan, reached almost perfection, the prelude especially being superbly played, and a sudden *pianissimo*, following a great climax, skilfully managed. Professor F. W. Franke was an efficient organist.

Dr. Elgar was enthusiastically called at the end, and the orchestra and organ greeted him with the great honour of an instrumental *Tusch*; moreover, he was presented by the chorus, *coram publico*, with an enormous laurel wreath amidst most appreciative applause by an audience of 2,000 people.

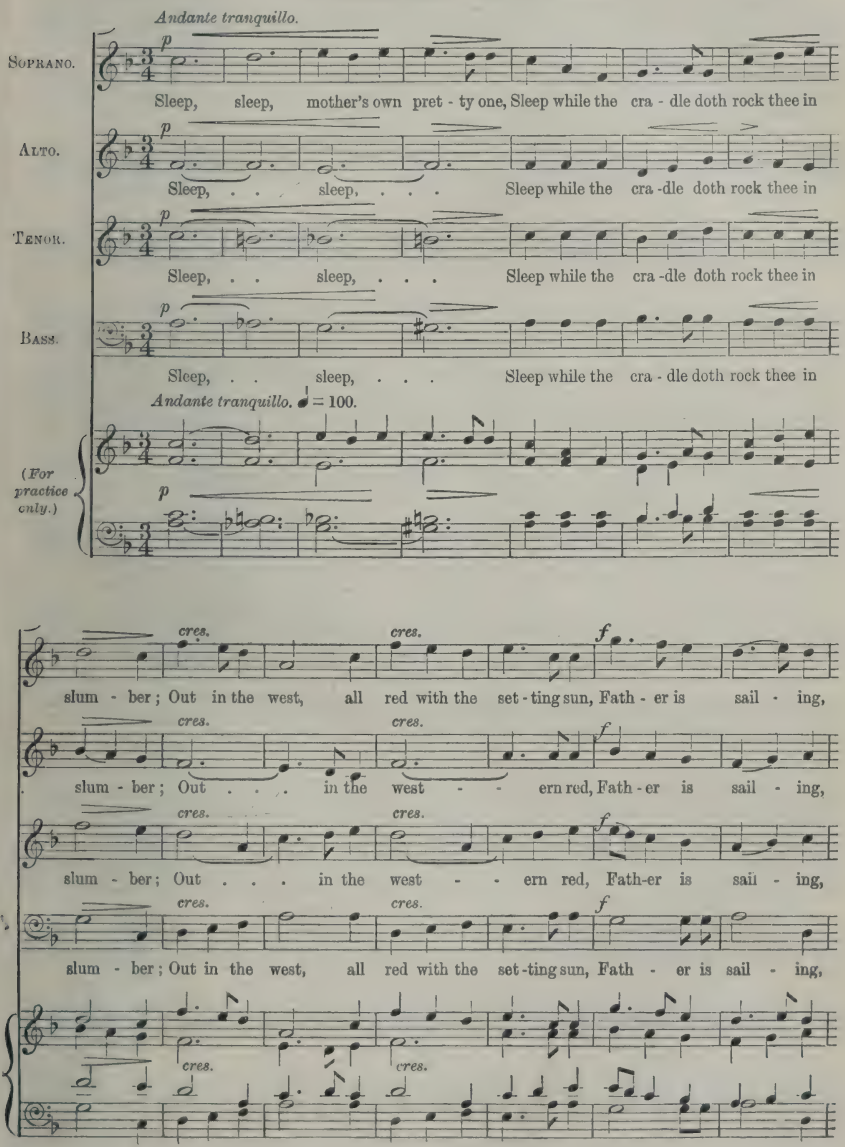
One and all—performers and listeners—seemed to be greatly impressed at the production in the Fatherland of this English masterpiece. Professor Buths, who translated Newman's words into German, and to whom all praise is due, frequently expressed delight at the success of the work and this triumph of English music. It was an evening that will be long remembered, and one that may have a far-reaching influence upon the progress of British music in foreign lands.

Sleep, sleep, mother's own pretty one.

LULLABY FOR FOUR VOICES.

Words Anon. Composed by W. H. Bell.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.


Andante tranquillo.
Soprano.
Alto.
Tenor.
Bass.
p
Sleep, sleep, mother's own pret - ty one, Sleep while the cra - dle doth rock thee in
Sleep, . . . sleep, . . . Sleep while the cra - dle doth rock thee in
Sleep, . . sleep, . . . Sleep while the cra - dle doth rock thee in
Sleep, . . sleep, . . . Sleep while the cra - dle doth rock thee in
Andante tranquillo. ♩ = 100.
(For practice only.)
cres.
f
slum - ber; Out in the west, all red with the set - ting sun, Fath - er is sail - ing,
slum - ber; Out . . . in the west - - ern red, Fath - er is sail - ing,
slum - ber; Out . . . in the west - - ern red, Fath-er is sail - ing,
slum - ber; Out in the west, all red with the set - ting sun, Fath - er is sail - ing,

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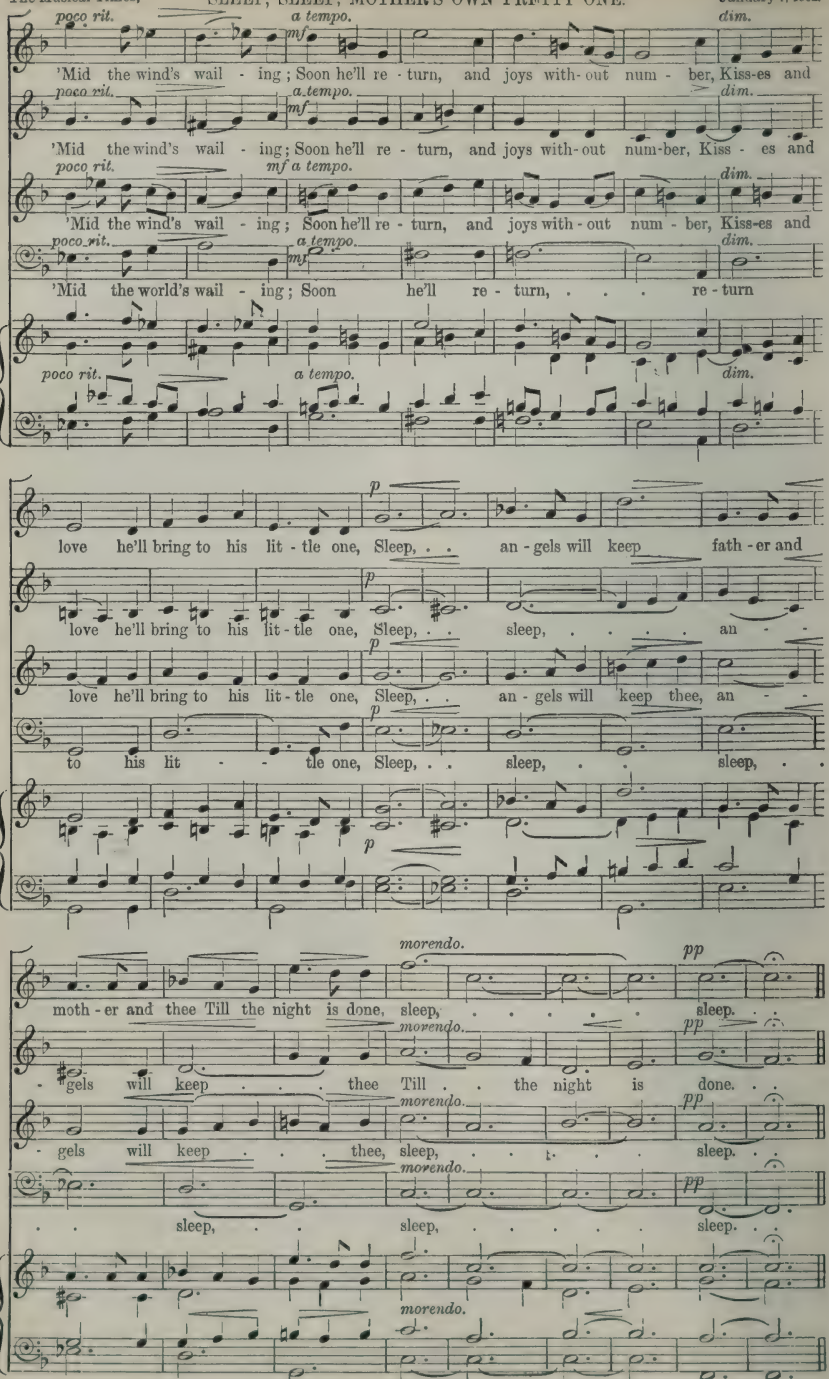
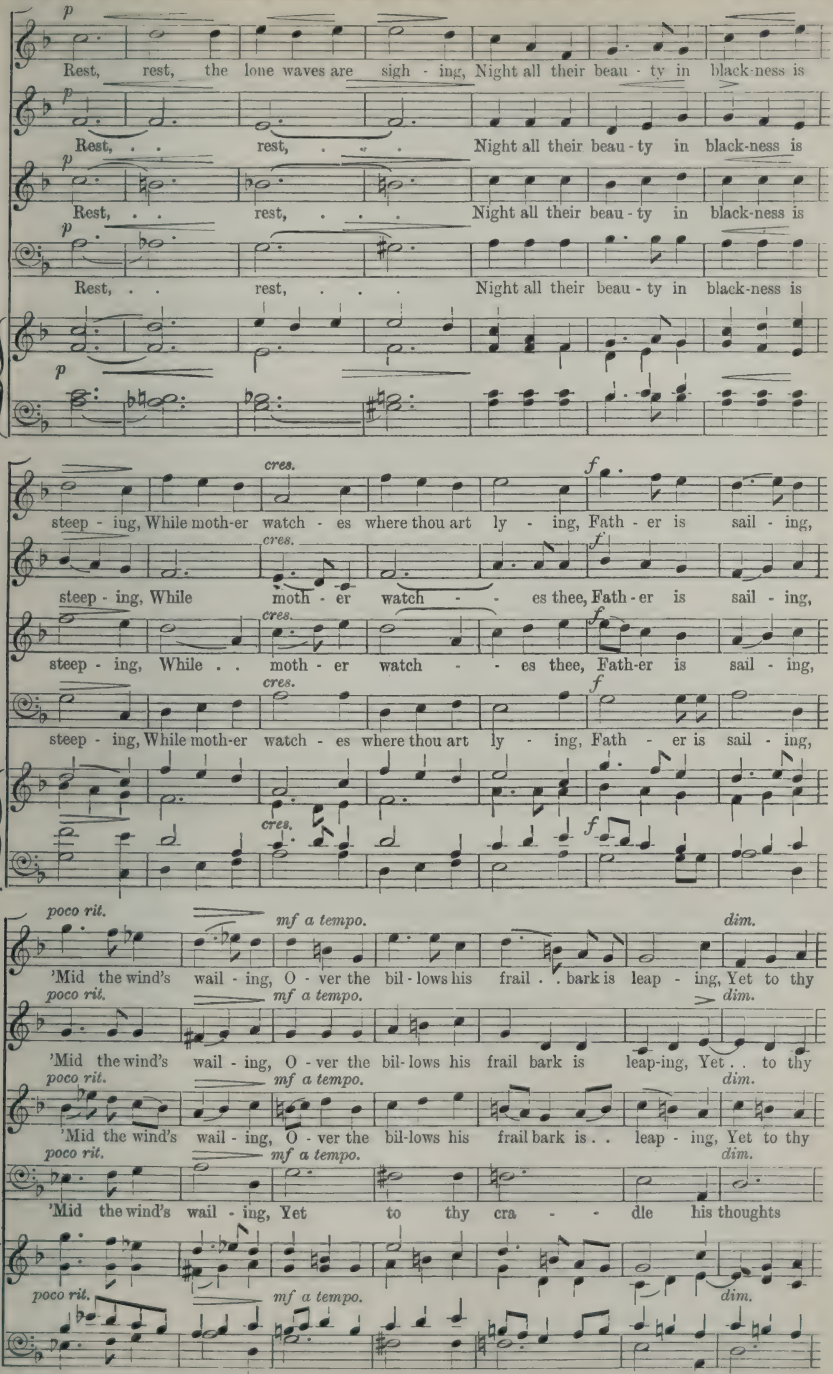
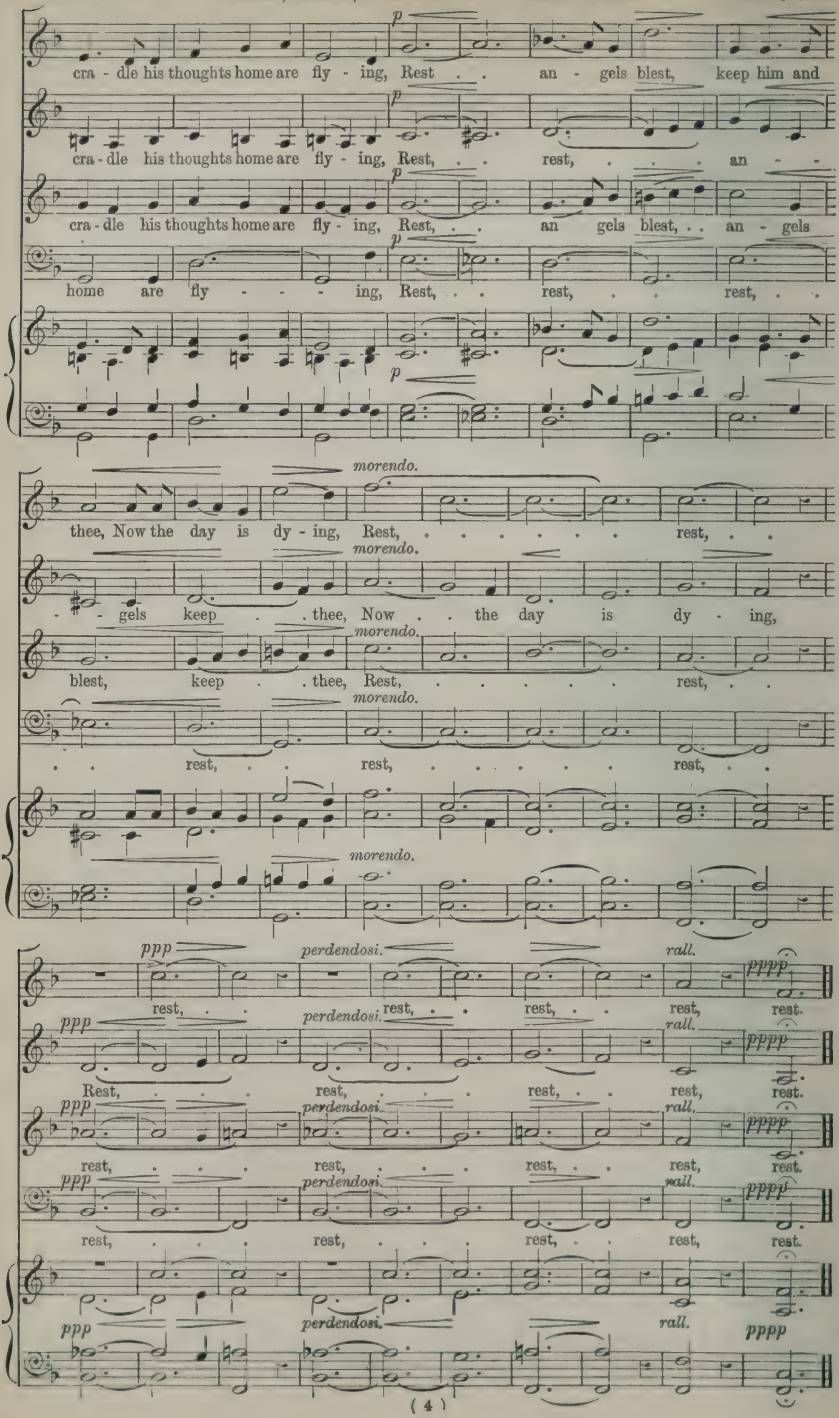

poco rit.
a tempo.
dim.
'Mid the wind's wail - ing; Soon he'll re - turn, and joys with - out num - ber, Kiss - es and
'Mid the wind's wail - ing; Soon he'll re - turn, and joys with - out num - ber, Kiss - es and
'Mid the wind's wail - ing; Soon he'll re - turn, and joys with - out num - ber, Kiss - es and
'Mid the world's wail - ing; Soon he'll re - turn, . . . re - turn
p
love he'll bring to his lit - tle one, Sleep, . . an - gels will keep fath - er and
love he'll bring to his lit - tle one, Sleep, . . sleep, ... an - .
love he'll bring to his lit - tle one, Sleep, . . an - gels will keep thee, an - .
to his lit - - tle one, Sleep, . . sleep, . . sleep, . .
morendo.
pp
moth - er and thee Till the night is done, sleep, ... sleep. . .
- gels will keep . . . thee Till . . the night is done. . .
- gels will keep . . . thee, sleep, ... sleep. . .
sleep, . . sleep, ... sleep. . .


p
Rest, rest, the lone waves are sigh - ing, Night all their beau - ty in black-ness is
Rest, . . rest, . . . Night all their beau - ty in black-ness is
Rest, . . rest, . . . Night all their beau - ty in black-ness is
Rest, . . rest, . . . Night all their beau - ty in black-ness is
cres.
f
steep - ing, While moth-er watch - es where thou art ly - ing, Fath - er is sail - ing,
steep - ing, While moth - er watch - - es thee, Fath - er is sail - ing,
steep - ing, While . . moth - er watch - - es thee, Fath-er is sail - ing,
steep - ing, While moth-er watch - es where thou art ly - ing, Fath - er is sail - ing,
poco rit.
mf a tempo.
dim.
'Mid the wind's wail - ing, O - ver the bil - lows his frail . . bark is leap - ing, Yet to thy
'Mid the wind's wail - ing, O - ver the bil-lows his frail bark is leap-ing, Yet . . to thy
'Mid the wind's wail - ing, O - ver the bil-lows his frail bark is . . leap - ing, Yet to thy
'Mid the wind's wail - ing, Yet to thy cra - - dle his thoughts


p
cra - dle his thoughts home are fly - ing, Rest . . an - gels blest, keep him and
cra - dle his thoughts home are fly - ing, Rest, . . rest, . . . an - .
cra - dle his thoughts home are fly - ing, Rest, . . an gels blest, . . an - gels
home are fly - - - ing, Rest, . . rest, . . rest, . .
morendo.
thee, Now the day is dy - ing, Rest, ... rest, . .
- - gels keep . . thee, Now . . the day is dy - ing,
blest, keep . . thee, Rest, ... rest, . .
. . rest, . . rest, ... rest, . .
ppp perdendosi. rall. pppp
rest, . . rest, . . rest, . . rest, rest.
Rest, . . . rest, . . . rest, . . rest, rest.
rest, . . . rest, . . . rest, . . rest, rest.
rest, . . . rest, . . . rest, . . rest, rest.

PHILIPP WOLFRUM'S WEIHNACHTSMYSTERIUM.

The first English performance of this work, which has already attracted a great deal of attention in Germany, took place at Worcester on the 12th ult., and the credit of introducing it to England belongs to Dr. Elgar and the Worcestershire Philharmonic Society.

There is much in the work that is at variance outwardly with our preconceived notions of the devotional in music, but in its true inwardness it is profoundly reverential, and essentially German, and it seems safe to predict that the essential kinship between the two great nations will enable English music-lovers to overlook the strangeness and appreciate at its full worth the spirit, so closely akin to our own, which underlies it.

Dr. Wolfrum has not written an oratorio, but he has attempted to compose the music to an old mystery play in a style which takes into account all the most recent developments of music. His text is taken from old musical plays, from traditional religious songs, and from the Gospels; and many of his themes are well-known devotional folk-songs and chorales. Thus, the text of the most beautiful scene in the work—where the Virgin soliloquises by the side of the sleeping Child, and sees a vision of the Passion, and prays to Him for His intercession in the hour of her death—is taken from an old poem found at Mosburg, near Klagenfurt; and, as she concludes, an angelic choir softly repeats her last words, singing the first phrase of the well-known hymn 'O Haupt voll Blut und Wunden,' which occurs of course in Bach. Again, in another scene, the Virgin and St. Joseph are represented as singing the cradle song 'Joseph lieber, Joseph mein,' the ancient 'Resonet in laudibus' (which is used by Brahms in the second of his two songs with viola obbligato) as a duet, while a chorus of angels sings a Gloria, the whole being an elaborate movement of great contrapuntal complexity and ingenuity. And so it is in all the ten scenes of the Mystery, in some of which the chorales are, as in Bach, conceived as the utterances of the 'Ideale Gemeinde,' or the Christian Community. It might be said in other words that Dr. Wolfrum has treated the sacred music of the People in the same way as Humperdinck treated Children's ditties in 'Hansel und Gretel.' His orchestration is still more elaborate than Humperdinck's, and his power in handling polyphony even greater. Dr. Wolfrum has, moreover, a very keen sense of beauty in orchestral tone colour, a very fine instinct for dramatic appropriateness, and above all a genuine melodic gift. He has welded the apparently conflicting elements of old and simple tune and new and complicated treatment into a homogeneous whole of beauty and power; and he has contrived so to contrast the spiritual and the realistic, the divine and the very human, that each only serves as a foil to the other, and we have no sense of discrepancy when, for example, pastoral music of the most uncompromisingly imitative kind follows directly on the angels' song just mentioned.

In conclusion, it may be mentioned that the writer heard the work rehearsed in the morning and performed in the afternoon of the same day—a very severe test—and was far more deeply moved by the second playing than by the first.

Miss Adèle Haas (pupil of Mr. Willem Coenen) gave a pianoforte recital with much success at the Club Hall, Sevenoaks, on the 5th ult. Miss Haas played Beethoven's Sonata, Op. 27, No. 2, pieces by Karl Nawratil, Schütt, Godard, Liszt, and Schumann, with much delicacy and refinement, and was specially excellent in the Prelude and Scherzo in B flat minor by the last-named composer. Mr. Coenen was associated with her in Scharwenka's Scherzo for two pianofortes, given with much effect. Miss Helen Pattison contributed among other songs Coenen's 'Thou wilt remember us,' very successfully.

The Suite in F (for small orchestra) by Mr. F. Cunningham Woods, found a place in the concerts of the Handel Society and the Metropolitan College of Music, on the 13th and 16th ult. respectively, when on both occasions it was conducted by the composer.

The Music Schools.

THE ROYAL ACADEMY OF MUSIC.

The concert given by the students, on the 12th ult., at Queen's Hall, testified to much talent and good training. The first movement of a Symphony in G, by Yorke Bowen, proved an exceptionally meritorious composition, and two sketches respectively named 'Sunset' and 'Sunrise,' by Paul W. Corder, witnessed to poetical conception and considerable command of musical expression. A pleasing feature of the afternoon was the brilliant pianoforte playing by E. Gladys Law in Sir Alexander Mackenzie's 'Scottish' Concerto; and other soloists who deserve mention were May Friedeberg, violinist, and Arthur E. Newstead, pianist. The vocalists included Ethel Wood, Florence J. Hoole, and Gale Gardener. The first-named of this trio has already won distinction in our concert-rooms, and the two latter are exceptionally promising young singers. Sir A. C. Mackenzie conducted with his usual skill.

The following prizes and scholarships have been awarded: Heathcote-Long Prize (pianoforte playing) to Oscar Franklin.—The R.A.M. Club Prize (violin playing) to Spencer Dyke.—The Sainton-Dolby Prize to Amy A. Joyner.—The Rutson Memorial Prize to Margaret Llewellyn.—The Thalberg Scholarship (pianoforte playing) to Rosamond Ley.—The Bonamy Dobree Prize (violoncello playing) to Lionel E. Horton.—The Battison Haynes Prize (composition) to Marion White.—The Ross Scholarship (wind instrument players) to Henry Horatio Smith.—The Westmorland Scholarship (vocalists) to Katie E. B. Moss.—The Hine Prize (composition) to Amy M. Inglis.—The Potter Exhibition (pianoforte playing) to Felix Swinstead.

ROYAL COLLEGE OF MUSIC.

An unusually interesting concert was given by the students on the 13th ult., under Professor Stanford. It is not often an English orchestral work is heard in the beautiful concert hall attached to the College, wherefore we hailed with delight the prospect of a performance by a students' orchestra of Dr. Elgar's splendid 'Enigma' Variations. The work is no child's play to even the most capable orchestra in the world; how then would Sir Hubert Parry's clever young people fare over its difficulties? We are glad to report that they came out of the ordeal with flying colours. There was no mistaking the enthusiasm of those young players; and their admirable interpretation was greeted with quite exceptional warmth. Hermann Goetz's very beautiful setting for chorus and orchestra of Schiller's 'Nœnia' received a much less satisfactory interpretation. The singers were none too sure of their notes, and the orchestra played in a somewhat rough-and-ready style. The lovely music (why are Goetz's works so rarely heard?) could scarcely make its proper effect under such circumstances. Schumann's 'Genoveva' overture and the fascinating 'Schatz Walzer' of Johann Strauss—an excellent feature even in a classical programme—completed the orchestral selection. Harold Samuel played Beethoven's B flat Pianoforte Concerto, and Seth Hughes and Florence Macnaughten sang.

The performance, under the composer's direction, of Professor Stanford's opera, 'Much ado about nothing,' at the Lyceum Theatre, on November 29, furnished proof of the capabilities of the students, of whom Kate Anderson, as *Beatrice*, made her mark.

GUILDHALL SCHOOL OF MUSIC.

The chief feature of the Students' Orchestral Concert of the Guildhall School of Music, held on the 11th ult., at the City of London School, was a 'Suite Espagnole' by Henry E. Geehl, a vivacious and cleverly scored work, consisting of four movements, which are well worthy of publication. An Overture in C, by H. Condon Finucane, proved a meritorious student effort, and two songs, respectively named 'On the breeze so softly stealing' and 'Century's Dawn,' by A. J. Spencer, were well sung by Thomas E. Rainger. The Suite was conducted by its composer, but the remainder of the concert was ably directed by the Principal, Dr. W. H. Cummings.

London Concerts, &c.

Two Choral Performances, at the Queen's Hall, call for special mention: (1), that of Sir Arthur Sullivan's 'Golden Legend,' on November 22, by the Wolverhampton Festival Choir, with Madame Lillian Blauvelt, Madame Kirkby Lunn, Mr. John Coates, Mr. Ffrangcon-Davies, and Mr. Frederick Ranalow as soloists, by whom a most effective interpretation of the impressive music was secured; and (2), the rendering of Mendelssohn's 'Elijah,' on the 12th ult., by the Nottingham Sacred Harmonic Society, an exceptionally well-balanced body of choristers, whose singing reflected the greatest credit on their trainer, Mr. Smallwood Metcalfe. The performance gained memorable distinction by the exceptionally impressive embodiment of the prophet by Mr. Ffrangcon-Davies, whose reading entitles him to be placed in the highest rank of vocalists. The other principal singers were Madame Lillian Blauvelt, Miss Ada Crossley, and Mr. Lloyd Chandos. Both performances were most skilfully conducted by Mr. Henry J. Wood.

The first performance in London of Dr. Frederic Cowen's orchestral poem, 'Phantasy of Life and Love,' was given at Mr. Robert Newman's Symphony Concert, at Queen's Hall, on November 23, when it was admirably interpreted under the direction of Mr. Henry J. Wood. At the succeeding concert, on the 7th ult., the novelty was the first performance in England of M. Saint-Saëns's concert-room arrangement of the overture to his latest opera, 'Les Barbares,' originally produced at the Paris Opera House, on October 23 last. Although styled overture, the form of this piece is that of the modern prelude. With two exceptions the themes are taken from those occurring in the opera. Their development presents a mixture of style, and the most effective portion is that toward the conclusion. An extra Symphony Concert was given by Mr. Newman, on November 26, to bring into prominence Herr Becker's skill as a violoncellist.

The second and third of Mr. Robert Newman's 'Festival Orchestral Concerts' at the Royal Albert Hall, took place respectively on November 30 and the 14th ult. The programme of the former consisted entirely of music by Wagner, but at the latter the selection included Tschaïkowsky's well-worn Pathetic Symphony in B minor. The performances bore added testimony to the great skill of Mr. Henry J. Wood as a conductor, by reason of the remarkable precision, delicacy, and expression he obtained from so exceptionally large a body of instrumentalists.

A very enjoyable dramatic and violin recital was given on the 11th ult. at the Bechstein Hall, by Miss Ellen Bowick and Miss Nettie Atkinson. The excellent elocution and dramatic perception of the former were admirably shown in a new and pathetic little piece entitled 'After the ball,' by Mr. Parry, and furnished with an effective musical accompaniment by Mr. Stanley Hawley. Miss Atkinson's excellent violin playing was manifestly enjoyed.

Mr. Arthur Chappell, at his farewell concert given at the Royal Albert Hall, on the 18th ult., received the tribute due to one who has so skilfully directed the 'Pops,' for upwards of forty years. Madame Albani, Madame Clara Butt, and Mr. Santley (in splendid voice) sang; Lady Hallé and M. Paderewski played upon their respective instruments, and Mr. Henry Bird faultlessly accompanied. The concert bore upon it the mark of success from every point of view.

Mr. Coleridge-Taylor's 'Hiawatha' was sung for the third time in its complete form, by the Royal Choral Society, on the 5th ult., at the Albert Hall, under the conductorship of Sir Frederick Bridge. The soloists were Madame Ella Russell, Mr. William Green, and Mr. Andrew Black. There was a large audience, and the beautiful music made its usual impressive effect.

The concert given by the Strolling Players' Orchestral Society, on the 11th ult., at Queen's Hall, was conducted by Mr. William Shakespeare, the successor to Mr. Norfolk Megone. A feature of the evening was the first performance of 'Three Bavarian Dances,' as recently re-written by Dr. Edward Elgar. We shall hope to hear these charming compositions again shortly.

Miss Louisa White gave a concert of her own compositions, on November 26, at Steinway Hall. Several of the smaller pianoforte pieces were expressive and pretty, and the songs entitled 'A Lament,' 'Mist,' and 'The Wind and the Sea,' testified to refined taste. The vocalists were Miss Evelyn Downes and Mr. Frederick Ranalow.

A pleasing duet for violin and pianoforte, by Mr. W. A. Hurlstone, was played for the first time by the composer and Miss Lucy Stone at her and Mr. Sterling Mackinlay's concert at St. James's Hall, on November 29. The work entitled 'English Sketches' consists of three movements, the last of which is particularly bright and spirited.

The Bar Musical Society provided a pleasant afternoon's music, on the 7th ult., in the stately Inner Temple Hall. The chief feature of this Ladies' Concert was the excellent singing of the choir (male voices) under the careful conductorship of Mr. A. H. D. Prendergast, whose pleasing serenade, 'When for the world's repose,' received a well-merited encore.

Miss Adela Verne is to be greatly commended for giving a pianoforte recital of little-known compositions by British composers, on the 10th ult., at the Salle Erard. Her selection included a 'Theme and nineteen variations' of masterly character by Sir Hubert Parry, which deserves the attention of all cultured pianists.

The popular concerts at St. James's Hall have been well attended, but no new works having been brought forward, it is only necessary to say that the Quartet Party, on November 23 and on the 7th ult., was led by M. Sauret, on November 30, by Herr Carl Halir, and on the 14th by Lady Hallé.

The Stock Exchange Orchestral and Choral Society opened its nineteenth season on the 10th ult., at Queen's Hall, under the conductorship of Mr. Arthur W. Payne. The programme included a revival of Litolff's 'Maximillian Robespierre' Overture, and Beethoven's Fourth Symphony.

Mr. Harold Bauer's Pianoforte Recital at St. James's Hall on the 6th ult., was distinguished by probably the first performance in London of a remarkably fine work, consisting of a Prelude, Aria, and Finale, written in 1888 by Cæsar Franck. Mr. Bauer played in a most masterly manner.

Miss Fanny Davies introduced some pleasing music by British composers, at her recital on the 2nd ult., at St. James's Hall, notably an 'Allegretto grazioso,' by Mr. Norman O'Neill; a 'Humoresque,' by Mr. Coleridge-Taylor; and 'a new piece' by Dr. Edward Elgar.

The programme of the North London Orchestral Society's Concert, held at Portman Rooms, on the 5th ult., contained a new orchestral ballad, entitled 'The Mill,' by M. S. Szczepanowski, a melodious and neatly scored work.

At a recital, given by the Misses Bush on the 2nd ult., at the Bechstein Hall, was sung for the first time three new duets of pleasing character, severally entitled 'Klagelied,' 'Wiedersehn,' and 'Jubelbrug,' by Mr. Emanuel Moor.

Mr. Richard J. Kay, described as the 'American boy violinist,' gave much promise of future attainments at his recital, on November 28, at Steinway Hall.

Signor A. Bocchi gave a concert at the Grafton Galleries on the 13th ult., with a very interesting programme.

Other concerts worthy of record are:—

QUEEN'S HALL.

Princess Adolph de Wrède, concert, November 25.
Signor Busoni's pianoforte recitals, Nov. 29 and 10th ult.

ST. JAMES'S HALL.

Mr. D. F. Tovey's Chamber Concert, November 28.
The Kruse Quartet, the 10th ult.
Herr Wilhelm Backhaus, pianoforte recital, 2nd ult.
Miss Fora Hwass, pianoforte recital, 3rd ult.
Signorine Cerasoli's concert, 5th ult.

BECHSTEIN HALL.

Professor Carl Friedburg and Mr. Laurence Rea's pianoforte and song recital, November 27.
Miss Elizabeth Patterson's concert, 3rd ult.
Dr. Theo. Lierhammer's vocal recital, 3rd ult.
Mdlle. Sandra Drucker, second pianoforte recital, 4th ult.
Miss Marjorie Lutzen's chamber concert, 5th ult.
Mr. Walter Ford's second historical recital of German song, 9th ult.
Miss Frances McCulloch, vocal recital, 12th ult.

STEINWAY HALL.

Miss Noral Nicolas's chamber concert, November 28.
Mr. Edgar M'Intyre, vocal recital, 6th ult.
Miss Mary Willis's concert, 10th ult.

SALLE ERARD.

Madame Marie Dulcken, concert, November 28.
Miss Manson, song recital, 12th ult.
The Misses Griffiths' concert, 17th ult.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, December 10, 1901.

MR. CARNEGIE AND POPULAR MUSIC.

The weeks which have sped since my last report of musical doings in America was written have witnessed many things of interest, but nothing quite so significant, from one point of view, as that under the fresh influence of which I am now writing. The Oratorio Society of New York gave the first concert of its twenty-ninth season in November, and performed Mendelssohn's 'Elijah.' For fifteen years, or thereabouts, Mr. Andrew Carnegie has been President of the Society. I mention his name as one that has by this time achieved a familiar sound on both sides of the Atlantic. The latest of his acquired titles, I believe, is that of Lord Rector of St. Andrew's University. When 'Elijah' was sung, Mr. Carnegie was out of the city, and on his return he expressed a wish that the concert (one of the most admirable that the Society had put to its credit for a long time) might be repeated. Mr. Frank Damrosch, the conductor of the Society, is also the founder of the People's Singing Classes and the People's Choral Union, two phases of a wonderfully successful movement for carrying vital musical instruction into the masses of the people, and also supervisor of music in the public schools of New York. At his suggestion, Mr. Carnegie, for himself and his wife, undertook a repetition of the oratorio, and invited the People's Choral Union and the music teachers of the New York public schools to occupy the audience room of Carnegie Hall as his guests. An auxiliary to the People's Choral Union is the People's Singing Classes, and the members of these classes were also included in the invitation, and placed in the upper galleries of the hall. The ground floor was set apart for the members of the Choral Union, who numbered about 2,000. The significance of this detailed recital will appear when relation is made of the unique demonstration which Mr. Damrosch had planned to show the scope of the movement which he founded nine years ago. Just before the last chorus of the oratorio was sung, the leader addressed the audience, and suggested the propriety of the thanks meet for the occasion taking the form of a 'song of glory,' in which the listeners should join with the singers on the platform. Those not in the secret supposed, naturally enough, that there would be an unusually fine performance of the National Hymn; instead, the orchestra intoned the 'Hallelujah' Chorus from 'The Messiah,' and two thousand men and women rose to their feet, not to listen standing as is the Yule-tide custom, but to sing the stirring strains.

It was an incident without parallel in the history of music in America, and spoke eloquently of what has been accomplished in the way of popular choral culture by the movement established in 1892. Mr. Damrosch began with a class in sight-reading, which used to meet on Sunday afternoons. The class was recruited among the working people (as the phrase goes), but was preserved in dignity by a weekly charge of a nominal sum of ten cents. It grew till the hall in which it met could no longer contain it, and then was subdivided and assistant teachers called in to help. In a few years the advanced members were organised into a Choral Union, a body of singers which has several times attested its ability to sing first-class oratorios. There are now a dozen of the primary classes, which meet once a week in different portions of the city's boroughs. A celebration of the tenth anniversary of the foundation of the movement is contemplated for next June, when about 2,000 voices will be united in a performance of 'Israel in Egypt.'

The conductors of our permanent concert orchestras are showing zeal in the production of novelties. Three weeks ago, Dr. Edward Elgar's overture 'Cockaigne,' by a coincidence, was played almost simultaneously in Boston and Chicago. In New York, the hitherto conservative Philharmonic Society is showing a kindly disposition towards the strenuous young radicals of Germany, and though we have had but two concerts, we have already heard Siegmund von Hausegger's 'Barbarossa' and Max Schilling's Prelude to 'Œdipus'—and more is promising, threatening, or impending.

H. E. Krehbiel.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

Vienna, December 16, 1901.

The former practice of dexterous executants to write their own concert pieces has been gradually abandoned, and the number of additions to this special branch of musical literature is becoming increasingly smaller in consequence. This is to be regretted, although the phenomenon may be easily accounted for. On the one hand, the standard of modern virtuosity has been raised so enormously, that the labour of attaining and maintaining it is in itself almost sufficient to fully occupy an artist's life. While, on the other hand, in proportion as the general art-conception is deepening, higher demands are being made by the public upon the virtuoso as a composer. His compositions, in short, are nowadays judged entirely upon their own merits. To this difficult test, two distinguished artists, Scharwenka and Sauer, recently submitted themselves, each one with a new pianoforte concerto, and both these in minor keys—Scharwenka's in C sharp and Sauer's in E minor. The work of the former, like his playing generally, is substantial and exemplary, if somewhat too academically correct. The Sauer concerto proved a brilliant composition, rather superficial, perhaps, which latter qualification, however, was lost sight of in the *verve* and fire of his interpretation, and he was greatly applauded. Of course, it will be a somewhat more difficult matter for another pianist to score a similar success with Sauer's concerto. A Polish composer, M. Melcer, who played the pianoforte parts in some of the compositions introduced by him, is to be judged from a somewhat different standpoint. In his case, the virtuoso element was almost completely absent, his concertos not being written brilliantly enough for the purpose of display. They are compositions, however, which have been awarded first prizes at competitions, and they were distinctly interesting examples of their kind. Melcer is a very able composer and earnest musician, whose technical acquirements as a pianist are evidently looked upon by him only as a means to an end.

The Concertverein scored a distinct success recently with Tschaïkowsky's Fourth Symphony in F minor. It seems strange that this beautiful work, so compact in form, so clear and pregnant in expression, should have been so long neglected, at a time, too, when the Tschaïkowsky cult is almost being overdone. We must be grateful to Herr Loewe for having been the first to introduce the work to us. The performance was a most excellent one, and the impression it produced upon the audience most marked. At the Philharmonic concerts, a little-known composition by Richard Heuberger, viz., the Variations on a Theme by Schubert, attracted much

favourable notice. Paraphrases rather than variations, these little pieces are charmingly effective, and received a *con amore* interpretation under Hellmesberger's direction. Richard Heuberger, by-the-way, is not only a very able composer, but also an author of considerable merit. He has published two interesting volumes of essays on modern music and musicians, and a Schubert biography from his pen, tastefully illustrated, has just issued from the press.

The Gesellschaft der Musikfreunde gave a performance of the ever-welcome 'Creation' of Haydn. Familiar as we all are with every detail of the work, its charm remains undiminished, despite the hundred years of its existence. Amongst the solo interpreters was Frau Herzog, of Berlin, an excellent vocalist and true artist, who made her début in Vienna on this occasion, and also proved herself a charming interpreter of songs, both old and modern, at a recital given by her.

At the Opera the prevailing scarcity of remarkable new works has led to a revival of one of Offenbach's. His fantastic opera 'Hoffmann's Erzählungen' (Les Contes d'Hoffmann), sumptuously mounted and prepared, musically, with his usual admirable care for every detail, by Director Mahler, is being greatly appreciated by lovers of light, easily-to-be-understood music. Offenbach's strains are the manifestation, not so much of an original talent, but of a ripe and subtle theatrical experience, and presented as it is in the present case, with such absolute perfection, its powers of attraction upon the public here are considerable.

Amongst those who have appeared in Vienna lately must be mentioned, in the first place, the violinist Hubermann, whose precocious talent we had occasion to admire some years ago, and who now presented himself once more as a ripening young artist of the first order. His playing is superb, technical difficulties do not exist for him, and his soulful interpretations prove him to be a born musician. Another violinist, more advanced in years and experience, Richard Sahla, court-capellmeister of Bückeburg, delighted us, *inter alia*, with a masterly interpretation of Beethoven's Violin Concerto. Joachim, too, the king of violinists as he is most justly called, paid us a visit, with the artists forming his quartet, and aroused the enthusiasm of his audience to even a greater degree—if that be possible—than in preceding years.

Mandyczewski.

MUSIC IN ABERDEEN.

(from our own correspondent.)

The musical pulse of Aberdeen continues to beat somewhat languidly. Since the autumn a chamber concert or two by local members of the profession, a visit from the Scottish Orchestra, a performance of 'The Messiah' by the Musical Institute, and two Harrison concerts of the customary type express the musical vitality of this capital of the North. Two considerable choral societies exist—the Choral Union and the Philharmonic. The former is to perform 'The Messiah,' the latter is at work upon 'Athalie.' Is there not enough enterprise or appreciation in Aberdeen to encourage an occasional hearing of modern choral literature? We lag a generation or so behind our musical betters. In that regard, the performance of Coleridge-Taylor's 'Hiawatha,' by Mr. A. Collingwood's Church Choir is an event to be chronicled.

MUSIC IN BELFAST.

(from our own correspondent.)

The Philharmonic Society made a new departure by giving, on November 27, a popular orchestral concert. By 'popular' was meant: firstly, cheap, for admission was one shilling or sixpence; secondly, there were a number of light and attractive pieces combined with a Symphony, the No. 1 of Beethoven; and thirdly, there was a vocalist to avert monotony. The orchestral items were very creditably performed under the baton of Dr. Francis Koeller by a band of fifty-eight local professional and amateur players. The singer was Miss Beatrice McCready, who is possessed of a very fine and well-trained contralto voice. There is not much risk in prophesying that this young lady will 'go far.' The approval of those present at the concert was so marked and general that in all probability the next concert of the series will attract a much larger audience.

On the 6th ult., Dr. Laurence Walker gave his second Chamber Concert of the season, and had, as usual, a large attendance. He himself undertook the larger part of the work, and played, with his accustomed skill, selections from the works of Schumann (second and third movements of Fantasia, Op. 17), and Chopin (Etude in A flat, Op. 25, No. 1). Mr. Dettmar Drepel was the violinist, and performed Bach's 'Chaconne' (with Dr. Walker) and Beethoven's Kreutzer Sonata. Miss W. Kisack contributed a number of well-selected songs.

The majority of the inhabitants of this city are Presbyterians, and as such are closely allied to the Scottish Churches. Like the dwellers North of the Tweed, they have long held conscientious objections to the introduction of organs into their churches, and the use of instrumental music in public worship. But they have suddenly begun to follow the lead of their Scottish brethren in the matter of the use of the kist o' whistles. As a case in point, an organ by Messrs. J. W. Walker and Sons, of London, was opened at Fisherwick Church, on the 9th ult., by an admirable recital, given by Mr. Alfred Hollins. The selection of music performed included a number of the most effective modern works for the instrument, as well as a 'Theme with variations and fugue' by the organist himself, performed for the first time, although it was written for the late Mr. Frederic Archer's recitals in the Carnegie Music Hall, Pittsburg. Mr. Hollins showed to the utmost the fine quality of the organ.

MUSIC IN BIRMINGHAM.

(from our own correspondent.)

The third concert of the Halford Society took place in the Town Hall, on November 26. The programme included Borodine's Overture to 'Le Prince Igor,' given for the first time in England. M. Ysaye was recalled four times after his splendid rendering of Beethoven's Violin Concerto, but no encores are allowed at these concerts. At the fourth concert the novelties were Granville Bantock's 'Helena' Variations, finely performed under the composer's direction, and cordially received, and Volkmann's Violoncello Concerto, with Mr. Willy Lehmann as soloist. Mr. Halford's conducting was all that could be desired.

The City Choral Society performed 'Elijah,' on the 14th ult. The principal vocalists were Miss Agnes Nicholls, Miss Gertrude Macaulay, Mr. James Leyland, and Mr. Charles Tree; Mr. F. W. Beard conducted. The City Choral Society consists of a very fine body of singers, and is meeting with very great success. The Festival Choral Society gave a magnificent performance of the 'Faust' of Berlioz on the 5th ult., when Dr. Sinclair brought out the choral effects with masterly skill. Madame Alva, Mr. Robert Cunningham, and Mr. Watkin Mills represented the personages of the 'Legend.'

An impressive performance of Spohr's 'Last Judgment' took place in St. Martin's Church, on the 3rd ult., under the direction of Dr. W. John Reynolds, organist of the church. The choir was strengthened by members of the St. Martin's Choral Society, the soloists being Master William Mayall, and Messrs. W. Bolton, Thomas Brown, and Horace Reid. Mr. A. Davies ably rendered the accompaniments on the organ.

The Chamber Concert Society began its season in the New Temperance Hall on November 27. Borodine's String Quartet in D was the chief feature of the programme. Chamber music seems at last to be receiving proper support in Birmingham, to judge by the audienc assembled at this concert.

On the 16th ult., the Birmingham Amateur Orchestral Society gave an excellent concert before the members of

the Midland Institute. Gluck's Overture to 'Alceste' (Weingartner's arrangement), Schumann's Concertstück (Op. 92) for pianoforte and orchestra, and the instrumental portions of Mendelssohn's music to 'A Midsummer Night's Dream,' were well performed. The pianist was Mr. Herbert Fryer, who met with a cordial reception. On November 28, Miss A. M. Trickett, a young local violinist, gave a concert in the Masonic Hall, when she introduced Miss May Mukle, who made a successful début here as a violoncellist. Miss Trickett's principal solo was Max Bruch's Scottish Fantasia. The concert-giver was assisted by Miss Ella Freeman-Smith (solo pianist), and Miss Alice Lakin (vocalist), and Dr. Rowland Winn accompanied. Miss Rosa Blackmore gave a concert in the same room on the 4th ult. Her associates were Madame Siviter (vocalist), and Miss Fanny Woolf (violinist). Miss Blackmore is a brilliant pianist, and was formerly a pupil of Dr. Winn, who assisted at her concert.

Saturday Evening concerts in the Town Hall deserving notice were those given by Mr. Randell's Choir, and the Glasgow Select Choir. At the former artistic function, Mr. John Dunn contributed violin solos in his best style, and at the latter the Glasgow Choir gave their Scottish part-songs in their characteristic fashion.

Miss Constance Bache gave three interesting lectures on Russian music at the High School for Girls, Edgbaston, concluding on the 11th ult. The vocal illustrations were admirably given by Miss Cicely Gleeson-White.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the first concert of the season of the Bristol Choral Society, held on November 30, at Colston Hall, 'The Golden Legend' and a miscellaneous selection were given. The soloists were Miss Amy Perry and Miss Clara Aldersley, both members of the choir (who acquitted themselves creditably), Mr. William Green, Mr. Andrew Black, and Mr. William Thomas (Bristol Cathedral). The band (with Mr. Henry Lewis holding the principal first violin) and choir numbered about 600 performers, and Mr. George Riseley conducted.

A performance of the 'Messiah' was given on the 2nd ult., in St. Paul's Church, Portland Square, under the direction of Mr. James Bending, organist of the church. There was an efficient choir of eighty voices, principally from the Choral Society, and an orchestra of twenty-five players, with Mr. F. S. Gardner as principal first violin, rendered the accompaniments effectively. Mr. C. W. Spear (Church of the Holy Nativity, Knowle) was at the organ. The soloists, all residents of Bristol, were Miss Edith Evans, Miss Sylvia Tippett, Mr. J. W. Boddy, and Mr. J. Barker.

There was a large attendance at the Victoria Rooms on the occasion of the Ladies' Night of the Society of Bristol Gleemen, on the 6th ult. Mr. W. J. Kidner conducted, and among the excellently sung pieces was a setting by him of Longfellow's 'Into the Silent Land,' composed in memory of Mr. E. G. Clarke, the vice-president of the Society, who had died since the concert of 1900. Miss Kate Cherry was the solo vocalist.

The societies which Mr. Edward Cook conducts at Clevedon and Weston-super-Mare have given concerts. The Clevedon Philharmonic Society, considering their limited resources, gave a highly creditable interpretation of 'Elijah,' on the 4th ult. The Weston-super-Mare Society, on the 12th ult., performed 'The Messiah,' the instrumental accompaniment being furnished by the string band of the Scots Guards.

At Bristol Grammar School concert, on the 19th ult., Sir Hubert Parry's 'Ode on St. Cecilia's Day' was given under the direction of Mr. C. W. Stear.

Mr. W. H. Hadow is announced to deliver a course of four lectures at the Royal Institution, at 3 p.m., on Saturday afternoons, the 18th and 25th inst., and the 1st and 8th prox., his subject being 'On landmarks in the History of Opera: Gluck, Mozart, Weber, Wagner.'

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The first performance given by the Dublin Orchestral Society was in every respect worthy of the traditions of the Society. A most thoroughly satisfactory performance of Beethoven's Symphony No. 8 was given. Some lighter music by Saint-Saëns and Dvorák, and Wagner's early work, 'Eine Faust Overture,' made up a fine programme. The second concert was chiefly remarkable for the Tschaïkowsky Pianoforte Concerto in B flat minor, the solo part of which was magnificently played by Miss Annie Lord. Haydn's B flat Symphony, and Beethoven's 'Coriolan' Overture, were well rendered by the band, and Signor Esposito conducted with his usual ability.

At the first concert given by the Dublin Musical Society, Sullivan's 'Golden Legend' and some miscellaneous items were included. The chorus was strong and bright, but the performance as a whole was not altogether satisfactory, owing to what appeared to be insufficient rehearsal.

The University Choral Society gave a concert performance of 'Oberon,' which suffered by having only a pianoforte accompaniment throughout. Mme. Shellard sang the chief soprano music very finely, and redeemed an otherwise mediocre performance by her clever and brilliant singing.

The St. Cecilia Festival took place on the last Sunday in November in the Pro-Cathedral, Marlborough Street, the work selected for performance being a Mass for five voices by the Spanish 16th century composer, Moralès. The Martyn Palestrina Choir, conducted by Mr. Vincent O'Brien, performed this beautiful music most admirably, and the music was greatly appreciated by an immense congregation.

The syllabus of the Feis Ceoil Competitions has been issued. The adjudicators are: For composition, Dr. C. V. Stanford; for choral singing, &c., Mr. Ivor Atkins; for solo singing, Mrs. Hutchinson and Mr. Denis O'Sullivan; for stringed instruments, Mr. Simon Speelman, of the Brodsky Quartet; for pianoforte, Mr. Oscar Beringer; and for wind instruments and bands, Mr. Ord Hume.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

The second of the interim concerts undertaken by the Norwich Festival Committee was given in St. Andrew's Hall, on the 12th ult., Handel's 'Israel in Egypt' being the work performed. Much to the disappointment of all concerned, Dr. A. H. Mann, the chorus-master, who had devoted much time to training the chorus, was prevented by illness from conducting, but happily a worthy substitute was found in Mr. G. H. Betjemann. With only one rehearsal under his guidance, this gentleman was enabled to secure a capital performance of the work. The solos were sung by Miss Emily Davies, Miss Edith Nutter, Mr. Joseph Reed, Mr. Robert Radford, and Mr. Bantock Pierpoint, while a capable band, led by Mr. F. W. B. Noverre, ably played the accompaniments.

The Great Yarmouth Musical Society selected for their opening concert of the season, on the 5th ult., Sullivan's 'Martyr of Antioch.' The principals were the Hon. Margaret Henniker, Madame Marie Hooton, Mr. Edward Branscombe, and Mr. J. B. Smith, who proved to be an excellent quartet. Mr. Haydon Hare conducted one of the most successful concerts ever given by the Society, both chorus and band being highly efficient.

The King's Lynn Musical Society gave their first concert of the season on the 4th ult., when Handel's 'Messiah' was performed, the principal vocalists being Miss Hilda Howard, Miss Edith Hands, Mr. Samuel Masters, and Mr. Arthur Barlow. The chorus, about 120 strong, were conducted by Mr. A. H. Cross, and acquitted themselves

remarkably well. The accompaniments were played by a small orchestra, led by Mr. F. W. B. Noverre, with Mr. F. Dewberry at the organ, and Mr. J. H. Pratt at the pianoforte. With the assistance of many who took part in the above, the performance was repeated on the following evening by the Hunstanton Choral Society, at that seaside resort.

The Diss Choral Society, conducted by Mr. T. M. Pullen, gave a performance of Handel's oratorio 'Judas Maccabæus,' on the 12th ult. The principal parts were taken by Madame Annie Norledge, Miss Ulrikka Wiley, Mr. Anderson Nicol, and Mr. W. H. Atkinson. The choruses were well rendered, and the accompaniments were successfully played by an orchestra under the leadership of Mr. T. E. Gatehouse.

The Beccles Choral Society gave a concert, in the Town Hall, on the 9th ult. There was a good attendance, and the performance of Sterndale Bennett's 'May Queen' was greatly appreciated. The solo vocalists were Mrs. J. A. Penfold Wyatt, Miss Delia Woods, Mr. Mandeno Jackson, and Mr. Harold Bealey. In the second part, the choir sang Kingsley's 'Ballad of Earl Haldan's Daughter,' by A. M. Goodhart. A small band, led by Mr. Coote-Tuggit, was responsible for the accompaniments, and Mr. Warder Harvey conducted.

Romberg's 'Lay of the Bell,' was sung by the Sprowston Choral Society at its concert on the 3rd ult. The chorus had evidently been well-drilled by Mr. B. Parkerson. Miss Taylor supported the voices at the pianoforte.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At the first of Messrs. Paterson's excellent Orchestral Concerts, the Symphony was Schumann's in D minor, which Dr. Cowen conducted from memory; and Mr. Borwick gave a brilliant and artistic reading of the solo part in Beethoven's Pianoforte Concerto in C minor. At the second concert, Beethoven's C minor Symphony, and the Symphonic Poem of Saint-Saëns, 'Le Rouet d'Omphale,' were the main attractions, and Miss Lilian Blauvelt sang. At the third concert, on the 16th ult., the Choral Union gave an eminently complete and satisfactory rendering of 'Elijah.' Chorus, principals, and band alike did well, but the feature of the concert, and one not to be hurriedly forgotten, was Mr. Ffrangcon-Davies's startlingly fine representation of the part of the prophet. The other soloists were Madame Emily Squire, Mr. Lloyd Chandos, and Miss Lilian Hovey.

Mr. Denhof's Chamber Concerts have reached their sixth season, and seem to increase year by year in artistic value. The performance of Schumann's D minor Trio was an ideal one. Mr. Denhof was assisted by MM. Hans Wessely and Bramsen, with Miss Luisa Sobrina as vocalist, and Mr. Scott Jupp as accompanist.

The Richardson family, a clever body of local musicians, gave their Annual Concert on November 28; and concerts were also given by Mr. Arthur Broadley (violoncellist and viol da gamba player), assisted by Miss E. A. Atkinson and Miss Evangeline Florence, and by Mr. R. de la Haye, assisted by Mr. D. Millar Craig and Mr. David Bayne. The programme placed before the Edinburgh Society of Musicians, on the 7th ult., by Messrs. Gladstone Ball, N. J. Afflick, and Robert Burnett, was alike admirable in quality and rendering, and included piano and violoncello sonatas by Saint-Saëns and Rubinstein.

The first of Professor Niecks's valuable historical concerts took place at the University on November 20. The programme consisted of sonatas for the pianoforte and violin from J. S. Bach to Mozart, and the concert was well attended and thoroughly enjoyed by the students and others who were present. The performers were Mr. Philip Halstead (pianoforte), Mr. Henri Verbrugghen (violin). Miss Simpson sang and Mr. Scott Jupp accompanied.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The season of the Choral and Orchestral Union opened auspiciously on November 26. In some quarters it was feared that the surfeit of music at the International Exhibition during the summer and autumn might adversely affect the attendance at the concerts. It is gratifying to report that so far from that being the case, the number of subscribers to the scheme is larger than formerly, while the support of casual concert-goers is very generous. A large audience assembled at the opening concert, when the Scottish Orchestra, under Dr. Cowen, gave a highly-finished performance. The programme included Beethoven's Coriolan Overture, the prelude and finale from Tristan and Isolde, Liszt's Pianoforte Concerto in E flat (Signor Busoni playing the solo part), Tschaïkowsky's Air and Variations from his Third Suite, and Schumann's Symphony in D minor. On the 3rd ult., the Choral Union, associated with the Scottish Orchestra, gave a capital performance of Dr. Elgar's 'Caractacus,' which was given here for the first time last year. The soloists were Madame Medora Henson, and Messrs. William Green, Robert Burnett, and Andrew Black, all of whom performed their parts excellently. Mr. Bradley ably conducted. The appearance of Madame Lillian Blauvelt, and an excellent orchestral programme, which included Beethoven's Eroica Symphony, attracted a large audience to the concert on 10th ult.

The choir of St. John's United Free Church gave a very carefully prepared performance of Handel's 'Messiah' on November 27. A small orchestra, supported at the organ by Mr. Thomas Berry, supplied the accompaniments, and Mr. J. K. Findlay, organist of the church, conducted.

The members of the Choral Union made only a moderately successful appearance in Berlioz's 'Faust' at the fourth subscription concert on the 17th ult. A smaller and less unwieldy body of singers would have done greater justice to the choral music. The solo music was in the capable hands of Madame Emily Squire, and Messrs. Lloyd Chandos and Ffrangcon-Davies; Mr. Bradley directed the performance with skill. The usual 'popular' orchestral concerts continue to attract large audiences on Saturday evenings, at one of which Dr. Cowen's Concertstück for pianoforte and orchestra in B flat was played for the first time in Glasgow, when Miss Marguerite Elzy gave a brilliant rendering of the solo part.

The Rutherglen Choral Society submitted a good programme of part songs at its first concert on the 18th ult. Mr. J. King conducted. On the same evening Mr. Bogue's choir gave a concert, the programme of which was largely composed of new part-songs, written or arranged for the choir. On the 19th ult. the choir of Adelaide Place Church, under the direction of the organist, Mr. Montague Smith, jun., gave a very creditable performance of Part I. of Gaul's 'Ruth.'

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Gloucester Choral Society is fortunate in its President. Since Mr. Joseph Bennett has filled that office it has been his kindly habit during each season to give one lecture on a musical subject for the exclusive benefit of members. That given at the Guildhall, on the 3rd ult., was entitled 'Humour in Music,' and with Mr. Bennett came Miss Fanny Davies as 'illustrator' of the examples of musical humour selected by the lecturer. The lecture concluded with Romberg's Toy Symphony, with Miss Davies at the pianoforte, a small band of strings, while the toys were played by the members of the Committee.

The first concert of the season given by the Cheltenham Festival Society was held in that town on the 9th ult., under the direction of Mr. J. A. Matthews. The chief choral work was a new ballad, composed for the occasion by Dr. Iliffe, entitled 'The power of Sound.' It is based on Schiller's poem, and Dr. Iliffe has built upon it an

effective composition. There was also given the third part of Coleridge-Taylor's 'Hiawatha' trilogy. To the miscellaneous part of the programme several artists contributed, including Miss Winifred Wynne, Mr. Charles Saunders, and Mr. Montague Borwell (vocalists), Miss Constance Vipan (violoncello), and Miss Isabel Hirschfeld (pianoforte). A competent band was led by Mr. E. G. Woodward.

Miss Amy James gave a concert in Cheltenham on the 4th ult. Her pianoforte playing was much appreciated, and she was assisted by Mr. Lewis Hann (violin), Mr. J. E. R. Teague (violoncello), Miss Florence Norton, and Mr. Ranalow (vocalists), with Mr. George Riseley as accompanist.

The greatest credit is due to Mr. A. H. Gibbons, organist of Cirencester Abbey Church, for his successful efforts for music in that town and neighbourhood. He has quite a good choral society, and on the 11th ult. there was given in the Abbey a capital performance of Spohr's 'Last Judgment.' Mr. Gibbons was at the organ, and the solo parts were sung by Master Leyland, Master Sampson, Mr. C. Eynon Morgan, and Mr. H. Millar.

The Gloucester Orpheus Society paid a visit to Stroud, on the 12th ult., to help in the good cause of raising money for the Hospital there. Mr. Brewer conducted his enthusiastic glee-men, to the number of sixty, through one triumph after the other. In all six part-songs were given:—'A Toast: Gentlemen! The King!' and 'A Ballad when at Sea' (Brewer); 'Fly to my mistress' (Lloyd); 'The Song of the Pedlar' (Williams); 'The long day closes' (Sullivan); and 'Bold Turpin' (Bridge).

The Gloucester Choral Society gave their first concert this season at the Shire Hall on the 19th ult., when Elgar's 'Black Knight' and Stanford's 'Revenge' were admirably performed under Mr. Brewer's competent conductorship. A feature of the evening was the performance by the band of Elgar's two Military Marches. The 'Black Knight' is an excellent choral ballad that, apart from its interest in being a composition of Dr. Elgar, is well worthy the attention of choral societies.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The fifth concert of the Philharmonic Society's season took place on the 3rd ult., when Saint-Saëns's Poëme Symphonique 'La Jeunesse de Hercule,' an Air and Variations from Suite III. (Tschaïkowsky), and the Overture to 'Der Freischütz' (Weber), were the prominent orchestral items; and Madame Blauvelt sang. Mr. Harold Bauer, as solo pianist, admirably rendered Schumann's Introduction and Allegro Appassionata in addition to Liszt's 'Todtentaz.' At the sixth concert of the same Society, reliance was placed upon Mendelssohn's 'St. Paul.' As nine years have elapsed since the premier organisation turned its attention to this work—which, by-the-way, was originally performed for the first time in England in this city—it was small wonder that the revival created unusual interest in musical Liverpool. Mr. Andrew Black sung the music ascribed to the Apostle with marked power and distinction. The other principals were Madame Laura Haworth and Miss Florence Oliver. The chorus acquitted themselves of their task with special distinction, and Mr. H. A. Branscombe—the chorus-master—deserves an especial word of praise. Dr. Cowen conducted.

Mr. Ernest Schiever's first concert of chamber music took place on the 14th ult., when the quartet party was led by Mr. Schiever, who had as companions Mr. Vasco Akeroyd, Mr. C. Courvoisier and Mr. Walter Hatton. Mr. Louis H. Edger, who played pianoforte solos by Schumann and Saint-Saëns, and who is being heard much in Liverpool just now, is a pianist of high attainments. At Mr. Theodore Lawson's concert on the 10th ult., given at the Philharmonic Hall, the string quartet was that of Hans Wessely, and the vocalist was Madame Sobrino with Senor Sobrino at the pianoforte.

The Liverpool Musical Society gave 'Elijah' on the 26th November in St. George's Hall, the principals being Madame Squire, Miss Sidney Bushnell, Mr. Henry Plevy, and Mr. Charles Tree. The chorus was conducted by Mr. D. O. Parry, whilst Dr. Peace was at the organ.

A splendid performance of the 'Messiah' was given, by the Orpheus Concert Union, on the 14th ult., with Madame Bertha Rossow, Miss Marie Brema, Mr. Ben Davies, and Mr. Andrew Black as principals. The chorus, largely drawn from the ranks of the Liverpool Philharmonic Society, did especially well. The annual concert of the Garston Philharmonic Society took place on the 16th ult., when the 'Messiah' was performed under the direction of Mr. Percival H. Ingram. The North Liverpool Choral Society also put forward the 'Messiah,' on the 10th ult., with Mr. F. J. Routledge as conductor. Bennett's 'May Queen' was sung at the Philharmonic Hall on the 12th ult.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The performance of the great B minor Mass of Bach, on November 28, was distinctly a triumph for the Hallé Choir and their trainer, Mr. R. H. Wilson. The choral difficulties were well mastered; the bright fresh voices of the sopranos and the sonority of the basses being particularly remarkable. The solos were entrusted to students of our local college—Misses Wormald and Bolton, and Mr. Fowler Burton, who with Mr. Webster Millar (also a resident artist), acquitted themselves well in the discharge of very onerous duties. On the following Thursday, Miss Macintyre was the singer, Mr. Berber played the Brahms Violin Concerto, and the 'Burns Rhapsody' of Sir A. C. Mackenzie occupied the place of honour at the commencement of the second part of the programme. The concert of the 12th ult. was rendered remarkable by the introduction of a MS. orchestral suite by Mr. Cyril Scott, and to a yet greater degree by Miss Brema's declamation of the closing scene of 'Die Götterdämmerung.' In the following week the two annual performances of the 'Messiah,' conducted by Mr. Wilson, attracted immense gatherings, as did also the renderings of the same work on the 14th ult. by the Nonconformist Union under Mr. Granville Humphreys, and that on the following Saturday by the Philharmonic Choir of Mr. Lane.

During the month we have been unusually favoured in the matter of chamber music. Mr. Max Mayer was wise when he secured the assistance of Lady Hallé, and afforded his friends so good an opportunity of listening to four violin and pianoforte duets of different schools from Bach and Brahms.

Lady Hallé appeared again on the 11th ult., to grace the recital of her sister, Miss Olga Neruda, who showed a very genial sympathy and appreciation of the talent of her fellow artist on the College staff—Mr. Dayas—by introducing, with the assistance of Mr. Carl Fuchs, his Sonata for Pianoforte and Violoncello. But no feature of the programme was so delightful as the Bach Concerto, which Lady Hallé and Mr. Brodsky played magnificently.

The second meeting of Dr. Watson's Vocal Society was rendered particularly pleasant by the juxtaposition of the two settings of the 114th Psalm, by the elder Wesley and by Mendelssohn. The dignity and solidity of 'In exitu Israel,' and the more dramatic and exciting setting of 'When Israel out of Egypt came,' by the great German master, were admirably contrasted. Of course the latter suffered through the absence of its splendid orchestration; but the choral rendering of both works was excellent. Moreover, the 'Psalm of Thanksgiving' of the conductor was, for the first time, undertaken by his own choir.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

The Sunderland Philharmonic Society, on the 3rd ult., brought to a first hearing in this district Mr. Coleridge-Taylor's latest cantata, 'The Blind Girl of Castél-Cuillé.' The work, produced at the recent Leeds Festival, is dedicated to Mr. N. Kilburn, the conductor of the Society, and it was appropriate therefore that it should be

selected for performance at the first concert of the season. The soloists were Miss Agnes Nicholls and Mr. Ivor Foster, both of whom sang remarkably well. The choir and orchestra also acquitted themselves very creditably, and the performance as a whole was distinctly successful. Mr. Kilburn conducted with his usual resourcefulness. At the same concert, Mozart's Clarinet Concerto in A, and Beethoven's 'A Calm Sea and a Prosperous Voyage,' were performed.

Sir Frederick Bridge's 'Callirhoë' was the work selected by the National Telephone Vocal Society for its first concert of the season, given in the Town Hall, Newcastle, on the 4th ult. This organization is distinctly progressive in its aims, and the success which has hitherto attended its efforts should encourage its promoters to still greater achievements in the future. The solos on the present occasion were admirably sung by Miss Perceval Allen, Miss M. Bowmaker, and Mr. Fred. Fallas. Mr. Yeaman Dodds presided at the organ, Mr. H. M. Renwick at the pianoforte, and Mr. George Dodds conducted.

A very successful concert was given on the 5th ult., in the Town Hall, Durham, by the Durham Amateur Orchestral Society, under the conductorship of Mr. Sigmund Oppenheim. The principal items in the programme were Mozart's Symphony in B flat, Schubert's Unfinished Symphony, and Max Bruch's Violin Concerto, in which Miss Milly Turner was the soloist.

The performance of Mendelssohn's 'Elijah' in the Town Hall, Gateshead, on the 10th ult., was the most ambitious undertaking which the Gateshead Vocal Society has hitherto attempted. It is very satisfactory to record that the result justified the time and attention which had been bestowed on the preparation of the work. The soloists were Miss Ethel Bird, Miss Anna Hope, Mr. Joseph Hanson, and Mr. Joseph Lycett. Mr. Newton Laycock conducted.

The Newcastle Chamber Music Society gave its ninety-seventh concert in the Assembly Rooms, Newcastle, on the 11th ult. Brahms's Quartet in B flat (Op. 67), and Schumann's in A (Op. 41, No. 3), played by Messrs. Kruse, Schilsky, Ferir, and Walenn, were the principal attractions. Mrs. Helen Trust was the vocalist, and Mr. J. M. Preston accompanied.

Also on the 11th ult., the South Shields Choral Society gave a performance of Gounod's 'Faust,' in the Royal Assembly Hall, South Shields. This was quite a new departure for the Society, and the recital was apparently much appreciated and eminently successful. The principals were Miss Lillie Wormald, Miss Muriel Foster, Mr. Reginald Brophy, Mr. Watkin Mills (who made an admirable *Mephistopheles*), Mr. W. Thornton, and Mr. W. Tone Allan. The band and chorus both did excellent work, and Mr. M. Fairs conducted with much skill and discretion.

Mendelssohn's 'St. Paul' was very successfully performed, on the 12th ult., in the Town Hall, Newcastle, by the Newcastle Amateur Vocal Society, under the direction of Mr. J. E. Jeffries. The standard oratorios appear to have been somewhat neglected in this district during recent years, and to many present at this concert it was quite a pleasure to listen once more to Mendelssohn's familiar music. The choruses were well sung, and the soloists were Madame A. Jackson, Miss Emily Forster, Mr. G. W. Riley, and Mr. Charles Knowles.

Mr. J. F. Barnett's 'Building of the Ship' was selected for performance in the Town Hall, Spennymoor, on the 17th ult., by the Spennymoor Musical Society, of which the Rev. Canon Firth, of Durham Cathedral, is the conductor. The work was very successfully performed with the aid of Miss Janet Reed, Mr. H. W. Kemp, and Mr. W. Dobson as soloists, and a small orchestra led by Mr. F. Lonsdale. On the same evening the Tynemouth Amateur Vocal Society gave a very interesting concert in the Albion Assembly Rooms, North Shields, at which Dr. Elgar's 'Banner of St. George' and Mendelssohn's 42nd Psalm were successfully performed, under the direction of Mr. M. Fairs. Miss Perceval Allen was the solo vocalist.

The Auckland Musical Society performed Sullivan's 'Golden Legend' and the 'Song of Destiny' (Brahms) on the 12th ult., when the choir sang with excellent feeling and sympathetic appreciation of these works. The solo vocalists were Miss Agnes Nicholls, Miss Margaret Thomas, Mr. Harold Wilde, and Mr. Ivor Foster. Mr. Kilburn conducted with his customary skill and care.

The Jarrow Philharmonic Society gave, on the 18th ult., in the Mechanics' Institute, Jarrow, a performance of Sir Frederick Bridge's 'Callirhoë,' with Madame Annie Norledge, Miss Cissie Soulsby, and Mr. Fred. Fallas as principals. Mr. J. E. Jeffries conducted, and Miss E. Todd accompanied.

The performance of Liszt's 'St. Elizabeth,' in the Town Hall, Newcastle, by the Newcastle and Gateshead Choral Union—the principal musical event in this locality during the past month—is referred to on p. 24.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A successful performance of Handel's 'Jephtha'—too late for notice in my last letter—was given at Grantham, on November 20, under the baton of Mr. H. P. Dickenson.

The Nottingham Orchestral Society, conducted by Mr. Henry J. Wood, gave their first concert on the 13th ult., when the chief items of interest—Dvorák's 'New World' Symphony, Tschaïkowsky's Nutcracker Suite (by desire), and Liszt's first Hungarian Rhapsodie—were most carefully rendered. Madame Kirkby Lunn was a most acceptable vocalist.

The Mansfield Choral Society, at their first concert this season, on the 16th ult., performed Handel's 'Acis and Galatea' and Mendelssohn's 'Hear my Prayer.' Mr. Liddle, organist of Southwell Minster, conducted, and the soloists were Miss Lillie Wormald, Mr. Lacey Parker, and Mr. T. H. Wood.

At Derby, Mr. Harold Henry's Orchestral Society gave the initial concert of their tenth season on the 17th ult., under the baton of Mr. Sydney Sadler. Cowen's Four English Dances, German's 'Little Minister' Overture, Minuet and Romanze (Dvorák), and the Prelude to the second act of Mackenzie's 'Manfred' were performed. Mr. Henry was the solo violinist, and Miss Ethel Bird sang.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

We have had a good deal of music this term, some of it of the truly miscellaneous kind, and therefore it will only be possible to chronicle some of the more serious and artistic performances.

The first concert of note took place in the Town Hall, on October 24, under the auspices of the Musical Club, when the Kruse String Quartet gave a capital chamber concert. The principal works constituting the programme were Beethoven's Quartet in E flat major (Op. 74), and Schubert's Quartet in G major (Op. 161). The next day, in the same building, Mr. Leonard Borwick and Mr. Plunket Greene gave a concert, Mr. Borwick playing very delightfully, as the first item, Schumann's Sonata in F sharp minor (Op. 11) dedicated to Clara Wieck—and in the second part of the programme, several pieces from ancient as well as modern composers. Mr. Greene contributed a number of songs, no less than thirteen being placed in the programme.

On November 13, the professor of music, Sir Hubert Parry, discoursed in the Sheldonian upon 'The Differentiation of Style in Music,' giving us a thoroughly admirable lecture.

The Ludwig String Quartet, under the auspices of the Musical Union, gave an excellent all-round concert in the large room of the Examination Schools, on November 18, the chief items being Beethoven's F minor Quartet and Haydn's Quartet in C (Op. 33). On the 28th, in the Town Hall, Mr. Borwick again appeared with Herren Carl Halir, Hugo Becker, and Mr. Hobday as

colleagues, giving Dvorák's Trio in F minor (Op. 65) and Brahms's Quartet in G minor (Op. 25) as the chief items of a genuinely good concert.

On the 19th ult., the Oxford Gleemen gave a concert in the Town Hall, when the principal item was Grieg's beautiful and picturesque 'Landerkennung.' Perhaps I should mention that we have been visited during the present term by the little Albertini and the great Mr. Sousa.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The principal event of a busy month has been a performance of 'The Messiah,' on the 9th ult., by the Sheffield Musical Union. The Albert Hall was crowded, and the concert was a triumph for the Society and its conductor, Dr. Henry Coward. The achievements of the chorus dwarfed even the splendid singing of the principals, and the really excellent playing of the orchestra—local, be it observed, almost to a man. The choristers infused so much character into their rendering of the familiar music—new points, and legitimate ones withal, were so effectively made—that the entire work carried with it something of the freshness of novelty, and strains listened to scores of times as mere music became invested with new interest when sung by this fine choir. The principals were Madame Emily Squire, Miss Ada Crossley, Mr. William Green, and Mr. Plunket Greene. Owing to the high pitch of the organ—soon to be lowered—'The trumpet shall sound' was taken by Mr. Joseph Lycett. Already a singer of more than local reputation, Mr. Lycett proved himself capable of taking rank among the leading oratorio soloists, and his success on this occasion was complete. Mr. W. S. Jessop at the organ played with rare judgment and effect, and Mr. John Peck led an orchestra of more than average ability. Dr. Coward, who conducted, conveyed much of his own enthusiasm and personality into the work of his forces, and is to be congratulated on the result.

Another concert which aroused considerable interest was that given by the Sheffield Male Glee and Madrigal Society, under Mr. J. A. Rodgers, on the 3rd ult. In an excellent programme, which was designed to exemplify various types of English male-voice music, from Horsley and Beale to Sullivan and Lee Williams, the members of this virile Society won fresh laurels. Despite the counter attraction of Mr. Pachmann's 'farewell' recital at the Albert Hall on the same evening, the audience was a large one.

One of the most enterprising of the smaller local choral bodies is the St. Peter's (Abbeydale) Choral Society, which, under Mr. W. Gadsby's energetic direction, does excellent work of the right sort. Mendelssohn's 'Hymn of Praise,' given on the 10th ult., can be credited to the Society's records as another success. Madame Norledge, Mr. W. H. Burrows, a local singer of exceptional attainments, and Miss Alice Gadsby, were the soloists.

Mr. Coleridge-Taylor's 'Hiawatha' (complete) was given, for the first time in Sheffield, on the 17th ult., by the Amateur Musical Society. The Society did full justice to the composer's effective choral writing, the quality of the tone being especially excellent. Miss Margaret Cooper, Mr. H. Brearley, and Mr. J. Lycett formed a capable trio of soloists, and a fine band was led by Mr. J. Peck. To Mr. J. W. Phillips at the organ, and Mr. Schöllhammer, who conducted, warm compliments on the success of the concert are due.

An epidemic of 'Messiah' performances has broken out in the district, something like a score having taken place during the past month. Among others are to be noted those by the Chesterfield Harmonic Society (Mr. G. A. Seed), the Penistone Choral Society (Mr. J. Cooper), the Hoyland Common Choral Society (Mr. G. M. Coates), and the Norton Lees Choral Society (Mr. H. Reynolds).

The Brincliffe Musical Society, still developing under Mr. J. H. Parkes, gave a concert, at which Beethoven's Symphony No. 4 was capitally played.

The Eckington Choral Society (Mr. Geo. Harrop) and the Walkley Musical Society (Mr. Henry Brown) have also done progressive and appreciated work during the past month. The Sheffield Orchestra gave a concert on the 19th ult., under Dr. Coward, playing Mozart's Symphony in G minor, Wagner's 'Walkurenritt,' Mackenzie's 'Manfred' Suite, Liszt's symphonic poem, 'Mazeppa,' and other works. Miss Maggie Jaques was the vocalist. A recital by M. Paderewski, under Miss Foxon's auspices, fittingly rounded off the month's feast of good things.

The interesting and well-interpreted pianoforte recital given by Mr. Frederick Dawson, at Montgomery Hall, on November 15, was inadvertently omitted to be noticed in my letter of last month.

MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE Hanley Glee and Madrigal Society gave their Annual Performance of 'The Messiah,' in the Victoria Hall, on the 12th ult., the spacious room being filled in every part. The principal vocalists were Madame Ella Russell, Madame Kirkby Lunn, Mr. Fred W. Norcup, and Mr. Charles Manners. The band and chorus numbered 350. The chief honours of the performance rested with the chorus, who sang splendidly. The band, under the leadership of Mr. T. Shaw, was full and complete in every department, and the trumpet obbligato was well played by Mr. R. Bell. Mr. A. J. Jackson presided at the organ, and Mr. J. Garner conducted.

The Stafford Choral Union, under the conductorship of Mr. Drury, gave its first concert of the season, on the 17th ult., in the Borough Hall. The first part consisted of Rossini's 'Stabat Mater,' the principal vocalists being Madame Carrie Siviter, Miss Marguerite Gell, Mr. Charles Saunders, and Mr. Walter Dodds. The band and chorus numbered 100 performers, Mr. H. J. Freeman, of Birmingham, being the leader and solo violin.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

At the highly interesting subscription concert on November 20, Glazounow's Sixth Symphony was finely played by the Hallé band; but the most striking proof of Dr. Richter's unabated power was in the 'Good Friday's Spell' extract from 'Parsifal,' played with an intimate sympathy and a realisation of its melodic beauty, that made even so familiar a piece seem fresh. The Philharmonic chorus sang two extracts from the last act of 'Die Meistersinger' with superb force and tone, and, under the conductorship of Mr. Fricker, their trainer, were heard in a not very interesting Psalm by Franz. The feature of the Carl Rosa Company's visit was the production of 'Siegfried' for the first time at Leeds, on November 22. On November 27, the Choral Union gave a capital all-round performance of Saint-Saëns's 'Samson and Delilah.' Miss Brema was, of course, the centre of interest, but Mr. Brearley, a local tenor, was vocally most satisfactory as the hero, and Messrs. Charles Tree and Foxton Ferguson were also efficient in their respective parts. The chorus and orchestra, under Mr. Alfred Benton, were all that could be desired. Glazounow had, on the 4th ult., a second hearing at Leeds, his 'Five Novellettes' for string quartet being played at the second Bohemian chamber concert by Messrs. Elliott, Wright, Haigh, and Giessing, and proving very charming, varied music, wrought with conspicuous mastery. On the 10th ult., an interesting experiment was made by Mr. C. Wilkinson, who gave a lecture-recital on Grieg and his music, accompanied by a large selection of lantern-slides depicting Norwegian scenery, and therefore illustrative of Grieg's compositions, which owe so much to National features.

On the 13th, the Leeds Symphony Society gave a concert, at which Grieg's Pianoforte Concerto, with Mr. Percy Richardson as soloist, formed the chief feature of the

programme. Mr. A. Grimshaw conducted. The following evening, Mr. Bernard Johnson's humorous cantata, 'Love the Logician,' a clever piece in the Gilbert and Sullivan vein, based on a whimsical libretto by Mr. H. L. Johnson, was performed with success, the co-operation of many well-known Leeds musicians in an orchestra of appropriately eccentric character, adding to the zest of the performance. The same day there took place the first of a series of 'Free Orchestral Concerts,' organized and conducted by Mr. Edgar Haddock, who has succeeded in obtaining funds from some local philanthropists, and in securing the sanction of the Corporation. From that august body, which gives pecuniary help to brass bands in the Leeds parks in the summer months, no subsidy has been procured; but they have graciously granted the use of the Town Hall without charge, while indemnifying themselves by reserving for their own use the shillings paid for admission to the gallery, the area being free. While it is to be regretted that the concerts are thus left on a purely charitable basis, it is something to have obtained from a municipal corporation a bare recognition of orchestral music, and it will be interesting to watch the development of this undertaking. At this opening concert, Miss Pauline Sant Angelo played Liszt's E flat Pianoforte Concerto most brilliantly, and the orchestra, though leaving something to be desired in quality in certain directions, showed the result of Mr. Haddock's painstaking drill, and played the Rienzi and William Tell overtures, the instrumental movements from the 'Hymn of Praise,' and other pieces, with remarkable and praiseworthy precision. It is worth while to mention that the large 'free' audience seemed most appreciative.

BRADFORD.

At the subscription concert on the 13th ult., Verdi's Requiem was sympathetically given, with Miss Blauvelt, Miss Brema, Mr. W. Green, and Mr. Andrew Black, as principals, the Festival Society's chorus, the Hallé orchestra, and Dr. Cowen as conductor. The worst fault was an inclination to tameness and timidity, the best virtue, a conspicuous refinement on the part of both chorus and orchestra. Dr. Cowen's clever 'Phantasy of Life and Love' and Parry's beautiful 'Blest Pair of Sirens,' in which the serene beauty of Milton's verse is so happily echoed by the music, were included in this interesting programme. The Bradford Permanent Orchestra gave concerts on November 23 and the 7th ult., also under Dr. Cowen's able direction. On the former occasion a Suite from the 'Castor et Pollux' of Rameau, and Max Bruch's beautiful but well-worn Violin Concerto in G minor (brilliantly played by Miss Maud Powell), were the chief features of the programme. Mr. Herbert Brown, a young bass who is making his way in the West Riding, was the vocalist. On the latter occasion there were three things of interest—a delightful Haydn Symphony, No. 13, in G; Schumann's Pianoforte Concerto, very artistically played by Mr. Frederick Dawson; and Tschaïkowsky's 'Nutcracker' Suite, which, if it demanded rather more virtuosity than the orchestra could command, at least after such exiguous rehearsal, went with much spirit. Miss Edna Thornton was the vocalist. On November 29, Mr. S. Midgley gave a very interesting concert of chamber music, introducing a learned Pianoforte Quartet in G, by Dr. Culwick, played by the Brodsky Quartet and the concert giver. Mrs. Midgley was the vocalist. On the 2nd ult., Miss Annie Robinson, a young pianist (still the pupil of Mr. Charles Henrich), gave a recital in which she showed herself to be the possessor of a thoroughly sound style, as well as great natural taste.

OTHER YORKSHIRE TOWNS.

At Halifax, the chamber concerts were resumed on November 26, when Mr. Rawdon Briggs' Manchester Quartet and Mr. H. F. Webster played Dvorák's Pianoforte Quartet in E flat and a Beethoven String Quartet, Miss Edith Wehner being the vocalist. Two days later the Halifax Madrigal Society, under Mr. Shepley, gave 'Hiawatha's Departure,' which is certainly heard to greater advantage when it does not come after the two preceding scenes of Mr. Coleridge-Taylor's 'Hiawatha' trilogy. The principals were Madame Goodall, Mr. Horsfield, and Mr. Tree, and the performance, though lacking something in power, was generally creditable. At Huddersfield, on the 10th ult., the Glee and Madrigal Society, under Mr. Ibeson, gave one of its concerts, several of Bishop's works—not often performed nowadays—being the feature of the occasion.

The Dewsbury Choral Society, of which Mr. Fricker, organist of the Leeds Town Hall, has been recently appointed conductor, gave a very enjoyable performance of 'Acis and Galatea,' and Gade's 'Crusaders,' on the 10th ult. The chorus-singing was admirable in precision and tone, showing that the new conductor has secured the full confidence of his choir. The band was of more than average efficiency, and Miss Agnes Nicholls, Mr. W. Green, and Mr. C. Knowles were excellent in the solo parts. On the following evening, the Keighley Orchestral Society, of which Mr. Summerscales is the conductor, gave, among other things, a creditable performance of Beethoven's Fourth Symphony, which has not been heard in the West Riding for many years past. At one of the Wakefield chamber concerts, on November 21, the Leighton House String Quartet party, of which Mr. Bent is leader, played a quartet by Dvorák in highly artistic style, and were joined by Madame Adine O'Neill as pianist in Brahms's F minor Quintet. The Morley Choral Society, on the same date, gave a miscellaneous concert, Mr. Alfred Benton conducting some orchestral pieces, capably played by a small band.

The York Symphony Orchestra, which is so energetically trained and conducted by Mr. Tertius Noble, showed the good results of his teaching, in a concert given on November 20. Mozart's so-called 'Jupiter' Symphony, and Suites by Bizet, Sullivan (the 'Kenilworth' Masque) and Landon Ronald, made up a highly interesting programme, and were very ably played. Mrs. Burrell was the vocalist. On the 4th ult., Miss Edith Wehner gave a most enjoyable vocal recital in York, assisted by Mr. F. Norton, a baritone (who sang some good songs of his own composition) and Mr. Charles Henrich, a highly accomplished pianist. On the 17th ult., the York Musical Society, under Mr. Noble, gave a good account of 'The Death of Minnehaha' and 'Hiawatha's Departure,' the chorus showing a distinct improvement. Miss McLaughlin, Mr. Hyde, and Mr. Iles were the principals.

At Scarborough, on the 9th ult., Dr. Ely's choir gave an ambitious programme, comprising 'Hiawatha's Departure' and the Third Act of 'Tannhäuser,' with considerable success. The principals were Miss Perceval Allen, Mr. Anderson Nichol, and Mr. Ivor Foster.

Performances of Spohr's 'Last Judgment' have been given at various churches during Advent. On the 8th ult., at St. Michael-at-Bowes, Bowes Park, with Mr. Herbert Rolfe, the organist and choirmaster, at the organ; on the 11th ult., at the Presbyterian Church, Islington, under the direction of Mr. H. E. Mackinlay, with Mr. J. S. Macdonald at the organ; on the 15th ult., at All Saints', Hatcham Park, under the direction of Mr. H. T. Couch, the organist and choirmaster. The Advent music from the 'Messiah' was sung at St. Mary-the-Virgin, Primrose Hill, on the 15th ult., with accompaniment of orchestra and organ. The solos were sung by Miss Mabel Thistleton, Madame Blanche Newcomb, Mr. Iver McKay, and Mr Albert West. Mr. S. E. Payne presided at the organ, and Mr. Francis Burgess conducted. On the same date, a selection from Parts I. and II. of Handel's 'Messiah' was given at the Church of St. Michael and All Angels, Stonebridge Park, by the choir of the Church, assisted by a complete orchestra, which accompanied the service (Varley Roberts in C) and the hymns with fine effect. The solos were sung by Miss Mary Wilson, Master Horace Davis, Messrs. Hinde, Wale, and W. T. Carter. Mr. W. J. Hands was at the organ. Mr. W. C. Carter, organist of the Church, conducted.

Choral and Orchestral Societies.

The Windsor and Eton Choral Society, founded in 1841, celebrates its diamond jubilee this season. It has passed through many vicissitudes, but happily it survives them all. It has had the unique honour of being conducted by four musical knights, viz., Sir George Elvey, Sir Joseph Barnby, Sir Frederick Bridge, and Sir Walter Parratt, and of singing before Her late Majesty Queen Victoria on several occasions. Dr. C. Harford Lloyd, who has been a firm friend of the Society, conducted an excellent performance of Bach's 'Christmas Oratorio,' on the 9th ult. With the new year, Sir Walter Parratt has consented to resume the conductorship of the Society, which is doing such good work in the Royal Borough.

A highly interesting programme was provided by the North Suburban Choral Union, Melbourne, on October 29. With the exception of Mendelssohn's 'Hebrides' Overture, which opened the proceedings, the whole of the concert was devoted to Dr. Elgar, whose charming orchestral piece 'Liebesgruss' was given for the first time here. This was followed by 'Scenes from the Saga of King Olaf.' Local reports speak very favourably alike of the choir, orchestra, principal singers, and conductor, Mr. E. A. Jäger, whose enthusiasm for Dr. Elgar's compositions is shown by the fact that the Society has already given his 'Banner of St. George,' and promises his delightful part-song 'Spanish Serenade,' with orchestral accompaniment, at the next miscellaneous concert.

The Worcester Musical Society gave their first concert this season, at the Public Hall, on the 3rd ult. The chief feature of the programme was Sterndale Bennett's 'Woman of Samaria,' in which the choir did excellent service. They were also heard with good effect in the part-songs, 'Maying' (Muller) and 'Hunting Song' (Mendelssohn), and in the march and chorus from 'Tannhäuser.' The orchestra, though small, was efficient, and was specially successful in a new Concert Overture, written by Mr J. W. Austin, who conducted his work. The solo vocalists were Madame Siviter, Miss Marguerite Gell, Mr. F. J. Pardoe, and Mr. W. G. Davies. Much credit is due to the conductor, Mr. W. Mann Dyson, who had trained his forces with admirable results.

'Hiawatha's Wedding Feast' formed the principal item in a selection of 'English Music of the Nineteenth Century,' given in Westbourne Park Chapel, on the 3rd ult., by the Institute Choral Society. In this first concert of the season the society gave a very fair account of itself, singing in the main with considerable spirit the difficult music, with its varying moods. The soloists were Miss Helen Jaxon and Mr. Braxton Smith. A string band, led by Mr. H. S. MacDermott, assisted in the accompaniments, together with the pianoforte, ably played by Mr. F. Maurice Jephson. The concert opened with a sprightly rendering of E. German's Three Dances from 'Henry VIII.' Mr. J. Herbert Williams conducted.

The Lincoln Musical Society inaugurated its sixth season by a performance in the Drill Hall, Lincoln, on the 3rd ult., of Mr. J. F. Barnett's popular cantata, the 'Ancient Mariner.' In this dramatic work the choir had every opportunity of distinguishing themselves, and the result was a ready response to the skilful conductorship of Dr. G. J. Bennett. The principals were Miss Kate Cherry, Madame Amy Dewhurst, Mr. E. Dunkerton, and Mr. Charles Knowles. Mr. Edward O'Brien ably led the band, which effectively performed Mendelssohn's 'Hebrides' Overture and German's Three Dances from the incidental music to 'Nell Gwynn.' Mr. H. S. Trevitt was an efficient accompanist.

Mr. E. J. Quance's Choral Society gave very successful performances of Mr. Coleridge-Taylor's 'Hiawatha's Departure,' Sir Frederick Bridge's 'Forging of the Anchor,' and Dr. Elgar's 'Banner of St. George,' at Brixton Hall, on the 10th ult. Miss Kate Cherry, Mr. Fred Norcup, and Mr. Harry Dearth were the solo vocalists. There was a small professional band, and Mr. Frank Grant rendered valuable assistance at the organ. Sir Frederick Bridge conducted his own work, this being its first performance in London, and both the cantata and its composer—who made a genial speech to the audience—were received with enthusiasm.

The re-organisation of the Bach Choir has been steadily proceeding since the beginning of last year. The result, as regards balance of voices and quality of tone, is very encouraging, and the number of singers at present enrolled is about 120, of whom nearly half are new members. It is proposed during the forthcoming season to double the number. Rehearsals are now being held on Tuesday evenings at the Lecture Theatre, South Kensington Museum. We understand that a concert of unaccompanied music will be given in the spring, at which a Mass of Palestrina's and a Motet by J. S. Bach will be performed.

Mendelssohn's 'Forty-second Psalm,' Schubert's 'Song of Miriam,' Mackenzie's 'The Bride,' and Sir Frederick Bridge's 'Flag of England' (conducted by the composer), formed a capital bill of fare at the concert of the West Norwood Choral and Orchestral Society, given at the Public Hall, on the 10th ult. The soloists were Miss Maude Ballard and Mr. Harold Wilde, while Mr. E. Bongers led a very capable orchestra. Not the least satisfactory part of the performance was the excellent singing of the choir under the enthusiastic sway of their conductor, Mr. Percy S. Bright.

The Ealing Philharmonic Society held the first soirée of the season on November 30, at the Victoria Hall, Ealing. The orchestra gave excellent performances of Mendelssohn's 'Military' Overture (Op. 24), Schubert's Unfinished Symphony, and German's 'Nell Gwynn' Dances; and Gade's cantata, 'The Erl King's Daughter,' was very creditably performed by both choir and orchestra, the solos being sung by Miss Mary Lund and Mr. Leo Wilson. Mr. E. Victor Williams conducted with care and skill.

The Maze Pond Choral Society performed Mendelssohn's 'St. Paul,' on November 28, in Maze Pond Chapel, Old Kent Road, when the well-balanced choir maintained the high standard which has characterised its previous efforts. The soloists were Miss Edith Potter, Miss E. Coombes, Mr. Harry Stubbs, and Mr. Harry T. Bull. Mr. T. H. Smith led the band, and Miss M. Tyrer and Mr. E. Partridge were at the pianoforte and organ respectively. Mr. W. Dexter Miller conducted with his usual efficiency.

The Bow and Bromley Choir, directed by Dr. W. Lemare, gave a concert, on the 7th ult., at the Bow and Bromley Institute, when the chief features were Sullivan's 'Prodigal Son' and Dr. E. H. Turpin's cantata 'Jerusalem' (conducted by the composer). The choir had evidently devoted much care to their share of these works, and the orchestra was efficient. The solo vocalists were Miss Kate Cherry, Miss Windsor Locke, Madame Edith Hands, and Messrs. Branscombe, Webber, and Daniel Price.

The Catford Choral Society's first concert this season was given in St. James's Public Hall, Forest Hill, on the 10th ult., when Hermann Goetz's cantata 'Nœnia,' 'The Challenge of Thor' chorus from Elgar's 'King Olaf,' and a selection of madrigals and part-songs were performed. The solo vocalists were Madame Lulu Gillespie, Mr. Harry Marriott, and Mr. George Hodgson. Miss Ethel M. Brissenden was solo pianist and accompanist, and Mr. Harold Hewitt conducted.

The West Ham Choral Society performed Mendelssohn's 'Elijah,' at the Town Hall, Stratford, on the 3rd ult. The principal solo vocalists were Miss Adele Kuhn, Madame Edith Hands, Mr. Charles Ellison, and Mr. Arthur Walenn. The orchestra and choir numbered 135 performers, and Mr. W. Harding Bonner conducted.

The Devonshire Square Church Choral Society (Stoke Newington) opened its second season on the 3rd ult., when Coleridge-Taylor's 'Hiawatha's Wedding Feast,' and a selection of part-songs were rendered by the choir, with songs by Mrs. Lindsay-Blee, Mr. W. H. Fothergill, and

Mr. Whorlow Bull. Recitations were given by Miss Edith Peck, and pianoforte solos by Miss Edith Wells, who also accompanied. The conductor was Mr. G. Ernest Arundel.

The Stephens Memorial Hall Choral Society selected Handel's 'Samson' for performance at their Hall, North Finchley, on the 12th ult. The solo vocalists were Miss Lilian Turnbull, Miss Gertrude Macaulay, Mr. Wills Page, and Mr. Robert Grice, and the conductor was Mr. G. H. Powell.

The Mundania Choral Society, Honor Oak, gave a concert on the 6th ult., when the programme included excerpts from Haydn, Mendelssohn, Schubert, and Handel, and Nichol's 'Ode to Music.' The orchestra was under the leadership of Mr. A. H. Coe, and Mrs. Hammond and Mr. J. Anderson were at the pianoforte and organ respectively. Mr. F. W. A. Drake conducted.

Miscellaneous.

Her Majesty Queen Alexandra has graciously consented to continue her patronage to the Westminster Orchestral Society (conductor, Mr. Stewart Macpherson), and Mr. W. Hugh Spottiswoode has been elected to the office of chairman of the council, in succession to Sir Alexander Mackenzie. During the coming season the Society proposes to perform the latter's 'Coriolanus' music and a work by Sir Hubert Parry. After sixteen years of honorary work, Messrs. Algernon Rose and William Horn have resigned the secretaryship and treasurership of the Society, but they will continue their interest in it as supernumerary members of the council.

The admirably prepared and illustrated prospectus of the Stratford Musical Festival of 1902 is a document full of interest, and poetical withal, to those competitively inclined, and who reside in the county of Essex and the East and North East districts of the metropolis. As about 200 prizes and certificates are awarded yearly in singing, pianoforte, violin, theory, composition, chorus, &c., there is a fine field for amateurs to show 'what like' they are—to use a Scotch expression. Among the adjudicators are Mr. Oscar Beringer, Mr. G. H. Betjemann, Dr. Harford Lloyd, Dr. McNaught, Mr. Fountain Meen, Sir Walter Parratt, and Mr. Randegger, while Mr. John Graham (70, Dacre Road, Upton Manor), as in past years, ably discharges the duties of secretary.

A concert specially interesting to lovers of glee singing was given by Mr. W. A. Everington's Male Voice Double Quartet party, at St. Luke's Institute, Bromley Common, on the 12th ult. The programme included the following glees, part-songs, and madrigals, which met with enthusiastic approval:—'The hunt is up' (Hatton), 'As it fell upon a day' (Coward), 'Queen of the Night' (Smart), 'At her fair hands' (Elliott), 'Turn Amaryllis' (Kearton), 'Sweet and Low' (Barnby), 'Bold Turpin' (Bridge), 'The Image of the Rose' (Reichardt), 'Peaceful slumb'ring' (Coward), 'Maiden fair, O deign to tell' (Haydn), 'When hands meet' (Pinsuti), 'The Bells of St. Michael's Tower' (Stewart), 'Go, Rose' (Beale), and 'The long day closes' (Sullivan). Mr. Everington's party comprised Miss Amy Bean and Miss Fanny Everington, Messrs. Shiner, Adams, Everington, Simmonds, Jeffery, Russell, Hughes, and Nussey.

Dr. Charles W. Pearce gave a most interesting lecture on 'Christmas Carols,' on the 2nd ult., at the monthly meeting of the Christ Church Literary and Debating Society, in the Parish Hall, Crouch End. The illustrations were sung by a select choir of ladies and gentlemen, under the direction of Mr. Alfred J Dye, organist of Christ Church. Amongst the illustrations may be mentioned a Trio, 'Ah! my dear Son, said Mary,' (traditional); 'Jam Radix,' by the late Dr. Hopkins; 'Benedicamus Domino,' by Dr. Charles Vincent; together with 'The Bell Carol,' composed by the lecturer.

Mr. Joseph Ivimey's Hundredth Chamber Concert, at the Assembly Rooms, Surbiton, took place on the 14th ult. An interesting programme was presented, including Schubert's String Quintet in C major (Op. 163), and Schumann's Pianoforte Quintet in E flat (Op. 44), the pianoforte part in the latter being played by Miss Fanny Davies, who also gave Bach's Prelude in A minor, Brahms's Cradle Song, and a Staccato Study by Rubinstein. The other instrumentalists were Messrs. Joseph Ivimey, Edgar Shelton, Alfred Hobday, J. E. Hambleton and H. Trust, and Madame Marian Mackenzie sang.

The second concert of the sixth season of the Dulwich Philharmonic Society was given at the Crystal Palace on the 14th ult., when Sullivan's somewhat rarely heard cantata 'Kenilworth' was the main feature of the programme. This beautiful work received an adequate rendering. The choruses were well sung, and the solo vocalists, Miss Ethel Pender-Cudlip, Madame Eleanor Cleaver, Mr. Whitworth Mitton, and Mr. A. H. Gee, were in all respects satisfactory. Mr. Arthur Fagge was at his usual post as conductor.

A new and original comic opera, entitled 'Princess Una,' composed by Mr. T. F. Dunhill (one of the music masters at Eton College) was performed, on the 11th and 12th ult., by an amateur company in the Royal Albert Institute, Windsor. Mr. Dunhill, who has also written his own libretto, is credited by the local press with the possession of gifts of melody and facility of orchestration, and was warmly congratulated on the result of his efforts. The solo performers, chorus, and orchestra alike contributed their share to a successful performance.

Messrs. Bayley and Ferguson have nearly ready for publication a volume entitled 'The Minstrelsy of England,' which will consist of two hundred songs, edited by Mr. Alfred Moffat. Not the least interesting feature of the book will be the historical notes to each song, contributed by Mr. Frank Kidson, the result of original research. Many songs by Purcell, Arne, Carey, and others not at all well known, will be included in the collection, which does not go beyond 1760-70.

Stainer's cantata 'The Daughter of Jairus' and Mendelssohn's '42nd Psalm' were performed at Union Chapel, Islington, on the 13th ult., by the members of the Psalmody and Choral Class, under the direction of Mr. G. H. Betjemann, with Mr. Fountain Meen at the organ. The solo vocalists were Miss Osborne Williams, Mr. Henry Plevy, and Mr. Arthur Barlow.

At the moment of going to press we have received the prospectus of the Seventeenth Annual Conference of the Incorporated Society of Musicians, announced to be held in London on December 30 and 31 (1901), and 1st, 2nd, 3rd, and 4th inst. The subjects to be discussed are, on the whole, disappointing in their scope, and the agenda compares unfavourably with similar meetings of other professions—*e.g.*, clerical, medical, and engineers. The orchestral concert, at which a number of the compositions of members will be performed, is certainly a redeeming feature, but the social element seems to be the predominant partner in this gathering. All the meetings, except a function at the Mansion House, will be held at the Hotel Cecil.

Foreign Notes.

Antwerp.—The first performance, on November 30, of a new opera by Jan Blockx, the successful composer of 'La Princesse d'Auberge,' was an event which attracted an audience from all parts of Belgium, interested in the progress of the Neo-Flemish movement inaugurated by the late Peter Benoit. The new work, 'De Bruid der Zee' ('The Bride of the Sea'), is very dramatic in parts, its musical themes being either directly representative or happily imitative of the traditional Flemish folk-song, and, aided by a good performance, a complete success was scored.

Bayreuth.—Beethoven's 'Missa Solemnis' was heard, for the first time in Bayreuth, last month, when a most impressive performance of the great work was given, under Herr Julius Kniese's direction, and with highly efficient interpreters of the solo parts.

Barcelona.—Felipe Pedrell, the distinguished musical *savant* and critic, has completed the score of a dramatic trilogy, entitled 'The Pyrenees,' the book of which has been furnished him by the recently deceased poet, Victor Balaguer. The work has a patriotic tendency, and its musical setting is said to be of a very elevated order. Its first production, at the Liceo Theatre, is being eagerly anticipated.

Brussels.—The Conservatoire has just acquired by purchase the valuable musical library, containing many rare volumes and early manuscripts, formerly in the possession of the late Dr. Wagener, a well-known Brussels bibliophile.

Budapest.—Wagner's 'Tristan und Isolde' was performed for the first time at the Royal Opera, on November 28. The performance, with the Countess Vasquez in the part of Isolde, was a highly creditable one to all concerned therein; Herr Kerner being the conductor.——A new string quartet by Ernst Dohnanyi, the gifted young Hungarian artist, was produced with much success at one of the recent concerts of the Hubay Quartet party.

Cologne.—A new work by Th. Müller-Reuter, for chorus and orchestra, entitled 'Hackelberend's Begräbniss,' the libretto founded upon Julius Wolff's novel, 'The Wild Huntsman,' achieved a great success on its first performance at the third Gürzenich concert of the season. A very favourable reception was also accorded to a new 'orchestral legend,' by Jean Sibelius.——At the Stadt Theater, a new three-act opera, 'Lorenza,' by Edvardo Mascheroni, has been brought out, for the first time in Germany, with marked success. During an interval the composer was publicly presented by the president of the 'Beethoven Haus' with the diploma of honorary membership of that institution.

Darmstadt.—At a recent concert of the Kirchengesang Verein, the programme included the first performance of a new motet, 'Ich steh in meines Herren Hand,' by Arnold Mendelssohn, the conductor of this excellent society.

Dresden.—The long-expected first performance of Richard Strauss's new one-act opera, 'Feuersnoth,' took place on November 21, at the Royal Theatre, under Capellmeister von Schuch's direction, with good success. The libretto, by Ernst von Wolzogen, deals with an old Netherlandish legend, which is made the vehicle of some satirical allusions to the composer's treatment by the authorities in Munich during his conductorship at the Royal Theatre. The music, as might have been expected, is highly realistic, exceedingly clever in its orchestration, and charming in its more lyrical portions. The composer, who, together with many other distinguished musicians and critics from all parts of Germany, witnessed the performance, was the object of much flattering attention on the part of the audience.

Elberfeld.—A new music drama by Hans Pfitzner, entitled 'Die Rose vom Liebesgarten,' attracted much favourable notice on its recent first production at the Stadt Theater.

Hamburg.—A new oratorio, 'Crœsus,' by Adolph Lorenz, was produced, last month, by the Musik Verein, under Herr Spengel's direction, and very well received, the work being distinguished by skilful and melodious choral writing and able characterisation of the solo parts.

Helsingfors.—A performance was given recently, at the Finnish Theatre, of Hauptmann's fairy drama, 'Hannele,' with some highly characteristic incidental music by Erkki Melartin, a native composer. Frau Agathe Backer-Groendahl has given two concerts here, in which she introduced herself most favourably, both as a pianist and composer for that instrument, as well as of some charming songs.

Leipzig.—A new Pianoforte Trio by Ernst Heuser, the talented young Cologne composer, was produced and very favourably received, at the Chamber Concert of the Gewandhaus, on November 30.——By the Riedel Verein, under Dr. Göhler's zealous direction, excellent performances have been given recently of Beethoven's 'Missa Solemnis,' and of Mozart's C minor Mass, as completed from Mozartian themes, by Herr Schmitt, of Dresden.——At one of the recent concerts of the Bohemian Quartet, Fräulein Eva Lessmann, of Berlin, made her *début* in Leipzig as a concert singer, with good success.

Ludwigshafen-on-Rhine.—A very impressive first performance was given last month by the Cecilien Verein, with the co-operation of the Heidelberg Orchestra, of Liszt's oratorio, 'St. Elizabeth.' Frau Maria Wilhelmj, of Wiesbaden, was amongst the very efficient interpreters of the solo parts.

Milan.—The new opera entitled 'Chopin,' by the young Italian composer Giacomo Orefice, the libretto by Orvieto, was brought out at the Teatro Lirico, last month, where it proved a distinct success. This rather curious lyrical stage-work represents four poetically elaborated episodes in the life of the Polish master, terminating with his death in the presence of his friend, Elio, and of Stella, his first love. The music has been inspired almost throughout by themes taken from Chopin's works.

Munich.—An excellent first performance was given, on the 3rd ult., by the Porges'sche Gesangverein—at present under the direction of the Berlin conductor, Herr Siegfried Ochs—of Liszt's 'Missa Choralis' and of three sacred cantatas by Bach, much enthusiasm being displayed, on the occasion, by the audience.——At the fifth Kaim Concert of the season, a remarkable new Symphony (the fourth) by Herr Mahler, of Vienna, obtained its first hearing under the composer's direction. The work is in four movements, the final one culminating in a setting, for soprano solo, of a poem contained in a standard collection of German Volkslieder, known as 'Des Knaben Wunderhorn.' The reception accorded to the new Symphony was, on the whole, a somewhat frigid one.——At a recital given by the distinguished organist, Herr Carl Straube, several interesting organ compositions by the gifted young composer, Max Reger, were included in the programme.

Nuremberg.—A symphony entitled 'Bismarck,' and intended to illustrate, in its four well-constructed movements, the character of the Iron Chancellor, was successfully produced recently by the Philharmonic Orchestra. The composer is a retired army officer, Major Hutter, who has already become favourably known by a choral cantata and other meritorious compositions.

Paris.—Under the denomination of 'Conte lyrique,' a new three-act opera, with a prologue, entitled 'Griselidis,' the music by M. Massenet, has been brought out recently with considerable success at the Opéra Comique. The book is an imitation of the old French mystery plays, being an operatic version, from the pen of M. Eugène Morand, of the late Armand Silvestre's drama 'Griselidis.' The musical setting is distinguished by many of the composer's most graceful and impressive qualities, and is very effective in its instrumentation. Many numbers, including the symphonic prelude to the second act, were re-demanded. The excellent orchestral concerts conducted by M. Colonne have been, since the beginning of the present season, partly devoted to performances illustrative of the development of the symphony, while those of a more general character, given under his conductorship on Thursdays, are rendered specially interesting to earnest amateurs this season by including in the programmes, in chronological order, examples, instrumental and vocal, ranging from the seventeenth to the twentieth century. The first concert of the latter series, on November 28, included a spirited performance of the Overture to Purcell's 'Ode to St. Cecilia,' which was greatly applauded. At the first concert of the season of the Conservatoire, now under the direction of M. Georges Marty, a hitherto unknown overture by Mozart was introduced. The work, the orchestral parts only of which were recently discovered amongst some old music stored away in the Conservatoire library, bears the inscription 'Ouverture à Grand Orchestre, par Mozart,' and was probably written by the master during his stay in Paris in the year 1778.

Prague.—Paderewski's new opera 'Manru' met with a very favourable reception on its first production, on

November 24, at the German Theatre, under Herr Leo Blech's direction, and in the presence of the composer. ——A new symphonic poem entitled 'Wald-Wanderung,' by Leo Blech, recently produced by the Philharmonic Society, proved a very interesting and skilfully elaborated composition.

St. Petersburg.—On November 21, the anniversary of the death of Anton Rubinstein, a chapel dedicated to his memory and containing his bust, life size, was consecrated. It is placed in the vicinity of the grave of the distinguished artist.——A new opera 'The Bride of the Czar,' by Rimsky-Korsakow, has been produced with considerable success at the Imperial Opera.

Schwerin.—A representation took place recently, at the Court Theatre, of Gluck's 'Iphigenia in Tauris,' in the revised version by Richard Strauss, which includes a new and greatly improved German translation of the libretto. The performance, under Court capellmeister Prill's direction, was not only excellent, but greatly contributed to the complete success of an interesting revival.

Weimar.—A somewhat remarkable 'dramatic tone poem,' entitled 'Manfred,' the book as well as the music by Hans von Bronsart, was successfully brought out at the Court Theatre, last month, under Capellmeister Kryzanowski's direction, and in the presence of the author. The very poetic, tragic subject of the piece (which has but a very slight connection with Byron's drama) has been very ably treated, musically, by the poet-composer, whose new work produced a most marked impression.

Obituary.

JOSEPH RHEINBERGER.

The well-known composer, Joseph von Rheinberger, died at Munich, on November 25, at the age of sixty-two. He was born at Vaduz, in the little principality of Liechtenstein. When only seven years of age he was competent to act as assistant-organist at the church. In 1859, he was appointed to the professorship of counterpoint and composition at the Munich Conservatorium, which he held with much distinction until within the last few months. Among his more recent pupils may be mentioned Max Schillings, and Ludwig Thuille, two young German composers of the advanced school, notwithstanding the somewhat ultra-conservative principles of their teacher. As a composer, Rheinberger enjoyed a considerable reputation not only in his native Germany, but also in this country and in America. His numerous compositions include symphonies and chamber works, several operas and choral cantatas—amongst them 'Wittekind' and 'The Star of Bethlehem'; a Requiem, and, last, but not least, a large number of very fine compositions for the organ, which greatly enjoy the favour of English organists.

JOHN GEORGE PATEY.

We regret to record the death of John George Patey, who died at Falmouth on the 4th ult., aged sixty-six Born at Stonehouse, Devonshire, in 1835, the son of a clergyman, he was educated for the medical profession, but forsook it for music. After studying at Paris and Milan he appeared, in the year 1858, at Drury Lane Theatre as a baritone singer in an English version of 'Martha.' He was a capital actor, and for several seasons he took leading operatic parts as a member of the Pyne and Harrison Company, and did useful work in oratorio and on the concert platform. He married, in 1866, Miss Whytock, who, as Madame Patey, owed not a little to the vocal teaching of her husband. In 1888, Mr. Patey joined Mr. Willis in founding the music-publishing firm bearing their joint names. Since the tragically sudden death of Madame Patey at Sheffield, February 28, 1893, Mr. Patey had lived in comparative retirement.

Mr. George Frederick Tendall, Organist of Christchurch Cathedral, New Zealand, died in October last, aged fifty-six. He was formerly a pupil of Sir John Stainer's, and succeeded his fellow-pupil and friend, Sir George Martin, as organist to the Duke of Buccleuch at Dalkeith Palace. After holding a similar post at St. Peter's Church, Edinburgh, and taking his degree of Bachelor of Music at Oxford, Mr. Tendall, from considerations of health, emigrated to New Zealand twenty years ago, where he did excellent work and was most highly esteemed.

On the 4th ult., at his residence, 109, Belsize Road, N.W., after months of suffering borne with exemplary patience, Edwin Barnes, for thirty-nine years Organist and director of the choir at Holy Trinity Church, Paddington, and for forty-five years Professor of Music at the Asylum for the Blind, St. John's Wood, aged sixty-eight.

Correspondence.

HANDEL'S ORGAN CONCERTOS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—There can hardly be a more interesting study than that of the well-known 'Six Concertos for the Organ and Harpsichord' by Handel; not only on account of the intrinsic beauty of the compositions themselves, but also by reason of the illustration afforded of the style of that age, and of the composer in particular. I name these first six concertos, because they seem to have been the only ones grouped together for publication by the composer, the other concertos having probably been collated by Mr. Best from scattered and adapted sources. These first six concertos were formerly, according to Dr. Burney, the works upon which, for a long period, the best organ players in England chiefly subsisted. The original edition and subsequent issues copied from it are mere 'skeleton copies'—for the most part consisting of a single treble and bass, with a few figures scattered here and there, but no attempt at a continuous figured bass. Upon the issue of Mr. Best's reading in three staves, at a time when organs of the C compass had been thoroughly accepted by English players, these six concertos became widely known. I should like to call attention to what appear to me to be discrepancies in this edition, which seems to be in use not only for solo performance, but also when an orchestra is combined with the solo instrument. I do so with the idea of eliciting the opinions of some who are well qualified to judge, rather than as an endeavour to advocate my own view of the matter.

I will take only Concerto No. 2 in B flat, the best known of the set, having before me the original edition published by Walsh (which I will call No. 1), and Best's edition (which I will call No. 2). In edition No. 1, in the second movement, *Allegro*, bar 2, on the first and third beats, I submit the intended chords to be 6-3; but in edition No. 2 these chords are both displayed as 4-2 (hardly according with Handel's practice so well as the 6-3); the same in the *piano* reiteration of the passage in bar 15; also in bar 34, with the 'Tutti' in the dominant key; and wherever the same passage occurs. It is to be noted that in bar 74, where, in the key of C minor, the Neapolitan sixth occurs on the bass note F, the use of the 4-2 is precluded. Thus, in this passage (kindred to those previously named), the chord of the sixth has been forced upon the editor of No. 2. In bars 3 and 16, on the last half-beat, No. 2, the held F (a charming modern seventh) seems scarcely Handelian, or authorized in No. 1.

In the fourth movement, *Allegro ma non Presto*, bar 2 shows the same discrepancy between what I have assumed to be a 6-3 in No. 1 and a 4-2 in No. 2 edition; but in the reiteration of the passage in bar 18, the 6-3 for the first time appears in No. 2. In bar 70, on beat 3, the E is marked natural. Is there any authority in No. 1 for this (the signature remaining uncontradicted), or any musical necessity for the employment of the accidental?

It is possible that some of your readers may add remarks of interest as regards this and the other concertos.—Yours, &c.,

Dec. 13, 1901. T. L. Forbes.

Brief Summary of Country and Colonial News.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Barnstaple.—The Musical Festival Society gave a concert in the Music Hall on the 2nd ult., when Mendelssohn's Psalm 'Come, let us sing' and Stanford's 'The Revenge' were performed. The choir sang with excellent effect, and the orchestra was fully equal to the demands made upon it. Dr. H. J. Edwards conducted with his accustomed ability, and also played the solo part in Mendelssohn's Pianoforte Concerto in G minor, the baton being in this instance in the hands of Dr. Gardner. Miss E. Truscott and Mr. H. Grover were the solo vocalists.

Barrow-in-Furness.—The Choral Society performed Rossini's 'Stabat Mater' and a miscellaneous selection (including Eaton Faning's 'Song of the Vikings,' and Handel's Coronation Anthem, 'Zadok the Priest') in the Town Hall, on November 26. The band and choir consisted of 130 performers, and the solo vocalists were Miss Evangeline Florence, Miss Lones, Mr. William Wild, Mr. S. Garrett, and Mr. F. Gabriel.

Chichester.—The Musical Society gave a performance of Mendelssohn's 'Athalie' and Parry's 'De Profundis' at the Corn Exchange, on the 9th ult. The choir sang with excellent attack and expression, reflecting much credit on the conductor, Dr. F. J. Read; and the orchestra, including, as it did, Mr. Alfred Burnett (leader), Messrs. H. Trust, A. C. White, and other well-known players from London, was admirable. The solo vocalists were Miss Cicely Gleeson-White (who gave a powerfully dramatic rendering of the leading soprano part), Miss Ruth Robinson, and Miss Marian Brown. Mr. Charles Fry recited the verses as on many other occasions.

Chorlton-cum-Hardy.—On the 8th ult., at the Wesleyan Church, Mendelssohn's 'Hymn of Praise' was sung by the united choirs of this and the Congregational Church. The solo parts were effectively sung by Miss Lillie Wormald, Mrs. J. W. Blackstock, and Mr. Robert Cockran. The choir gave a very satisfactory rendering of the choruses. Mr. James Hindle presided at the organ, and Mr. G. F. Walter (organist of the Congregational Church) conducted.

Coventry.—The first annual Choir Festival was held in Holy Trinity Church on November 24. The morning service was Attwood in F, and the anthem Mendelssohn's 'As the hart pants.' At a special afternoon service Brahms's 'How lovely,' Gounod's 'By Babylon's Wave,' and Handel's 'The Lord is a man of war,' was sung. The evening service was Mr. C. H. Moody's Festival Setting in A, and the anthem 'Mendelssohn's 'Hear my Prayer.'——The Festival Choir commenced their third season in Holy Trinity Church, on the 12th ult., with a most praiseworthy rendering of Mozart's 'Requiem.' The principal vocalists were Miss Annie Warden, Miss Florrie Cooper, Mr. T. Green, and Mr. Philip Wilks. Dr. Allen, of New College, Oxford, was the organist, and Mr. B. Lines the pianist. The work was sung in Latin, and both principals and chorus acquitted themselves most ably. Mr. C. H. Moody conducted.

Dover.—A very successful performance of Mendelssohn's 'Elijah' was given by the Choral Union on November 26. The principal solo vocalists were Miss Stanley Lucas, Miss Gertrude Lonsdale, Mr. James Leyland, and Mr. Charles Knowles. The band, with Mr. E. W. Barclay as leader, and chorus numbered upwards of 160. Mr. H. J. Taylor conducted.

Exeter.—On November 28, Dr. Garrett's Cantata 'The Two Advents' was sung at St. Sidwell's Church. The choir acquitted themselves with credit, under the direction of Mr. Allan Allen, the organist and choirmaster. The soloists were Mrs. Cissie Herbert, Miss Amy Graddon, and Dr. Ferris Tozer. A feature of the service was the performance of Merkel's Organ Duet Sonata in D minor by Dr. Ferris Tozer and Mr. Allan Allen.—— The Oratorio Society gave an excellent performance of Haydn's 'Creation' and Stanford's 'Last Post,' at the Victoria Hall, on the 13th ult. The choir and orchestra were worthy of high praise, both in Dr. Stanford's cantata, which opened the programme, and in the oratorio. The solo vocalists in the latter work were Madame Emily Squire, Mr. Gwilym Richards, and Mr. Watkin Mills. Dr. H. J. Edwards, who conducted, had his forces under excellent control throughout.

Hereford.—The Choral Society gave a performance of Handel's 'Acis and Galatea,' in the Shire Hall, on November 26. Both choir and orchestra acquitted themselves admirably under Dr. Sinclair's spirited direction, the choir being specially excellent in the choruses 'Happy we,' 'Wretched lovers,' and 'Mourn all ye muses.' The solo vocalists, Madame Sobrino, Mr. Vivian Bennetts, and Mr. Ineson were a highly capable trio. The miscellaneous selection which followed included a madrigal for six voices, 'Spring, the sweet Spring,' by the Rev. W. D. V. Duncombe, and Beethoven's Romance in F, for violin and orchestra, the solo part being remarkably well played by Miss Evangeline Anthony, a youthful violinist whose efforts were enthusiastically rewarded. The concert was altogether very successful.

Hobart.—The first subscription concert of the newly-formed Philharmonic Society took place in the Town Hall on October 29, when a somewhat ambitious programme was undertaken, including Beethoven's Symphony in C major and Felicien David's 'The Desert.' In the former work the orchestra (led by Mr. W. G. Tucker) came through the ordeal successfully, and both choir and orchestra were fully efficient in David's descriptive cantata. The solo vocalists in this work were Mrs. Holden, Miss Gill, and Mr. James Dean, and the verses illustrating the story were recited by Mr. A. E. Shakespeare. Mr. Bradshaw Major, who conducted, may be congratulated on his efforts to establish good music here.

Horsham.—The Musical Society gave their first concert of the season on November 27, when 'Hiawatha's Wedding-Feast' (Coleridge-Taylor), and 'The Bride' (A. C. Mackenzie) were performed. The tenor solo, 'Onaway, awake,' was finely sung by Mr. Gwilym Richards, who was joined in Mackenzie's cantata by Miss Minnie Cooper. The chorus sung with a great deal of spirit. Mr. A. P. Whitaker conducted.

Inverness.—The first concert given by the newly-established Philharmonic Society took place in the Music Hall, on the 5th ult., when Barnett's 'Ancient Mariner' formed the chief feature. The choir sang with excellent phrasing and expression, and the orchestra was very efficient, both reflecting great credit on their trainer and conductor, Mr. Whitehead. The solo vocalists were Mrs. Munro, Mrs. D. Logan, Mr. J. S. Jackson, and Mr. Alec Sinclair. The second part included Mendelssohn's Pianoforte Concerto in D minor, the solo part being played with much refinement by Mrs. Whitehead.

Leamington.—The Leamington Orchestral Society gave their first concert of the season on the 9th ult., when the following works were performed:—Mozart's Symphony in D major, No. 38; Grieg's Elegiac Melodies for Strings (Op. 34); Schubert's overture, 'Rosamunde'; Bizet's suite, 'L'Arlésienne'; and German's 'Nell Gwynne' Dances. The orchestra was heard to special advantage in the 'Rosamunde' overture. Mr. William Henley was the leader, and contributed two solos to the programme with much success, and Madame Siviter was the vocalist. Mr. Walter Warren conducted with his usual skill.

Llandudno.—On the 13th ult., Miss Margaret Thomas gave her Annual Chamber Concert at the Prince's Theatre, assisted by the following artists:—Miss Ira Aldridge (vocalist), Miss Florence Walton (harpist), M. H. Verbrugghen (violinist), and Mr. J. Walton (violoncellist). The programme included Beethoven's Trio in B flat (Op. 1, No. 1), and Grieg's Sonata in F, for pianoforte and violin.

Norwich.—Mr. W. M. Wait's missionary cantata 'St. Andrew' was excellently sung by the choir, with accompaniment of organ and brass instruments, at St. Andrew's Church, on Advent Sunday evening, the 1st ult., under the able conductorship of Dr. Frank Bates.

Petersham (N.S.W.).—Special services were held at the 31st anniversary of All Saints' Church on November 1, when the choir of the church was augmented by members of the choirs of St. James's, Sydney, St. Aidan's, Annandale, All Saints' Mission Church, and others. The anthems were Ouseley's 'It came even to pass,' and Dr. Gordon Saunders's 'The Lord is in His holy temple.' Gounod's 'Fourfold Amen' was sung after the Benediction. The choirmaster was Mr. W. T. Wood, and the organist Mr. W. Angus.——On the same evening a dedication service was held at St. John's, Ashfield, in connection with a memorial tower and peal of eight bells erected in memory of the late Canon Corlette. The special anthems were Spohr's 'How lovely are Thy dwellings fair,' and Elvey's 'I was glad.' Mr. Albert Fisher presided at the organ.

Portsmouth.—The Orchestral Society gave a concert on the 5th ult., with a very interesting programme which included Grieg's Concert Overture, 'In Autumn,' Rubinstein's Pianoforte Concerto in D minor, No. 4, Mendelssohn's 'Italian' Symphony, Weber's 'Oberon' Overture, and Coleridge-Taylor's Characteristic Waltzes. The orchestra, under the direction of Mr. W. E. Churcher, was excellent throughout, and Mr. Oliver King gave a very fine rendering of the solo part in the Concerto. Miss Cecile Elieson de Bobinsky contributed some violin solos, and the vocalists were Madame Hetta Stearn and Mr. Robert Maitland.——The Philharmonic Society's first concert of this season was signalized by the performance of Coleridge-Taylor's 'Scenes from the Song of Hiawatha' (complete) for the first time in this locality. The orchestra was fully efficient, and the singing of the choir reflected much credit on the training of Mr. Mark Gould, who conducted. The solo vocalists were Miss Maggie Purvis, Mr. Samuel Masters, and Mr. Frederic Ranalow.

Scarborough.—At the Concert of the Choral Union, November 26, Sir Frederick Bridge's 'Cradle of Christ' and Weber's 'Preciosa' were the chief features. The principal vocalists were Miss Teresa Blamy, who also recited the melodrama, and Mr. Joseph Lycett. Miss Ethel Horsley was the solo pianist. The programme included German's 'Coronation March' (Henry VIII.), and Mr. R. J. Pitcher conducted.

Stonehouse.— Mr. Frank Winterbottom's second Symphony Concert was given at the Town Hall on the 16th ult. The programme comprised Massenet's Overture, 'Phedre,' and Scènes Napolitaines; Bovet's String Quartet in D minor (Op. 14); Tschaïkowsky's Symphony 'Pathétique'; and Elgar's 'Chanson de Nuit' and 'Chanson de Matin.'

Tonbridge.—The Choral Society gave a performance of Van Bree's 'St. Cecilia's Day' on the 3rd ult., under the conductorship of Mr. H. J. Taylor. The miscellaneous part included several orchestral pieces and part-songs. Miss Esmé Atherden and Mr. Musgrove Tufnail were the solo vocalists.

Truro.—At the Philharmonic and Orchestral Society's concert, on the 12th ult., Coleridge-Taylor's Cantata 'Hiawatha's Wedding Feast' was the chief feature, the tenor solo being sung by Mr. J. C. Truscott. The programme included Mendelssohn's 'Son and Stranger' overture, and the chorus 'It comes from the misty ages' from Elgar's 'Banner of St. George.' The other solo vocalists were Miss Caro Fookes, Mrs. F. C. Perman and Mr. Edgar Butler, and violin solos were given by Mr. R. K. Worth, who also led the orchestra. Mr. Franklin J. Mountford conducted.

Wellington (New Zealand).—The second and third of a series of chamber concerts given by Mr. Maughan Barnett and Herr Max Hoppe, took place on October 3 and 17. The programme of the last concert included a pianoforte and violin Sonata by Hans Huber (Op. 42), Mendelssohn's E flat String Quartet (Op. 12), and pianoforte and violin solos by the concert-givers. Mr. Cyril Towsey acted as accompanist.

Answers to Correspondents.

C. J. B.—(1) *Julius Reubke was born at Hausneindorf, Prussia, March 23, 1834, and died at Pillnitz, June 3, 1858. His works, which were published after his death, include a Pianoforte Sonata, a Scherzo in D minor, and Mazurka in E for pianoforte, and songs, in addition to the Sonata in C minor for the organ (the 94th Psalm). He was a good pianist as well as a gifted composer.* (2) *Organ arrangements of Tschaïkowsky's March Solennelle and the cantabile movement of the Sixth Symphony are published by Messrs. Novello.* (3) *The Largo of Handel is an arrangement, by Hellmesberger, of the air 'Ombra mai fù,' in the Opera of Serse, where it appears in the key of F, with an accompaniment of strings only. In it the singer invokes protection for her beloved tree, and asks if ever leaves were dearer or shade sweeter? Serse was one of Handel's latest Operas—he wrote 39 in all. He began it on the day after Christmas Day, 1737. Christmas was on a Sunday that year. He finished another Opera called Faramondo, on the Saturday, kept his Sunday and his Christmas Day in one, and set to work again on the Monday. At this time he was fifty-three years old, struggling with debt and difficulty, was a martyr to rheumatism, and had had more than a warning of paralysis.*

G. H. T.—*The following songs for a baritone voice are 'good in merit and class':—*

Rage thou angry storm (Benedict); I am a roamer, from 'Son and Stranger' (Mendelssohn); Sword Song, from 'Caractacus' (Elgar); Come unto me (Coenen); She alone charmeth my sadness, from 'Irene' (Gounod); Don Juan's Serenade (Tschaïkowsky); O Star of Eve, from 'Tannhäuser' (Wagner); Thou'rt passing hence, my brother (Sullivan); The Wanderer (Schubert); Loyal Death (Stainer); A Border Ballad (Cowen).

The following songs have easy accompaniments:—Maiden Mine (Sterndale Bennett); Ould plaid shawl (B. Haynes); Thou whom my heart (Barnby); Rose Marie (Molloy); When I awake (Ellen Wright).

We also give, according to request, the titles of some good-class duets for baritone and mezzo-soprano, or soprano:—

Duets.—Constancy (Schumann); Spring of Love (Sieber); Love and Friendship, and False Love and True (Pinsuti); Still wie die Nacht (Carl Götze).

A Subscriber.—*It is not the pitch of the music that has been raised in England during the last fifty years, but the instruments. Half a tone above Handel's pitch is well within the truth. There is happily a general tendency towards the adoption of a lower pitch in this country, except, unfortunately, as regards military bands.*

Hoodwinked.—*Yes, it is quite possible for an organist at a church to wear a hood which carries no weight with it except the material which forms its constituent parts. Such apparel of adornment has been called a falsehood, and the designation contains a good deal of truth.*

J. M. F.—*All the three clarinet quintets you name are procurable through Messrs. Novello—A. Romberg, Op. 57 (6s. net); A. Reicha, Op. 107 (5s. net); S. Neukomm, Op. 8 (8s. net)—parts only, not in score.*

Violin Student.—*We think the Königliche Hochschule für Musik, Berlin, or the Conservatoire at Cologne would be very suitable for the subsequent studies of the young lady in whom you are interested.*

Scottish Orchestra.—*Your question, on a subject which has naturally exercised a spell over you, is answered in the Occasional Notes section of the present issue.*

A Reader.—*The first part of 'He was despised' is in the key of E flat major; the second in the key of C minor, ending in G minor, before the repeat of the major section.*

A. G.—*The duet by Brahms, 'Es rauschet das Wasser' (Op. 28, No. 3), is published with German words only.*

F. M. J.—*A violin tutor, founded on the Sevcik method, is issued by Messrs. Bosworth and Co.*

Baritone.—*See reply to G. H. T.*

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

BAIRSTOW, ED. C.—"Blessed be Thou, Lord God of Israel." Anthem. For Soli and Chorus. (No. 724. Novello's Octavo Anthems.) 4d.

BAKER, ALFRED S.—"The desire of all nations." An unfinished Sacred Oratorio in Three Parts. The music composed for Solo Voices, Chorus, Orchestra, and Organ. 75 cents.

BELL, W. H.—"Sleep, sleep, mother's own pretty one." Lullaby. For Four Voices (S.A.T.B.). (No. 707. *The Musical Times.*) 1½d.

BERKELEY, JULIAN C.—(in A flat). Te Deum laudamus. 4d.

BOUNDY, KATE—"The Rival Flowers." An Operetta for Schools and Classes. Book of Words, 15s. per 100.

BREWER, A. HERBERT—"Triumphal Song." (No. 296. Original Compositions for the Organ.) 1s. 6d.

BUSBRIDGE, REV. VERNON A.—"Through the night of doubt and sorrow." Hymn. 1d.

CLEMSON, W. J.—(No. 3, in A flat). Easy Choral Communion Service. (No. 576. Novello's Parish Choir Book.) 2d.

COLERIDGE-TAYLOR, S.—Toussaint L'Ouverture. For Orchestra. 1st Violin, 1s.; 2nd Violin, 1s.; Viola, 1s.; Violoncello, 1s. 6d.; Basso, 1s.

COOPER, HILDA—Two Christmas Carols: "Christmas Bells" and "O lovely voices of the sky." 3d.

ELGAR, EDWARD—Mazurka. (Op. 10, No. 1.) For Violin Solo with Pianoforte Accompaniment. Arranged from the Orchestral Score by the Composer. 2s.

FETHERSTON, REV. SIR GEORGE R.—"Soldiers of Christ, arise." Hymn. 2d.

GIBSON, HENRY—"Out of darkness." Trio. For Female voices (S.S.C.) (No. 331. Novello's Octavo Edition of Trios, Quartets, &c.) 3d.

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THE TIMES.

Mr. Brewer has not only made the most of every opportunity given him, but has succeeded far beyond what might have been expected, and has given us a work of rare sincerity and originality, free from anything like sentimentality, and deeply expressive. The chorus "O love most wonderful" and the final number "Dear Lord, the Bread of Life," are both beautiful in melodic ideas, and the treatment is reverent and scholarly.

DAILY TELEGRAPH.

Nothing in the work suggests seeking after effect for its own sake, but rather only as the narrative implicitly demands it. The composer subordinates his art wholly to the text he illustrates, never wandering from the path it indicates, and in that path doing no more than is absolutely required by the end in view. Such reticence is rare, and most valuable as an example at a time when music is more than ever characterised by effusiveness and exaggeration. A deeply religious spirit pervades the entire work. . . . There is no question concerning the advance of the composer alike in achievement and public appreciation. "Emmaus" has given him a capital starting-off place in the run for still higher things.

STANDARD.

Mr. Brewer opens his work with an introduction for organ and orchestra of tranquil and devotional character, which may be said to express the temperament of the music. This is laid out on long-accepted lines, and, in suave melodiousness and refinement, recalls the style of Mendelssohn.

MORNING POST.

The familiar story of the two disciples who as they walked towards Emmaus met their risen Lord, naturally lends itself to music of meditative, solemn character. There is some good, smooth, refined writing, and, though it is not elaborate, polyphony is by no means excluded. Mr. Brewer has endeavoured to compose a Church rather than a festival cantata—one which with its modest requirements is likely to be of practical use in ordinary church services; and what he has attempted he has achieved.

DAILY NEWS.

The chief feature of the music is its obvious sincerity, for there is no undue striving after effect, and the music seems to grow naturally out of the text. Only two solo voices are employed, the tenor having, among other things, a recitative of remarkable beauty, especially at the line, "Abide with us, the night has fallen," exquisitely sung by Mr. Ben Davies, while there are several short soprano solos, to which Madame Albani did full justice. The choir, too, sang the music of their conductor admirably, and the performance was one of the best of the week. It may be added that Mr. Brewer has written two versions of the finale, one of them a very good fugue.

DAILY CHRNICLE.

It is almost superfluous to add that Mr. Bennett's words are perfectly suited to their purpose. . . . Mr. A. Herbert Brewer's music has the expression, directness, and simplicity appropriate to the theme. There is no straining after effect, but at the same time the composer does not miss opportunites for importing a little dramatic colour to the score. An instance occurs where, with the breaking of bread at "the humble board," the disciples at length recognise the Saviour. The cry "'Tis He, the Christ—our Lord!" started in exultant fortissimo, suddenly lapses into a pianissimo, indicative of awe and wonder. The choral writing is smooth throughout, and the interspersed solos, for soprano and tenor respectively, should be as acceptable to the executants as to the listeners. To sum up, "Emmaus" is a tasteful and sympathetic production, that will enhance the estimation of Mr. Brewer's ability as a composer.

SUNDAY TIMES.

The text is written by Mr. Joseph Bennett with his customary facile command of glowing verse and wealth of religious and poetic fervour. It has been set to music by the Gloucester organist in a fitting vein of serene and exalted expression; and the outcome is a composition that will find acceptance wherever there is a demand for church music of its class. Its interest, too, is not a little augmented by the elegant scoring of Dr. Elgar.

REFEREE.

The music is pervaded by an earnest devotional spirit, and is characterised by Mendelssohnian grace and refinement that excite respect and make the work admirably suitable for church use, for which it is doubtless chiefly intended.

OBSERVER.

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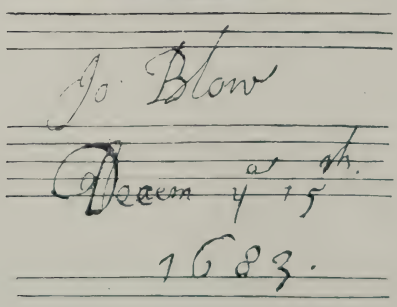

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Edinburgh Choral Union.—"Messiah."—"The contributions of Mr. Charles Knowles, the bass of the quartet of principals, were exceedingly enjoyable. His voice had roundness and excellent quality, and he sang, for example, 'Why do the nations,' in quite a *brilliant manner*. To the grand air 'The trumpet shall sound,' a telling obbligato on the trumpet was given by Mr. Mortimer, both the singer and the instrumentalist being at the close warmly applauded."—*Scotsman*, Jan. 2, 1902.

"Mr. Charles Knowles, the bass, also did well. His voice has depth and quality, and he rendered his airs with much expression. 'Why do the nations' was brilliantly declaimed."—*Edinburgh Evening Dispatch*, Jan. 1, 1902.

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Aberdeen Musical Institute.—"Mr. Charles Knowles was the bass. His strong, powerful voice proved admirable in the air 'Why do the nations.'"—*Aberdeen Free Press*, Dec. 19, 1901.

Newcastle-on-Tyne Vocal Society.—"St. Paul."—"Mr. Charles Knowles has been heard here before, and there is no need to speak of his voice and method. Suffice it to say that his singing was worthy of his reputation."—*Newcastle Chronicle*, Dec. 13, 1901.

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ASSOCIATE PIANISTS.—Edith Mary Baldry, Jane Elizabeth Birkett, Winifred Beatrice Critchley, Maud Edwards, Grace Lyall Fraser, Susie Thomas, Charlotte Toone, Lizzie Wheelock.

CERTIFICATED PIANISTS.—Constance Arnold, William James Baker, Miriam H. Benjamin, Lilian Ray Victoria Bland, May Bradbeer, Percy Brier, Edith Florence Bryant, Maude Mansfield Bryant, Ellen Frances Burnett, Evelyn Frances Mary Chapman, Maud Mary Chippendale, Muriel Beauchamp Collisson, Margaret M. Couldrey, Eleanor Margaret Crawford, Ernest Mortimer Cuttle, Ruth Croswella Dawson, May Elliott, Hilda Louise Fay, Jessie Lawson Ferguson, Ethel Fisher, Alice Lizzie Goddard, Mary Ottilie Griess, Priscilla Grubb, Katherine Ann Habberfield-Short, Edith Mary Hadland, George Alfred Harper, Jessie Holland, Linda May Holloway, Florence Larg, Mary Eliza Leaney, Agnes Charlotte Loggin, Sarah McKenzie, Dora Maishman, Ethel Mary Mankellow, Constance Rhoda Martyn, Maud Isabella Hair Masters, Florence Mary Montgomery, Mabel Ellen Malone Oldreive, Geoffrey Molyneux Palmer, Winifred Elizabeth Cheevers Peverley, Edith Shave, Blanche Stephens, Alfred Hoskin Strick, Lucy Stride, Constance Symes, Blanche Louise Thorn, Evelyn Laura Tivy, Maud Mary Trodd, Mabel Charlotte Upton, Helen Warner, Ethel Reaford West.

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Number of Candidates, 234. Total number of Passes, 116.

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CASES

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
FEBRUARY 1, 1902.

DR. JOHN BLOW

(1648-1708).

Two more-or-less important events in the life of this old English worthy have given his biographers some trouble—(1) the place of his birth, (2) the source of his degree of Doctor of Music. The earlier writers, with the exception of Anthony à Wood, give North Collingham, a village in Nottinghamshire, as the place where John Blow drew his first breath; but as no entry of his baptism is to be found in the registers of that parish, such information might reasonably be considered doubtful. Recent research, on the part of Mr. Thomas M. Blagg, of Newark, in the registers of that town, proves that a John Blow was baptized in the Parish Church, Newark, on February 23, $164\frac{8}{9}$. In 1646, one Henry Blow married a Katherine Langworth, and she was a widow: they had three children, Henry, born in 1647; John (above mentioned), and Katherine. As Newark is within six miles of North Collingham, the latter place may probably have been after all the birthplace of Dr. Blow. Perhaps his parents were temporarily residing there, and may there not have been some sentimental reason for the baptisms of those Blow infants to have taken place at Newark? This is the question: Is the John Blow in the Newark baptismal registers our John Blow? The case, as so fully and ably stated by Mr. Blagg in the *Athenæum* of December 7, 1901, and to which we referred in our last issue (p. 30) is, we must confess, strong. On the other hand, Anthony à Wood (1632-1695), in his biographical notes preserved in the Bodleian Library, states that Blow was born in London, but only on the verbal information of Dr. Benjamin Rogers. Therefore, in the light of the Newark discovery, and until other evidence be forthcoming, North Collingham may be regarded as the birthplace of Dr. John Blow, and the year 1648 as that of his entry into the world.

Nothing is known of his parentage or ancestry, and the first definite knowledge that we have of Master John Blow is that he was one of the Children of the Chapel Royal upon the re-establishment of that sanctuary at the Restoration, in 1660. He must have begun his composing achievements in his boyhood, and during his choristership, as Clifford's 'Divine Services and Anthems'—dated 1663, when Blow was only fifteen—contains three anthems by him: 'I will magnifie,' 'Lord, Thou hast been our refuge,' and 'Lord, rebuke me not.' Among his fellow choristers at the Chapel Royal were Pelham Humphrey—a pupil of Lully's, the composer of some fine anthems and known to everybody as the author of the 'Grand chant,'—and William Turner. These three boys collaborated in the production of an anthem, thereby called the Club Anthem, a setting of the words 'I will always give thanks,' each young gentleman being responsible for one of its three movements. The origin of this anthem is variously stated; but the juvenile joint production doubtless owed its inception to the friendship which existed between this distinguished trio of boys. Pelham Humphrey is said to have composed the first movement, Willie Turner the bass solo, and Johnnie Blow the last chorus. While still a chorister at the Chapel Royal, Blow also set to music Herrick's 'Goe, perjur'd man,' in imitation of Carissimi's 'Dite o cieli,' the result of a challenge made to Master Blow by Charles II. to produce something as good as that by the Italian master.

Pepys—the ever-voluble—furnishes a side-light on Blow as a chorister, that is assuming his spelling of a certain name is not above reproach. The gossiping diarist records, under date of August 21, 1677, the following:—

> This morning come two of Captain Cooke's boys, whose voices are broke, and are gone from the Chapel, but have extraordinary skill; and they and my boy, with his broken voice, did sing three parts; their names were Blaew and Loggins; but notwithstanding their skill, yet to hear them sing with their broken voices, which they could not command to keep in tune, would make a man mad—so bad it was.

The Master of the Children at the Restoration and after, was Captain Henry Cooke, a musician who had obtained his commission for services as a soldier in the Royalist army. He had been a chorister in the Chapel Royal in the reign of Charles I., and subsequently became 'Composer of the King's Private musick for Voices.' Cooke was doubtless one of the teachers in music of John Blow; his other instructors in the art are stated to have been John Hingston, one of the musicians of Charles I., and afterwards organist to Oliver Cromwell, and Dr. Christopher Gibbons.

The great event in the life of our composer occurred in the year 1669, when he became organist of Westminster Abbey, at the age of twenty-one! He succeeded Albertus Bryne, who is described as 'that famous velvet-fingered organist.' Pluralities abounded in those days, as the following extracts from the 'Old Cheque Book of the Chapel Royal' bear testimony, in the case of the young organist of Westminster Abbey:—

> $167\frac{3}{4}$ Mr. Roger Hill, Clearke, one of the Gent of his Majties Chappell, departed this life the 2 day of March 1673, in whos place was sworne Mr. John Blow the 16th day of March.
>
> 1674 Mr. Pelham Humfrey, one of the Gent of his Majties Chappell Royall and Master of the children, departed this life at Windsor the 14th day of July 1674, in whose place as Master of the children came Mr. John Blow, and as Gent of the Chappell was sworne Mr. William Powell, a tennor from Salesbury, the 21 of July 1674.

In the same year (1674), Blow took unto himself a wife in the person of Elizabeth Braddock, a daughter of Edward Braddock, a Gentleman of the Chapel Royal, and clerk of the Cheque to that establishment, and also a member of the choir of Westminster Abbey. The nuptial ceremony took place in St. Paul's, Covent Garden—in the same church wherein John Goss was married some 150 years later—on September 30, 1674.* The Marriage Licence, issued from the Registry of the Vicar-General of Canterbury, was in these terms:—

Blow John of St. Margaret, Westminster gent. bachelor, about 26, and Elizabeth Bradocke of same, spinster, about 20; consent of father, Edward Bradocke gent. at St. Paul's, Covent Garden, St. Margaret Westminster or St. Martin-in-the-Fields, 23 Sep. 1674.

Two years later, while still holding the appointments of Organist of Westminster Abbey, and Master of the Children of the Chapel Royal, he became organist of the latter place in succession to Dr. Christopher Gibbons.

Where did Blow obtain his degree of Doctor of Music? This question has baffled all attempts at a satisfactory answer. Anthony à Wood—and he has been copied by many others,—says it was an honorary degree conferred upon Blow by the Archbishop of Canterbury, the celebrated Sancroft. The University of Oxford has also been named, but unfortunately the names of musicians thus honoured were frequently omitted from the list of graduates. The following entry from the catalogue of music preserved in the Bodleian Library may have been the exercise that Blow composed for his degree:—

The Act song at Oxford 1679 in English: beg. 'Awake my lyre,' composed by Dr. John Blow. The score and partes, Instrumentall and Vocall, of a piece of a Songe composed by Dr. Blow designed for the Act 1678, but that Act being putt off, it was not finisht: the next yeare 1679 it was transcribd and performd as a 2d songe in the Theatre on fryday the 11 of July: with addition onely of a prelude of Mr. Bannisters in the same key, to bringe the songe in.

That our composer was not a stranger to Oxford, is shown by the subjoined titles, &c., of manuscripts in the Bodleian Library:—

The Latin Act song at Oxford 1671: beg. 'Eia eruditum,' in alcaics. These are the wordes of the Songe I composed for the Theatre with Instrumental musick which was performed the 7th of July beinge friday, 1671.

Vocal and instrumental parts of an Oxford Act song, beginning 'Diua quo tendis,' by Dr. Blow.

Here is another puzzling question: Did Dr. Blow *resign* the post of organist of Westminster Abbey, or was he *displaced* in favour of his pupil, Henry Purcell? This interrogation has perplexed more than one investigator, and unfortunately no definite reply seems possible. 'But do not the Abbey Chapter Books give authoritative information on this point?' Alas! they do not. Even Purcell's appointment is not recorded. One thing, however, seems certain: that Purcell became organist of the Abbey in 1680, and that he held the post till his death in 1695. During those fifteen years, Blow had more leisure to attend to his Chapel Royal and other duties. What happened at Purcell's death in regard to the Abbey appointment will be told in due course.

It may be convenient at this point to mention that there is no evidence of Dr. Blow's ever having held the organistship of St. Margaret's Church, Westminster, as some biographers have stated. As an organist he was held in the highest repute. With Purcell, he took part in the memorable 'battle of the organs,' at the Temple Church, when Father Smith and Renatus Harris contested for the honour of providing that sanctuary with an organ—Smith engaged Blow and Purcell, then both in their prime, to play, and Harris employed Draghi, organist to Queen Catherine, to 'touch' his instrument — but Smith, who doubtless owed not a little to the skill of Purcell and Blow, came off victorious.

In no less esteem was John Blow held as a great composer. In 1681 he composed the New Year's Ode for the Court, beginning 'Great Sir, ye joy of all our hearts,' and in 1684, the year of the Temple organ contest, he set John Oldham's Ode for St. Cecilia's Day, the second celebration of its kind. It seems that he published the latter work before its performance, being probably influenced thereto by the success which had attended the issue of Purcell's Ode, composed in the preceding year. It may be interesting to give the preliminary announcement of the work:—

ADVERTISEMENT.

There is now in the Press a most excellent Musical Entertainment to be performed at the Musical Feast on St. Cecilia's Day next, Nov. 22, 1684. The words made by the late ingenious Mr. John Oldham, Author of the Satyr on the Jesuits, and other excellent Poems; and set to music in two, three, four, or five parts by Dr. John Blow, Master of the Children, and one of the Organists of His Majesty's Chapel Royal.

This Ode—scored, like Purcell's, for strings only—was first performed at Stationers' Hall, where the festivals were held for many years in succession, and for the use of which a charge of £2 was made.

A curious statement of arrears due from the King's purse to Blow is preserved in the Bodleian Library. Here it is, dated the year in which Bach and Handel were born:—

Arrears due to Dr. John Blow in 1685 as one of the Musicians of Charles II.

To John Blow for his Liverys due at ye sevll feasts of St Andrew 69, 70, 71, 72, 73, 78, 79, 80, 81, 82, 83, 84, each Livery £16 2 6	193 10 0
To him more for keeping and teaching two boys for 6 years at 40 poud	240 0 0
	£433 10 0

Rather a large bill, considering the purchasable value of a sovereign in those days, compared with that of 1902.

* The entry in the marriage register, though apparently dated September 3, is clearly intended for the 30th of that month, as the wedding could not possibly have taken place before the issue of the licence.

Upon the accession of James II., Blow became a member of the Royal Band and composer in ordinary to His Majesty. At the coronation of that monarch he, with Purcell, Child, and Staggins, sang among the basses in the choir. A further addition to his duties dates from the year 1687, when, in succession to Michael Wise, Blow became Almoner and Master of the boys at St. Paul's Cathedral. This post he held for six years, when (in 1693) he retired in favour of his pupil, Jeremiah Clark. An old and mutilated document, dated April 21, 1687, and preserved in the archives of Westminster Abbey, is a lease from the Bishop of Rochester, as Dean of the Abbey, to John Blow, Mus. Doc. It relates to property in the Great Sanctuary—of a cellar, with a loft, edifices and buildings over the same, let to Dr. Blow for forty years at a yearly rental of 6s. 8d.!

The composition by which Dr. Blow is best known is his beautiful anthem, 'I beheld, and, lo, a great multitude,' the date of its composition being assigned to the close of James the Second's reign (*circa* 1688). An interesting anecdote, on the authority of Samuel Weely, a celebrated bass singer and a pupil of our composer's, is told concerning this anthem. The King had been much struck with an anthem by some Italian composer which he had heard in the royal chapel. His Majesty asked Blow if he could 'make one as good.' The Englishman thought he could, and moreover promised to have the anthem ready by the following Sunday. The promise was fulfilled, and this famous anthem was sung. At the conclusion of the service the King sent Father Petre to inform Blow that His Majesty was greatly pleased with it, 'but,' added Petre, 'I myself think it too long.' 'That,' answered Blow, 'is the opinion of but one fool, and I heed it not.' The priest was so nettled by this expression of contempt that he meditated revenge, and influenced the King to the extent that Blow was suspended, but only for a very brief period, as the Revolution occurred shortly after.

Upon the death of Henry Purcell (November 21, 1695), Blow, after an interval of fifteen years, resumed the organistship of Westminster Abbey, and retained that important office for the remainder of his life. A royal warrant, preserved in the Bodleian Library, is interesting—

30 Novemr. 1695.

These are to require you to swear and admit Dr. John Blow and Mr. Bernard Smith into ye Places & Quality of Tuners of ye Regal, Organs, Virginals, Flutes & Recorders, and all other kind of wind Instruments in Ordinary to His Maty in the place & upon the decease of Mr. Henry Purcell, to enjoy the said Place equally between them, and ye Longer Liver of them to enjoy ye whole Place with all Salaries, Wages & all other Rights, Profits, Privileges, & advantages there-unto belonging in as full & ample manner as Mr. Henry Purcell did enjoy the same, And for so doing so, this shall be your Warrant.

Given under my hand this 30th day of November 1695, in ye Seventh year of His Maties Reign.

Dorsett.

To ye Gentlemen Ushers, Daily Waiters in Ordinary, to His Maties, or one of them.

Blow paid a tribute to the memory of his illustrious pupil in a composition entitled :—

An Ode on the death of Mr. Henry Purcell; Late servant to His Majesty and organist of the Chapel Royal and of St. Peter's Westminster.

The words by Mr. Dryden and sett to Musick by Dr. Blow.

This Ode, which begins 'Mark how the lark and linnet sing,' was published by Henry Playford in 1696. In the following year, Blow was living on an estate at Hampton, where he composed an anthem for the opening of St. Paul's Cathedral, a setting of the words 'I was glad when they said unto me, we will go unto the house of the Lord.' A copy of this unprinted anthem, in the Ely Cathedral collection, bears the following note :—

Dr. Blow, Hampton Town, Oct. ye 15, 1697. 'Anthem for ye opening of St. Paul's Cathedral, 1697.

In the same year he wrote another anthem, 'Praise the Lord,' in celebration of the peace of Ryswick, and the *London Gazette* of March 14, 1697, announces a music-making in these terms :—

Wednesday next, being the 16th inst., will be performed in York-buildings [Adelphi] a Consort of New Musick, for the benefit of Dr. Blow and Mr. Paisible, beginning at 8.

The name of the latter gentleman—'a famous master of the flute and a composer for that instrument'—is sometimes vegetarianized as Peasable.

Dr. Blow had the distinction of being the first to hold the appointment of Composer to the Chapel Royal. The old Cheque Book records the fact thus :—

1699 Upon a new establishment of a composer's place for the Chapell Royal Dr. John Blow was admitted into it by a warrant from the Right Reverend Dean, and sworn in by mee Ralph Battell S. D., Wittness Edw. Braddock, Clerk of the Checke.

His salary as composer was originally £40 per annum, subsequently increased to £73. An extract from Chamberlayne's 'Angliæ Notitia, or the present state of England, with divers remarks upon the ancient state thereof,' gives the following Whitakerian information, so to speak, in regard to the Chapel Royal appointments of the year 1704 :—

Dr. John Blow, as composer, £73 per annum.		
	As Master of Musick, and for teaching Ten Children ..	£240*
	As First Organist	£73
Mr. Francis Pigot, as Second Organist ..		£73

* This sum included the cost of board and lodging of the Children.

From this it will be seen that his Chapel Royal emoluments alone were not inconsiderable, especially when we bear in mind the value of money in those days.

The year 1700 saw the publication of a very important work, prefixed with the composer's portrait drawn by R. White, and entitled:—

Amphion Anglicus | A | Work | of many | Compositions, | for one, two, three, and four | voices: | with several Accompagnements of | Instrumental Musick; | and | A Thorow-Bass to each song: | figur'd for an | Organ, Harpsichord, or Theorboe-Lute | By Dr. John Blow.

London:

Printed by William Pearson, for the Author; and to be sold at his House in the Broad-Sanctuary, over-against Westminster-Abby, and by Henry Playford, at his Shop in the Temple-Change, Fleet-street, MDCC.

The language of the dedication is high-flown: here are some extracts:—

To Her Royal Highness, the Princess Ann of Denmark.

Madame,

The excellent Art of Musick, was thought by many of the Wisest Ancients, to have derived its Original immediately from Heaven; as one of the First, most beneficial Gifts of the Divine Goodness to Mankind: thereby to draw and allure, the old, rude, and untaught World, into Civil Societies; and so to soften and prepare their Minds for the easier reception of all other Accomplishments of Wisdom and Vertue.

. . . . . .

Give me leave, Madame, to tell You, I am preparing, as fast as I can . . . a Second Musical Present . . . my Church Services, and Divine Compositions.

To these, in truth, I have ever more especially consecrated the Thoughts of my whole Life. All the rest I consider but as the Blossoms, or rather the Leaves; those I only esteem as the Fruits of all my Labours in this kind. With them I began my first Youthful Raptures in this Art: With them, I hope calmly and comfortably to finish my days. Nor will my Mind be ever at rest, till I have offer'd them up to God, for the Publick use of the best Church in the Christian World, under the Propitious Authority of your Royal Highness's name.

May it please Your Royal Highness

I am Your most Humble, most Dutiful, and most devoted Servant,

John Blow.

From the foregoing, it will be seen that Blow contemplated the issue of his sacred compositions in a similar form, but this project was never carried out. The 'Amphion Anglicus' contains no less than fifteen laudatory poems, more or less of a doggerel character, in praise of its composer. Some were by old pupils—*e.g.*, W. Crofts (Dr. Croft), organist of St. Ann's, Soho, whose concluding lines are:—

As I my Voice mature in Judgment raise
And *Imitate* the Beauties now I *Praise*.

and Henry Hall (Senr.), organist of Hereford Cathedral, who burst into poetry after this manner:—

The art of *Descant*, late our *Albion's* boast
With that of *Staining Glass*, we thought was lost;
Till in this work we all with Wonder view,
What ever Art, with order'd Notes can do,
Corelli's Heights, with Great *Bassani's* too;
And *Britain's Orpheus* learn'd his Art from you.

Tom D'Urfey expressed himself in sentiments thus laudatorywise:—

So whilst *Apollo's* Race can sing
Great *Blow* will be true Musick's King.

The following receipt, preserved in the Bodleian Library, doubtless refers to the issue of 'Amphion Anglicus,' and shows that payment in advance was not unknown in 1699:—

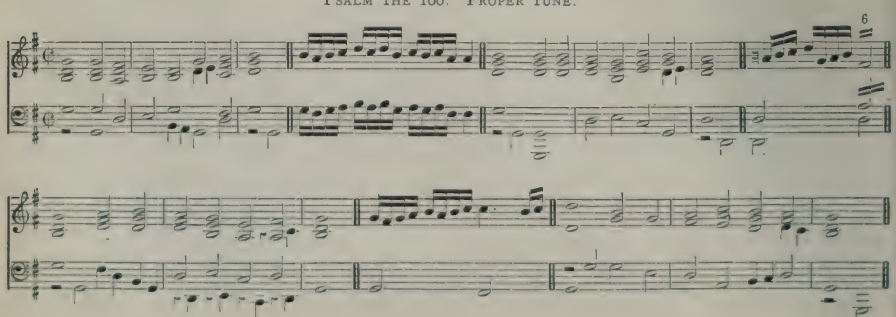
Received this 7th of July 1699 of Mr. Phil Hart 8s being the first payment of a Subscription to the above mention'd collection of Songs: and upon Payment of four more a Book shall be deliver'd by me to the Bearer hereof.

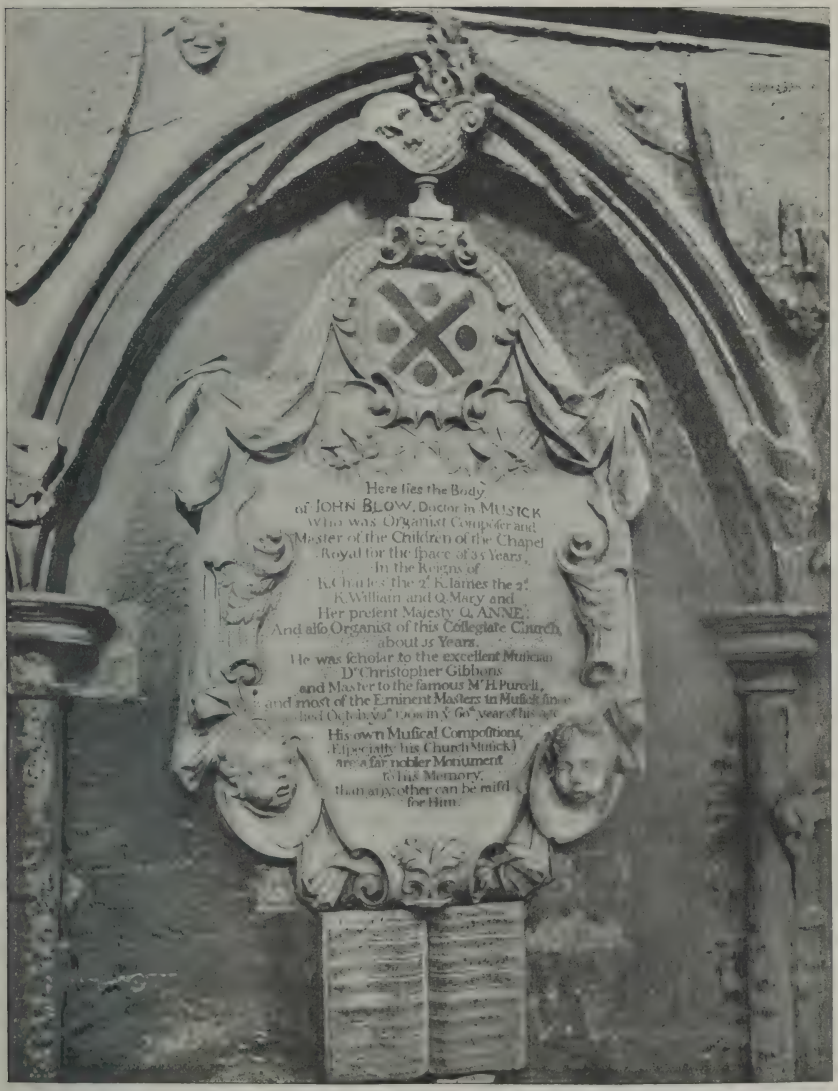
Jo Blow.

An example of the manner of 'giving out' hymn-tunes on the organ two hundred years ago is furnished in the following extract from an oblong folio book entitled:—

The Psalms by Dr. Blow set full for the Organ or Harpsichord as they are Play'd in Churches or Chapels. [1700?]

Psalm the 100. Proper tune.




Here lies the Body
of JOHN BLOW, Doctor in MUSICK
Who was Organist Compofer and
Master of the Children of the Chapel
Royal for the ſpace of 35 Years,
In the Reigns of
K. Charles the 2d K. James the 2d
K. William and Q. Mary and
Her preſent Majeſty Q. ANNE:
And alſo Organiſt of this Collegiate Church
about 25 Years.
He was ſcholar to the excellent Muſician
Dr Chriſtopher Gibbons
and Maſter to the famous Mr H. Purcell,
and moſt of the Eminent Maſters in Muſick ſince
His own Muſical Compoſitions,
(Eſpecially his Church Muſick)
are a far nobler Monument
to his Memory,
than any other can be raiſed
for Him.

THE MONUMENT TO DR. JOHN BLOW IN WESTMINSTER ABBEY.

Photographed specially for this article by Mr. Thomas J. Wright.

Concerning the royal functions in which he had a share, mention must be made of the two anthems composed by him for the coronation of James II.—'Behold, O God, our Defender' and 'God spake sometimes in visions'—and his participation in the funeral of William III., for which, according to an old document preserved in Westminster Abbey, he received the odd sum of seven shillings and ten pence!

Dr. Blow 'dyed,' as the Cheque Book states, on October 1, 1708, aged sixty. He 'had his full pay for both places to Christmas'—*i.e.*, the Chapel Royal appointments of Organist and Composer, and Master of the Children. We give a complete copy of his will:—

In the name of God. Amen.

The 3rd day of January year 1707 I John Blow of Parish of St Margaretts Westminster county Middlesex Doctor Musick being sick in body, but of sound and perfect mind and memory thanks be given unto God therefore Calling to mind the mortality of my fflesh and knowing it is appointed for all men once to dye Do make and ordain this my last will and testament (that is to say) first and principally I give and recommend my soul into the hands of God who gave it hoping I shall be saved through the merits of death and passion of my Saviour Jesus Christ And as for my body it being of the mass and substance of the earth to the earth I commit to be decently buried at the discretion of my executrickes hereafter named And for such worldly goods and estate as it hath pleased God to bless me with in this life (my debts and funeral charges being first paid and satisfied) I give devise and dispose of the same in manner and forme following (that is to say) Imprimis I give and bequeath unto my daughter Katherine Blow my two messauges or tenements in the Great Sanctuary in Westminster aforesaid which I hold by lease or leases from the Dean and Chapter of Westminster aforesaid and to my daughter Elizabeth Blow my two messauges or tenements in Orchard Street in Westminster which I hold by lease from Sir Robert Pye for and during all the rest and residue of the terme or termes to come in the said lease or leases paying out of the said two last messauges or tenements to her sister Mary Blow Three pounds per annum lawful money of Greate Brittain by quarterly payments without any deduction for taxes.

Item I give and bequeath to my said daughter Elizabeth Blow all that messauge and tenement in the Great Sanctuary Westminster aforesaid now in possession of my father-in-law Edward Braddock Gentleman which I hold by lease from the Dean and Chapter of Westminster aforesaid.

Item I give to my said daughter Mary Blow my three messauges or tenements in Duck Lane in Westminster aforesaid which I hold by lease or leases from Sir Robert Pye for and during all the rest and residue of the terme or termes to come in the said lease or leases.

Item I give and bequeath unto my said three daughters Katherine, Elizabeth and Mary Blow all that my copyhold estate situate lying and being in the towne of Hampton county Middlesex with the appurtenances thereunto belonging to be sold to the best purchaser and the money arising thereby to be equally divided between them share and share alike together with all the goods thereunto belonging.

Item I give unto Elizabeth Luddington my true and faithful servant the summe of one hundred pounds lawfull money of Greate Brittain and Ten pounds of like lawfull money to buy her mourning, also my rings which I wear, all my wearing cloaths, morning gowne, and linnen.

Item I give and bequeath to my sister Cage fifty pounds of lawfull money of Greate Brittain, and ten pounds of like lawfull money to buy her mourning.

Item I give to my Neice Elizabeth Blow fifty pounds of lawfull money of Greate Brittain to be disposed of as my said daughters shall think fitt for her use, and six pounds of the like lawfull money to buy her mourning.

Item I give my said daughters all my arrears that shall become due to me att the time of my decease whatsover to be equally divided amongst them paying the legacies and debts out of the first moneys they shall receive of mine.

Item All the rest and residue of my Estate whatsoever both real and personale plate linnen and household goods I give and bequeath unto my said three daughters Katherine Elizabeth and Mary Blow equally to be divided between them share and share alike.

Lastly I doe nominate and appoint my said three daughters Katherine Elizabeth and Mary Blow executrices of this my last Will, and also do nominate and appoint the Rev. Dr. Ralph Battle sub-dean of her Majestys Chapell Royall (to whom I give a guinea to buy him a ring) trustee of this my last will and testament Revoking and making void all former or other will or wills, legacies bequests or executors by me heretofore named willed or bequeathed Ratifying and confirming this and noe other to be my last will and testament. In witness whereof I hereunto have sett my hand and seale the day and year first above written and in the sixth year of the reigne of our souveraigne Lady Queene Anne of Greate Brittain.

John Blow.

Signed sealed and published and pronounced and declared by the said John Blow to be his last will and testament in the presence of

Tho Whitehead Henry Hart Snr Alex Hazelar his servant.

These words being interlined in the sixteenth line—viz. to my daughter Elizabeth Blow.

Dr. Blow was buried, near his pupil, Henry Purcell, in the north aisle of Westminster Abbey, 'against the door going up to the organ,' as the Burial-book records, referring of course to the then location of the Abbey instrument. We give a photograph, taken specially for this article, of Dr. Blow's monument in Westminster Abbey. The celebrated *Gloria*, from his service in C, engraved thereupon, is said to have been sung at St. Peter's, Rome. Its introduction into the service of that church was due to Cardinal Howard, to whom a copy was given by the Rev. Dr. Battell, Sub-Dean of the Chapel Royal.

His wife predeceased him. Of their five children, John—who died at the age of fifteen, and who was buried in the cloisters—showed great promise of musicianship; in the words of Dr. Busby, 'he was a youth of great towardness and extraordinary hopes.' The last surviving child, a daughter, who died in 1738, was buried in her father's grave. She bequeathed the sum of one shilling to her brother-in-law, besides 'eight guineas which he had borrowed from her servant, if he did not repay her.' It is evident that Miss Mary Blow had a firm belief in the maxim: 'Where there's a will there's a way.'

Dr. Blow was a very voluminous composer. Very little of his music has, however, been printed. The manuscripts are scattered in various places—*e.g.*, the libraries of the British Museum; the Bodleian and Christ Church, Oxford; the Fitzwilliam, Cambridge; the Royal

College of Music; St. Michael's College, Tenbury; and in the private collections of Dr. W. H. Cummings, Mr. John S. Bumpus, Mr. T. W. Taphouse, and others. To give a list of the many compositions would serve no useful purpose, even were it possible to do so. The majority were written for the Church. Mr. Myles Foster, in his 'Anthems and Anthem Composers,' gives the titles of upwards of 100 anthems, and no less than fourteen services can be traced. A thematic catalogue of the sacred compositions, made by Vincent Novello, is in the British Museum (ADD. MSS. 33,239 *f.* 117). Several of the anthems have orchestral accompaniments. As to other compositions, in addition to those already referred to, mention should be made of the Odes, &c., he composed for the St. Cecilia's Day celebrations of 1684, 1691, 1695 (a Te Deum and Jubilate, scored for two violins, two trumpets, and bass) and 1700; several Odes for New Year's Day; an 'Elegy on the much lamented loss of Queen Mary'; many sacred songs and duets (in Playford's Harmonia Sacra, 1688 and 1714, &c.), catches (printed in the Catch Club, the Pleasant Musical Companion), and secular songs, contained in Joyful Cuckoldom (1693) and other collections of the day. His only work for the stage was a setting of Venus and Adonis, the manuscript of which is in the Chapter Library, Westminster.

The instrumental works include organ music and the following published works, both bearing somewhat quaint titles:—

A choice collection of Lessons, being excellently Sett to the Harpsichord, viz., Old Simon the King, Moteley's Maggot, Mortlack's Ground, and several others. By JOHN BLOW, Mus. Doc., and HENRY PURCELL. London. 1705.

A choice Collection of Lessons for the Harpsichord, Spinnet, &c., containing four Setts, As Grounds, Almands, Corants, Sarabands, Minuets, and Jiggs. By JOHN BLOW, Mus. Doc.

In his article on 'Variations' in Grove's 'Dictionary of Music and Musicians' (vol. iv., p. 219), Sir Hubert Parry refers to one of Blow's Grounds.

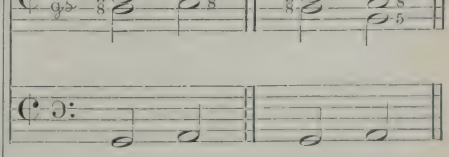
The compositions of Blow were to some extent influenced by those of his fellow-chorister, Pelham Humphrey, who, as a pupil of Lully's, had acquired a certain freedom of expression frowned upon by the old dry-as-dust contrapuntists of the time, and who, like the poor, are always with us. Much of Blow's Church music is written in triple rhythm, and in the verse anthems his frequent use of the alto solo—of which 'I beheld, and lo!' contains a most beautiful example—is greatly and melodiously in evidence. His licences in harmony called forth the severe censure of Dr. Burney. Even in our own day, Ouseley, while admitting that the compositions of Blow contain 'some masterly movements,' says, 'he always appears to have been trying experiments in harmony, and contriving new combinations and discords, and in the majority of cases his attempts were not successful. In his case, as in many subsequent ones, the pursuit of "originality at any price" has interfered sadly with what otherwise might have proved a very brilliant career.'*

Against this must be placed the opinion of Henry Purcell, his pupil, who referred to his master, Dr. Blow: 'as one of the Greatest Masters in the World.' In this connection the following well-expressed words of Mr. W. Barclay Squire, the writer of the article on Blow in the 'Dictionary of National Biography,' merit quotation:—

His compositions have for long been most undeservedly neglected. During his lifetime he was overshadowed by Purcell, and in later years the attack which Burney made upon his music deterred musicians from investigating its merits for themselves. Those who have done so are unanimous in thinking that Burney's strictures reflect more discredit upon his critical acumen than upon Blow's music, which was in many respects far in advance of the age in which he wrote, and displays an extraordinary degree of power and individuality.

Testimony to his organ playing is borne by the Rev. Arthur Bedford, who states in his book, entitled 'The Great Abuse of Musick' (1711), that Blow was 'reckon'd the Greatest Master in the World for playing most gravely and seriously in his Voluntaries.' His fame as a teacher is known by his greatest pupil, Henry Purcell; among others who studied under him were Dr. Croft, John Robinson, and Jeremiah Clark. In this connection it may be interesting to refer to the fact that Dr. Blow may have contemplated a treatise on the theory of music. The British Museum contains a manuscript in his handwriting (ADD. MSS. 34,072), headed 'Rules for playing a Thorough Bass upon Organ or Harpsicon.' We give an extract from this curious old document:—

To all counterpoint notes being a samibreif, minom, or chrochet (unless a 6th), you must play w^th^ your Right hand an 8th, 5th, & 3d, as it shall happen most convenient to your hand: not playing two 8ths or 5ths ascending or descending together. It is a general rule when your Bass ascends to avoid playing 5ths & 8ths in counterpoint, your Treble must descend towards your Bass. But you may play as many 3ds or sixes ascending or descending as you please, they being imperfect cords.



* 'The History of Music.' By Emil Naumann. Cassell: 1886, vol. ii., p. 753. (Sir F. A. Gore Ouseley contributed the chapters on English Music in this work.)

In conclusion, the appearance and personality of the subject of this biography can best be described in the words of Sir John Hawkins, who says: 'Dr. Blow was a very handsome man in his person, and remarkable for a gravity and decency in his deportment suited to his station, though he seems by some of his compositions to have been not altogether invincible to the delights of a convivial hour. He was a man of blameless morals, and of a benevolent temper; but was not so insensible of his own worth as to be totally free from the imputation of pride. Among church composers he has few equals, and scarce any superior.'

For kind help in the preparation of this biographical sketch—the compilation of which has not by any means been an easy task—thanks are due to the following friends:—

Sir Frederick Bridge, Mr. John S. Bumpus, Dr. W. H. Cummings (for kindly lending his Closterman portrait of Dr. Blow for reproduction), the Warden of St. Michael's College, Tenbury (the Rev. John Hampton), and last, but not least, Mr. T. W. Taphouse, of Oxford, for specially valuable aid.

F. G. E.

THE CHAPEL ROYAL.

An old-world environment is a characteristic feature of St. James's Palace. The wayfarer who approaches the venerable building from the street of Clubs—St. James's Street—is struck with the appearance of the Great Gateway, or Henry VIII. Gate, with the clock over it. To the right of that sentry-guarded portal is a large window, which is the window above the altar of the Chapel Royal. The chapel forms part of the Palace, and is entered through the Great Gateway above mentioned. It is only sixty-two feet long, and is arranged like a College chapel. Its roof is of copper, instead of ordinary lead. The most remarkable feature of the interior is the ceiling, quaint in design and exceedingly handsome; the work of Holbein (*temp.* Henry VIII.), it is an excellent example of his fine taste and skill. There are five galleries to the Chapel—the Royal Closet (facing the altar), the peeresses' gallery, one for the household, another for strangers, and lastly one for the organ.

Though structurally so small, the building has been the scene of great and brilliant ceremonies—for example, the marriage of Queen Victoria to Prince Albert of Saxe-Coburg and Gotha, in 1840; that of their eldest daughter, the Princess Royal, to Prince Frederick William of Prussia (afterwards German Emperor), in 1858; and that of the Prince and Princess of Wales, in 1893. The exact period at which Divine Service was first held in this particular 'Royal Peculiar' is unknown, but it certainly dates from the time of Charles I., though the records of a Chapel Royal go back to the reign of Queen Elizabeth.

The history of St. James's Palace, including a full account of the royal sanctuary, has been fully and interestingly told by the present Sub-Dean of the Chapel, the Rev. Dr. Edgar Sheppard, in two sumptuous volumes published in 1894 by Messrs. Longmans. This, with the reprint of 'The Old Cheque Book, or Book of Remembrance of the Chapel Royal, from 1561 to 1744,' edited for the Camden Society by the late Dr. Rimbault, furnish ample material for a few historical notes.

Before treating of the strictly musical part of the subject, we may refer to some quaint customs and curious incidents. First in regard to Royal warrants and 'orders.' In 1622, King James I. decreed that—

> Noe man whatsover presume to wayte upon us to the Chappell in bootes and spurs.

An order of 'Charles the Second, by the Grace of God,' addressed 'To our right trusty and well beloved Cousin and Councillor Edward, Earl of Sandwich, Master of our Great Wardrobe,' included the following among the articles—more or less ecclesiastical—required for the Chapel:—

> *Item*—two bare hydes of oxe leather.
>
> *Item*—three thousand of tenterhookes, three hamers, one fire shovle, one pare of tongs, three black jacks, three gispens, two brushes, one perfuming pan of iron, six houre glasses, and a paire of strong iron andirons; and that you content and pay for making the premisses.*

Queen Anne, in 1702, ordered 'the Yeoman of Her Majesty's removing wardrobe' to provide three umbrellas for the Chapel Royal, and two for the Ante-Chapel. Bishop Burnet had previously 'lodged a complaint' with this monarch as Princess Anne against the 'ogling and sighing which was for ever being indulged in at the Chapel Royal; and his lordship in consequence begged that, in order to prevent a recurrence of such scenes, the pews might be raised higher, and made into closets, as in fact they afterwards were.'

George III. was a regular attendant at the services, but the Queen and the Royal Family, dropping off one by one, used to leave the King, the Parson, and His Majesty's Equerry 'to freeze it out together.' Thackeray relates that 'His Majesty used to beat time with his music roll while the anthem was being sung. If the page below was talkative or inattentive, down would come the music roll on the young scapegrace's powdered head.' In 'the order of the King's receiving the Sacrament,' the Gentleman of the Pantry had first to eat a piece of bread before it was offered to the Royal Family; in one document this 'Gentleman of the Pantry' is called the 'Yeoman of the Mouth.' A repartee of Queen Victoria, at the age of nineteen, is recorded in the answer to a question addressed to her after chapel by the Marquis of Normanby. 'Did not your Majesty find it very hot?' 'Yes,' she replied 'and the sermon was very hot too!'

* Black jacks were large cans made of leather, formerly in great use for small beer. A gispen, or gispin, was a small pot or cup made of leather. The perfuming pan of iron was for the incense used in the Chapel Royal upon all special occasions and at coronations. The King's Groom of the Vestry, clad in a scarlet dress, holding a perfuming pan, burning perfumes, 'as at previous coronations,' appeared in the procession at the coronation of George III.

Among the curious customs of long ago, the 'antient annuall Chapel Feast' was not the least important. Formerly 'three fatt buckes' were sent by the King for consumption by the Chapel officials, but in the reign of William and Mary this trio of animals gave place to 'twenty pounds in money,' with 'these perquisites following':—

At the Salsary, fine flower 1bs. 1d.
At the Poultry, butter 36pd.
At the Pantry, Cheat fine 2 doz. Coarse 2 doz.
At the Buttry, beer 1 hhd.
At the Cellar, clarrett 2gs. 2ps.
At the Larder, a sir loyne of beef 46pd.*

One of the most interesting occurrences at the Chapel Royal is the Epiphany ceremony connected with the offering of gold, frankincense, and myrrh. It is of great antiquity, having been observed by the Sovereign of England for a period of nearly eight hundred years. As recently as the reign of George III. the offering was personally presented by the King; now the duty is discharged by deputy. The spice of the Epiphany offering is supplied by the Court Apothecary, but the beaten gold of former times is replaced by twenty-five sovereigns, which are distributed among certain poor in neighbouring parishes. The offering is made at a special Epiphany service 'in one bag of crimson silk, bordered on the outside with plaited gold tissue, to which long strings of the same gold braid are attached.'†

The Bishop of London is, by virtue of his office, the chief of the clerical staff of the Chapel Royal; but the clergyman who is practically at the head of affairs is the Sub-Dean, an important appointment which is now held by the Rev. Dr. Edgar Sheppard. A former Sub-Dean was the Rev. Dr. Charles Wesley, a son of Samuel Wesley ('Old Sam'); he was the last of the Confessors of the Household, which office is now merged into that of Chaplain, and is held by the Sub-Dean. The Rev. Luke Flintoft, composer of the beautiful double chant which bears his name, was a Gentleman (1715) and afterwards Reader of the Chapel Royal. Chamberlayne, in his 'Angliæ Notitia, or the Present State of England,' for 1704 — a kind of Whitaker's Almanack of that day—gives, among the officers of the Chapel Royal, one James Langley, who held the appointment of 'Cock and Cryer,' for which he was remunerated at the rate of £18 5s. per annum. The duties appertaining to this office are not stated, but the post was held as late as 1816, and the salary was £60 a year. Among the articles provided for the Coronation of George IV. was 'a silver gilt badge for the Cock and Cryer.' The office became a sinecure eventually, as the remuneration is entered under the heading of 'Compensation to Persons who have no duties to perform.' Happy Cock and Cryer!

It is now time to turn to the musical side of our subject. Dr. Rimbault tells us that—

> In England the Chapel Royal is the most ancient choir concerning which we have any authentic account. In olden times it was the fullest, best appointed, and the most remarkable for its excellence in the performance of the Choral Service.

And who will deny that the Chapel Royal has provided a wonderful nursery for the development of Church music in this country?

At the present time the musical staff consists of the organist and composer, ten Gentlemen,

THE REV. THE SUB-DEAN OF THE CHAPEL ROYAL.
(*Photograph by Mackintosh, Kelso.*)

corresponding to lay-clerks of cathedrals; and the Children, or choristers. The Old Cheque Book contains some quaint entries relating to the Chapel musicians. A document headed 'The Tyme of the Chapples Augmentacõn, quinto Decem. 1604'—in other words, a royal decree of James I. for an increase of salaries all round—was considered of so much importance that someone has written in the margin this anathema: 'Cursed be the partie that taketh this leafe out of this booke'! In the early years of the seventeenth century the following clauses occur in the 'Orders for the Attendance of the Gentlemen of his Majestes Chapell':—

6. If any of the gentlemen shall depart out of the chappel in service tyme without leave of the Subdeane,

* The Salsary, *i.e.*, the saucery, a department of the King's household which provided the sauces. Cheat fine and coarse, two kinds of wheaten bread.

† 'Memorials of St. James's Palace.' By Edgar Sheppard, M.A., Sub-Dean of H.M. Chapels Royal. Longmans, 1894. A book of painstaking research, to which we are indebted for much information.

and returne no more that service, he shall incurr the penalty of check of absence from all service.

8. If ther be above two Organistes at once, two shall allwaies attend; if ther be but two in all, then they shall wayte by course, one after an other, weekly or monethly, as they shall agree betwixt them selves, givinge notice to the Subdeane and the Clark of the Check how they do dispose of their waytinge, that thereby it may be knowne who is at all tymes to be expected for the service, and they shalbe subject to such orders, and to such checks, in the same manner as the other gentlemen are.

9. The check for absence from morning prayers, holy dayes, festivall tymes, and sermon dayes, shalbe 4d., from evening prayer uppon such dayes and their festivall eves 3d., for absence from morninge prayer uppon workynge dayes 3d., from eveninge prayer 2d.

DR. WILLIAM CRESER.

LATE ORGANIST, CHOIRMASTER, AND COMPOSER OF THE CHAPEL ROYAL.

(Photograph by Messrs. Elliott & Fry.)

10. The check for late cominge, viz., after the first gloria patri 1d., after the first lesson 2d., after the second as for absent from the whole service.

Two instances of gentle rebuke to the Gentlemen may be given. In 1630—

Admonicon was geven to all the gentlemen in generall that at all tymes of waytinge they bringe their psalters into the Chappell and singe at the Psalmodie, and not be sylent when it is ther duties to use theire voyces.

Again, a hundred years later, in 1728, the rules for 'Decent and Orderly performance of a Divine Service,' included this admonition:—

It is hereby ordered that ye several members of ye Quire do joyn in singing the Psalms, Services, and Choruses with a due application and with a proper and decent strength and extention of voice.

Charles II. introduced a band of two dozen players upon stringed instruments in imitation of Louis XIV. These performers were ridiculed by Tom D'Urfey in the song 'Four and twenty fiddlers all in a row,' and Evelyn was so disgusted at the strange sight that he declared the performance to be 'more fit for the tavern or a playhouse than a church.' Among former officials attached to the Chapel were a lutanist, a violist, and a tuner of the Regals.

The number of Gentlemen—alto, tenor, and bass singers—attached to the Chapel Royal, has varied from time to time. In old days they travelled with and attended the Sovereign everywhere, except at an Institution of the Order of the Garter. In the reign of Edward VI. there were thirty-two gentlemen, each of whom was paid sevenpence a day; among them were such well-known musicians as Richard Farrant and Thomas Tallis. The name of Thomas Morley occurs a little later, and in more recent times the ranks of the Gentlemen included Dr. W. H. Cummings, Mr. John Foster, and Mr. Edward Lloyd. At the present time the ten Gentlemen are—

Altos: Mr. S. Noble, Mr. Walter Coward, and Mr. Ernest Taylor.

Tenors: Mr. Henry Guy, Mr. James Gawthrop, and Mr. David Strong.

Basses: Mr. D. Sutton Shepley, Mr. W. H. Brereton, Mr. Charles Ackerman, and Mr. C. R. Selfe, B.A. (Honorary), Master of the Children.

The Children of the Chapel Royal, in their quaint and gorgeous State robes of gold and scarlet, form a special feature of this royal sanctuary. In the time of Queen Elizabeth they were boarded and lodged in the Palace, and their daily rations consisted of—

2 loaves, 1 messe of greate meate, ij galones of ale: and for wintere seasone, iiij candles piche, iij talsheids, and lyttere for their pallets.

The office of Master of the Children (or Master of the Song) can be traced as far back as Edward IV. (1473-4). Among those who have held this office are Richard Edwards (the composer of 'In going to my lonely bed'), Nathaniel Gyles, Captain Henry Cooke, Pelham Humphrey, Dr. Blow, Dr. Croft, Bernard Gates, Dr. James Nares and the Rev. Thomas Helmore.

To return to the Children. As far back as the time of Richard III., boys and men were pressed into the Royal service as singers. A Commission, 'to take up well-singing boys for furnishing the Royal Chapels,' granted to Dr. Nathaniel Gyles, the Master in 1626, contained this clause:—

'Provided always, and we straightly charge and command, that none of the said Choristers or children of the Chappell, soe to be taken by force of this Commission,

shalbe used or imployed as Comedians, or Stage Players, or to exercise or acte any Stage plaies, Interludes, Comedies, or Tragedies; for that it is not fitt or desent that such as should sing the praises of God Almighty should be trained or imployed in such lascivious and prophane exercises.

In the time of George III., and even much later, the Children assisted at various concerts in London. One of the rules and regulations stated, however, that—

When the boys return home from singing at the Oratorios, the Antient Music, or any other concert, public or private, in the evening, they shall have a coach to carry them home, and shall have a good supper—and in winter a fire—at their return.

In a book entitled 'Musical Memoranda,' apparently written by an organist of Lincoln

CHILDREN OF THE CHAPEL ROYAL.
(Photograph by Messrs. Fry, Brighton.)

Cathedral, and now in the possession of Dr. W. H. Cummings, occurs the following extraordinary information (*circa* 1785):—

The children of the Chapel Royal (8) made Dr. Nares £100 a year by going out [to concerts, &c.] at 10/6 each. He gave them sixpence among them for Barley Sugar. He made of their clothes £50 a year.

And again, referring also to the Children—

They paid half a guinea to the servant for a Christmas Box, Blacking Shoes and cleaning; four guineas a year to the barber for Sunday dressing, which was flour and powder—blue-salt sometimes.

The Children are boarded, clothed, and educated. They are thoroughly well cared for, under the Mastership of Mr. C. R. Selfe, B.A., who is also one of the Gentlemen (Honorary). The boys reside with him at Clapham. When their voices break, they are awarded, after their past good behaviour has been certified, a sum of £30 from the Lord Chamberlain, and a Bible and Prayer Book from the Bishop

of London as Dean. A list of the clothing allowed for these half-score of boys may be of interest:—

10 capes, every five years.
10 State coats
10 serge jackets
10 State caps
20 cambric bands
10 lace bands
10 pairs of lace ruffles } every four years.
10 pairs of scarlet breeches, every two years.
30 pairs of gloves
30 white pocket-handkerchiefs
30 pairs blue worsted hose } every year.
10 college caps (now worn in the place of cocked hats)
10 undress suits
10 pairs of shoes } every six months.

The Children take part in the State Concerts, when they appear in the quaint, old-world and gorgeous costumes.

MR. WALTER G. ALCOCK, MUS. BAC.
ORGANIST, CHOIRMASTER, AND COMPOSER OF THE CHAPEL ROYAL.
(Photograph by Messrs. Barrauds, Ltd.)

The names of a few old Chapel Royal boys who attained eminence in English church music may be given—in chronological order:—

John Bull.	Philip Hayes.
Orlando Gibbons.	Samuel Arnold.
Michael Wise.	Thomas Attwood.
Pelham Humphreys.	George T. Smart.
John Blow.	John Goss.
Henry Purcell,	Samuel Sebastian Wesley.
William Croft.	Edward J. Hopkins.
Jerry Clark.	Edmund T. Chipp.
John Robinson.	Arthur Sullivan.
James Kent.	

Who will deny that this is a goodly company?

It may serve to give a list of the organists and composers. No comment upon their deeds is necessary—the names speak for themselves:—

ORGANISTS AND COMPOSERS OF THE CHAPEL ROYAL
(From 'Cathedral Organists.' By John E. West.)

	Held Office.
Dr. Christopher Tye (first lay organist)	1562—1580.
Thomas Tallis (or Tallys) .. before	1575—1585.
William Bird (or Byrd)	1585—1623.
William Blitheman	1585—1591.
Dr. John Bull	1591—1613. (?)
William Randall (or Randoll) ..	— —1621. (?)
Arthur (Arter) Cock (or Cocke) ('without pay,' according to the Cheque Book)	1601—1604.
Orlando Gibbons	1604—1625.
Edmund Hooper	— —1621. (?)
Thomas Tomkins	1621—1656.
Thomas Warwick	1625— —
Dr. William Child	1623—1697.
Dr. Christopher Gibbons, Edward Lowe — joint organists	1660—1676. / 1660—1682.
Henry Lawes	1660—1662.
Dr. John Blow (the first composer, appointed 1699)	1676—1708.
Henry Purcell — organist .. / composer ..	1682 / 1683 } -1695
Francis Pigott — organist ..	1697—1704.
Dr. Croft (composer, 1708), Jeremiah Clark .. — joint organists	1704—1727. / 1704—1707.
John Weldon .. — organist .. / composer ..	1708 / 1715 } -1736.
Dr. Maurice Greene — organist and composer ..	1727—1755.
Jonathan Martin — organist ..	1736—1737.
John Travers .. — ,, ..	1737—1758.
Dr. James Nares — organist and composer ..	1756—1783.
Dr. Boyce .. — composer .. / organist ..	1736 / 1758 } -1779.
Dr. T. S. Dupuis — organist and composer ..	1779—1796.
Dr. Samuel Arnold — organist and composer ..	1783—1802.
Charles Knyvett — organist ..	1796—1822.
John Stafford Smith — ,, ..	1802—1836.
Sir George Smart — organist .. / composer ..	1822 / 1838 } -1867.
Thomas Attwood — composer .. / organist ..	1796 / 1836 } -1833.
John Bernard Sale — organist ..	1838—1856.
George Cooper (Junr.) — ,, ..	1867—1876.
C. S. Jekyll, organist, choirmaster, and composer	1876—1891.
William Creser, organist, choirmaster, and composer	1891—1901.
Walter G. Alcock — ,, ,, ..	1902—

The first composer to the Chapel Royal was Dr. John Blow, appointed in 1699. The offices of composer and organist have not always been held by the same person. A change has recently taken place in regard to the Chief Musicianship of this interesting and historic Chapel in the resignation of Dr. William Creser, who has held the post for the past ten years. Mr. Walter Galpin Alcock, Mus. Bac., has recently been appointed to this ancient State office. An account of Mr. Alcock's engineering hobby, with an illustration thereof, was given in the issue of The Musical Times for July, 1899, and in that of December, 1900, a notice appeared relating to his excellent work as organist of Holy Trinity Church, Sloane Street, which appointment he has held for the past six years. Mr. Alcock, who is also assistant organist of Westminster Abbey, thoroughly deserves his promotion.

A LETTER FROM KIESEWETTER TO PEARSALL.

The following letter, the original of which came into my possession about eighteen months ago, was written by R. G. Kiesewetter, the musical historian and antiquary, to R. L. de Pearsall, the English composer. As the former is not much known nowadays, it may not be out of place to state that he was born in Moravia, in 1773, and spent the greater part of his life as an official in the Austrian War Office. From his childhood he was an ardent lover of music and collector of antiquities. In 1803 he studied Thorough Bass and Counterpoint with Albrechtsberger and Hartmann, and gradually came to be a recognised authority on questions of musical archæology. A list of his chief works will be found in the Dictionaries of Grove and Riemann. He died in 1850, at Baden, near Vienna, leaving his collection of musical scores to the Imperial Library. Though his letter to Pearsall is not of much literary value, it seemed to me worth printing, not only for the sake of the very quaint English in which the writer expresses himself, but also as a pleasant illustration of the friendly feeling existing between the veteran Viennese archæologist and the English composer, whose reputation was at that time still in its infancy. The letter is for the most part in the handwriting of a copyist or secretary, but it has been corrected and signed by Kiesewetter. It is here printed exactly according to the original.

W. B. S.

Vienna the 28th February 1838.

My dear Sir!

I return you my sincere thanks for your worthy letter of the 29th January, accompanied of an interesting Series of Madrigals of english composers, delivered to me by Mr. Haizinger.* I am no less flattered Sir, by the remembrance you would preserve me than I am obliged to you for the increase of my collection, and in the mean time for the interesting historical hints touching the fates of a national Musick in England, which, I assure you, gave me better light of the matter, than Burney or Hawkins.

Your reproaching to me to have pass under silence in my Compendium of musical Story† the english composers, who had succeeded Tallis and Bird, is but too well founded. I feel, Sir, that I may have more to repent than to congratulate myself of this book, which I should better have pressed *nonum in annum*, as Horace says, (had I not well past the sixty;) and you are kind enough making a more than indulgent mention of it. All what I can adduce for excusing the omission, is that in this evidently too compendious work I treated not better a fool‡ of composers, celebrated by their contemporaries, amongst Italians and Germans. However I hope you will have remarked with some pleasure the well merited praises I have attributed to your Tallis and to his well bred disciple Bird, composers, whom I did not hesitate to compare expressely to the best of the period elsewhere. And in this occasion I would you might know, that it was I myself, who required by Mr. Rochlitz for a certain piece serving to a choice collection* to be published (and printed afterwards by Schott at Mayence) has sent him the motets of Tallis, which you can see there, as worth to be exhibited a side of Palestrina or Lasso themselves. The English composers of the XVI Century, not deriving from the Flemings like those of the continent, but arisen of a native country school, had already been very estimable emulators of the Flemings by common prepossession supposed to be the best: Tallis was superior to the best of them, a composer in the very style of Palestrina, who could not have served him for model. The composers of the succeeding period are, I think, to be regarded as sprung of the school of Tallis and Bird: their period was the evening of a bright day. However I find in their madrigals a more pronounced propension to melodious phrases than by the italian madrigalist of this time, as for instance by Marenzio, Monteverde, &c., not to speak of the Principe di Venosa, whom I always found abominable: it is to see, that the English composed for good humoured circles of amateurs, the Italian for learned. And when reading *a vista* had passed the *mode*† with the amateurs, the Englishmen, almost [always] disposed to the liberal pleasures of the table with chosen friends for table-talking and occasional singing, never wanted ditties, catches and glees, spirited enough and perhaps better fit for encreasing sociable joys.

I find striking your reflexion belonging the flourishing state of english musick at the time of Queen Elizabeth and its decay under James I. imbibed by his mother with the predelection for italian singing. *Regis ad exemplum* &c. It is thus, that the Court of Vienna was throughout musical under the reign of the Emperors Ferdinand III, Leopold I, Joseph I and Charles VI (1640-1740) the two first beeing fond of Musick and qualified composers themselves, Joseph a true lover and Charles a perfect practitioner. It would not be difficult to prove the extended influence of them upon the progress of the art in a period, when dramatic style was in it's spring and stept toward perfection; these princes undertained a numerous band of the best musicians and their chapel was even the very school for the art of singing: the idolized Baldasarre Ferri,‡ the *first musico* of high and general reputation mentioned by the historians, was sprung of the Vienna-school, where he had past his youth and many years (1655-1675) in the service of Leopold I., before he left Vienna to become immediately the delight of Italy and England: though here, as it is to be found in old papers, he was not yet regarded as the first among his fellow-singers of the chapel. Love of music was in this period a necessary part of education amongst high nobility: Among the musical works preserved in the archives left by the Emperors above-named and lastly extraded to the imperial 'Hofbibliothek' (an innumerous [innumerable] mass of nearly two thousand dramatic compositions, viz.,

* Anton Haizinger (1796-1869) a tenor singer, who was long connected with the Karlsruhe Hoftheater. Pearsall lived at Karlsruhe for several years.

† This evidently refers to the writer's 'Geschichte der europäisch-abendländischen oder unserer heutigen Musick,' which appeared in 1834.

‡ Kiesewetter seems here to have neglected to consult his dictionary, and to have concluded that the French 'foule' was identical with the English 'fool'!

* 'Sammlung vorzüglicher Gesangsstücke der anerkannt grössten . . . Meister der für Musik entscheidendsten Nationen, gewählt. . . . von F. Rochlitz.' 3 vols. The Motet by Tallis, 'Verba mea auribus percipe,' is printed in the first volume.

† The writer evidently meant to say 'had come into fashion.'

‡ Baldassare Ferri was a male soprano at the Court of Poland about 1643. From 1655 to 1680 he was a member of the Imperial Choir of Vienna. There seem no records of his having visited England, as stated by Kiesewetter.

Dramas or Operas, Oratorios, Serenatas, Feasts, and Cantatas of greater size, written here or sent to the imperial connoisseur and Mœcenas by foreign composers) there are some, which were performed by persons of the highest nobility; nay I had under my hands an opera in *trè atti* (by Caldara, 1723) which not only on the stage, but also in the orchestre for the instruments of every kind, and for the ballets, was performed exclusively by gentlemen and ladies of the first families even of the reigning: The names of the performers (about 60) are recorded in the store-book and likewise in the Vienna-Gazette of the year above mentioned. All these facts are unknown till to-day to all historians, as they are still unknown here even to musical literati of Vienna. When Maria Theresia (1740) began a troubled and misfortunated reign under hard embarassments of finances, when the number of musicians and their appointments were reduced, the Court ceased to be musical, and the high classes dispensed themselves from the pains of learning music, finding it more convenient to pay their ticket in theaters or concerts, in the mean time become accessible to every body; the musical art, having penetrated in the middle classes, needed no more the patronage and munificence of a court. The art may change for its fates, but it can never die: And as it is a maxim of œconomy not to produce things, that we find well fit and at a convenable price by the neighbour, it was well done, that the wealthy and industrious England drew the article *Musick* out of Italy and Germany; and I think, that under this point of view England may have more contributed to the encreasing of the art, than it would have done by fabricating his musick at home, and as for opera-musick it seems we have the same maxim.

Your Countrymen, Sir, I know, always had preserved the esteem and the love for ancient music, more than it may be said of the inhabitants of the continent elsewhere: We never have founded an 'Academy of ancient musick' as it was existing at London; and if in later times we show any preference of Handl [*sic*], it was excited by the ecstatick encomium attributed to this eminent composer in England. As to elder composers, of the XVII or XVI Century, I may say to have been the first in Vienna to exhibit some of them in the historical concerts in my lodging since 22 years. I am surprized, though not astonished, to hear, that there is in London a Society even for Madrigals of such a high antiquity.* The Series of them, you gratified me with, Sir, is indeed very interesting, and I am the more obliged to you of this present, as my collection was still wanting for composers of the english school.

Now, my dear Sir, as you have the kindness, to express some interest for my musical life, you will permit me, to give you a little account of it. A collector of any thing, may it be medals, pictures, books, musick, watches, boxes, or pipes of taback &c never will have finished, nor want for occupation. As to my historical collection I find ever something to do about it; nevertheless not intentioned to accumulate a mass of musick, and having brought up at least the more celebrated works of the most celebrated authors, besides a sufficient quantity of such of second rang and of *autores minores*, to show the progress and the very state of musick through all ages, my zeal for encreasing it is now less fervid than it has been still a few years ago. Besides I love to see musical friends with me for performing *ex tempore* something of old authors, *in camera charitatis* [*i.e.*, 'for the love of the thing']. Likewise I am arranging greater concerts of ancient musick three or four times a year during the musical Season in my house. Sometimes I am disposed to pen down my remarks or doubts on various themes of musical literature, or a little dissertation, when incited by an accidental question or by a perverse assertion (like the numerous chimerical* hypotheses given for historical facts by Mr. Fétis). To all this acceeds a little correspondence upon similar matters with a few persons that participate the predilection for these specialities. As to my literary essays I am, it seems me, always predestined to dip into problems disdained by men of better learning; as it may be concluded by the articles inserted in the Leipzick Gazette in various times, for instance: the notation of Gregorius M†: or the *nota romana*‡; the living-period of Franco§; the transposition of the songs of old masters for beeing performed to-day; the different tablatures of practical musicians since the invention of the time-table; and some other not yet published; item the memoir (prize-concurrent) of the influence of the old Netherlanders on Musick. It is thus that late I was induced to treat the musical Systems of modern Greeks; but not finding an editor because of the great number of plates, I laid it aside and wrote a more compendious treatise on the matter, to which I added a refutation of certain erroneous assertions of Mr. Fétis about it, and an additional article of the musick of old Egypt. This work ('Über die Musik der Neugriechen nebst freyen Gedanken über altgriechische und altegyptische Musik') is to be published by Breitkopf and Härtel, who also will publish a little memoir 'Über den weltlichen und volksmässigen Gesang im Mittelalter.' Besides these essays I sent to the Redacteur of the Allgemeine musicalische Zeitung a memoir: 'Über die Lebensperiode Franco's' being a species of Duplic‖ against Mr. Fétis, which I hope will appear in short time.

When here, my dear Sir, perhaps I have spoken too much of my insignificant person and of my still more insignificant writings, pray, Sir, you will ascribe it to the desire, to be known to you, an estimable literate yourself in the matter, indicating the direction and in the same time the limits of my studies; and as to my few publications, never think, Sir, that I may be proud of them, having considered them only as bare essays, not intentioned to teach new things never heard of, but to provoke researches and incite criticism by liberal and sometimes hazarded propositions: and perhaps, that already it was not done quite in vain.

At last, Sir, pray you will pardon me the long and perhaps tiresome talking; but as I had only little moments to profit of your conversation, I was now the more pressed to speak with you epistolary; and when I had the boldness to do it in english, I beg your pardon, because doubting if my bad french, though more practised by me, would have better satisfied you, and I must fear to incommodate you with a german letter, as it was my purpose to write you a great one. Hoping at least you will have understood, what I was intended to say, I am sure your good heart excuses the germanismes or

* The London Madrigal Society was founded in 1741.

* The word 'chimerical' has been added in Kiesewetter's own handwriting.
† *i.e.*, Gregorius Magnus.
‡ Meaning the notation of Plain Song.
§ Franco of Cologne, the celebrated theorist of the 13th century.
‖ *Duplik* is a German legal expression meaning a rejoinder.

even the solecismes, my letter may abound of, the more as I have nobody to correct my sketch and not having written a line in this idiom since almost half a century.

As the gentleman your Son is pursuing his studies here in Vienna I keep still a little hope to see you again, to profit of your conversation and then to renew personally and by hand-shaking the assurance of the high esteem and true attachment, with which I am, Sir,

Your most affectionate

R. G. Kiesewetter

K. K. Hofrath.

Occasional Notes.

Many happy returns of the day to:—

Madame Clara Butt	February 1
Frederick Niecks	,, 3
James Kendrick Pyne	,, 5
Franklin Taylor	,, 5
Nicholas Kilburn	,, 7
Sir Walter Parratt	,, 10
Madame Adelina Patti	,, 10
Herbert Austin Fricker	,, 12
Bertram Luard Selby	,, 12
Hugo Becker	,, 13
James William Elliott	,, 13
Edward German	,, 17
Tobias A. Matthay	,, 19
Charles Marie Widor	,, 22
Arrigo Boito	,, 24
Philipp Scharwenka	,, 25
Leonard Borwick	,, 26
Mrs. Mary Davies	,, 27
Sir C. Hubert H. Parry	,, 27
Miss Marie Brema	,, 28
Charles Santley	,, 28

IN MEMORIAM. QUEEN VICTORIA.

The music sung at the Memorial Service at the Royal Mausoleum, Frogmore, on the 22nd ult., the first anniversary of the death of Queen Victoria, consisted of the following: Charles Wesley's hymn 'Let saints on earth in concert sing,' to the fine old tune 'Dundee'; Tennyson's 'The face of death is towards the Sun of Life,' and Mr. A. C. Benson's hymn, specially written for the service and founded on Psalm xx., 1-4, 'She hath her heart's desire,' both set to music by Sir Walter Parratt; and Tschaikowsky's anthem 'How blest are they whom Thou hast chosen and taken.' The music at the service, which was attended by the King and Queen and the Royal Family, was sung unaccompanied by the choir of St. George's Chapel, Windsor, under the direction of the organist, Sir Walter Parratt, Master of the Musick to the King. It is not surprising to learn that the service-music was most beautifully rendered.

The King has been pleased to nominate H.R.H. the Prince of Wales to be President of the Royal College of Music in succession to His Majesty.

Sir Frederick Bridge has been appointed by the Earl Marshal to direct the music at the approaching Coronation Service in Westminster Abbey.

Mr. Morton Latham has done an excellent piece of biographical work in his 'Alfredo Piatti, A sketch,' which Messrs W. E. Hill and Sons have recently issued in a dainty little tome. In writing this deeply interesting sketch of the eminent violoncellist, Mr. Latham has wisely refrained from any attempt at a panegyric of his hero. The life-story, and—may we add?—the lively stories, are simply told. 'Mere laudatory phrases,' he says, 'are out of place in the biography of a great artist; they are without interest to those who have not heard him play, and superfluous to those who have.' True, and to this we will only add, also in the words of our author, that Piatti's 'tones will ever live in the memory of those whom they once enthralled.'

The book is so full of good stories and interesting incidents that two extracts, as specimens of the plums contained therein, must suffice. Young students who are making haste to become rich may be encouraged (or otherwise) to know that Piatti began his professional life as a humble 'cellist in a theatre orchestra, at a fee of twopence per night. It is true he was only a boy, and one so small that, as the chairs were too high for him, he had to be seated on the edge of the platform. To quote his biographer:—

> It was the universal practice in Italy, between the acts of the Opera, to interpolate a lengthy Ballet, so that the second part of the Opera commonly commenced as late as eleven o'clock. For a child such performances were most exhausting. On one occasion, while Madame Pasta was singing in Norma, in the last scene with Pollione, the air 'In mia man al fin tu sei,' one of the most touching numbers in the opera, the poor boy, who had fallen asleep, tumbled off his perch and broke his violoncello. Madame Pasta's performance was of course interrupted; but, far from showing any annoyance, she burst out laughing and afterwards generously gave the boy another instrument.

This was at Bergamo, Piatti's native city, of which Johann Simon Mayr was the chief musician. Mayr showed a special fondness for the little Alfredo, and recognised his genius. Of his composing achievements we are told that—

> Mayr produced some seventy operas and a large number of Masses, but it must be admitted that he not infrequently took subjects from works, including those of Beethoven, unknown in Bergamo. Mayr died at Bergamo, and on his monument in Santa Maria Maggiore has been engraved a passage from the Kyrie in one of his Masses. Unfortunately the passage thus selected for a lasting memorial is identical with the opening of Beethoven's Trio in C minor.

Much interesting information is given concerning Piatti's early experiences in England, his adopted home, where at first he had 'many ups and downs, especially downs.' It should not be forgotten that at one time he played in the orchestra of the Opera and the Sacred Harmonic Society. He was an enthusiastic tennis player, and a remarkable judge not only of violoncellos, but also of violins. The pages of this entertaining book bear eloquent testimony to the artistic attributes of the greatest violoncellist of his day, who, as a man, was lovable to a degree. A photographic reproduction of Frank Holl's portrait forms an appropriate frontispiece. He was one of the very few musicians who bore the name of a musical instrument—Piatti being the Italian for cymbals; the only other instance we can recall is that of the composer of 'Cherry Ripe,' with the patronymic of Horn.

It is interesting to hear from such far away readers as dwellers in Corea, especially from one who holds the high office of a Bishop of the Church, and who bears the honoured name of two English cathedral organists of the past. Here is a reminiscent communication which, we feel sure, will be read with pleasure :—

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Corea, November 12, 1901.

Sir,—In common with all lovers of English music, I read with great interest all that has been written about the life and labours of the late Sir Arthur Sullivan. Your issue of March last, which I have just seen in this distant and most unmusical corner of Asia, contains some delightful reminiscences of him by 'An Old Fellow-Chorister.' Although I can claim this privilege for no longer than a single day, I am emboldened to send you a reminiscence which may prove interesting to your readers, and will certainly be appreciated by Mr. Bridgman, who contributes this delightful article upon his old schoolfellow.

On the Feast of St. Michael and All Angels, in 1856, I was one of the senior choristers of St. Michael's College and Church, which had just been built in Tenbury by Sir F. A. G. Ouseley. For the opening services the small school choir had been augmented from various sources. The occasion demanded something better in the way of solo singing than could, at that time, be provided by our local talent. I have never forgotten the prodigious sensation caused amongst us youngsters by the singing of young Sullivan (then of the Chapel Royal) —especially in the soprano part of the verse in 'Praise the Lord' (Goss), which was one of the anthems sung at the Consecration Service on that day. He seemed to us a very old boy to have a treble voice—and such a glorious voice! Apparently, he was sixteen years of age, and we all wondered why his voice had not broken. But such a 'swan's song' I never heard before or since. We ought to have been jealous at having an outsider put over our heads. But we all recognised that in him Sir Frederick had got the right boy in the right place. That 'pure high soprano,' with the true musicianly pathos of his singing, was a never-to-be-forgotten treat.

The day was, of course, full of business and distractions for us boys, and I can remember very little else except that out of church we found him very sociable and free from 'uppishness' of any kind. But there was, I think on the following day, an incident which amazed us still more. To entertain his numerous musical friends, Sir Frederick asked them to his house in the evening. We boys had, of course, to go in order to provide the soprano parts for the concerted music with which he entertained them. Whether Sullivan sang that evening or not I cannot remember—perhaps because all my powers of memory were driven away by the one circumstance which I do remember. We knew, of course, that Sullivan was Mendelssohn Scholar, and that he could play the piano. But I do not think anyone in the room was prepared for what then happened. Suddenly Ouseley, in his joyous and impulsive way, said, 'Sullivan, I challenge you to play an extempore duet with me.' This savoured of the impossible, considering one was a chorister and the other the Professor of music at Oxford. But Sullivan said, very modestly and quietly, 'Very good, Sir Frederick.' The room was pretty still by this time, and every one looked on, prepared to listen with attention, and, I doubt not, an amused curiosity. 'You take the treble, Sullivan, because it will be easier, and I will take the bass.' Forthwith they sat down at the piano, agreed upon the key and the rhythm, and fell to.

Here my story must end abruptly. I remember nothing about the music, and, of course, could not pronounce upon its merits. I stood near Sullivan—behind him—and watched keenly his fingers, and noticed that there was no hesitation. I do not suppose that *as music* it was very remarkable, but they played on without stopping until the piece came to a natural end; and I thought then, as I have thought ever since that, as a *tour de force*, it was very wonderful. Boy as I was—just thirteen—I knew that Sullivan, if he lived, would make a great name for himself as a musician.

I never met him again until thirty years after, when, during the interval at a concert in London, I claimed his acquaintance and reminded him of the day when he had opened our eyes with wonder and admiration—in such a fashion that some of us had never been able to close them since. I have never heard Goss's beautiful music to the words 'O pray for the peace of Jerusalem,' without thinking of that gifted boy who now, I doubt not, enjoys himself that peace for which he must so often have prayed.

Charles J. Corfe,
Bishop.

The following letter, written by the late Dr. Gauntlett to the late Sir George Grove on the subject of Mendelssohn's organ playing, may be read in connection with the article on the organ sonatas by that composer in our December issue.

16, St. Mary Abbott's Terrace,
Kensington.
30 Nov., 1874.

Dear Mr. Grove,

Have you any note or record of the time when Mendelssohn *first* began to study the organ? No one was more surprised than Moscheles at Mendelssohn's playing in Christchurch [Newgate Street] in 1837—he evidently was quite unaware of his mastery over the instrument, for he took me on one side and asked me about it. 'Where did he practise?' 'Could it be gained without practice on the organ?' 'Was it too late for him (Moscheles) to begin?' 'Would I teach him?' It was plain the playing of that morning was an unexpected thing to the pianist. From one of Mendelssohn's letters we may gather what he knew of Bach's organ music at that date, and his resolve to set to work and get him up. And from his remarks upon some hearsay of Schneider's playing at Dresden, we learn his notion of pedal playing was very limited, and that then he had not seen the 'not well-known' organ music of Bach, which Marx, either then or soon after, sent to the press.

I believe when with the Horsleys at this end of the town he had access to a small organ at St. Matthew's—'a *crippled*' organ as he called the G pedals and keyboard—upon which he might certainly gain some sort of facility.

Pointing to me one day he said, 'But for him there would be no organs to play on,' and hard fight it was, for I had Wesley, Turle, Goss, and the whole guild of organists to battle with, and as you may remember, the £10,000 laid out on the Liverpool organ was spent on the wrong keyboard, Master Wesley carrying it against me. I believe it cost £1,500 to put that organ right.

Believe me, yours faithfully,

Geo. Grove, Esq. H. J. Gauntlett.

The 'Master Wesley' incident, to which Dr. Gauntlett referred at the close of his letter, is confirmed in the Biographical Sketch we gave of Father Willis, the builder of the Liverpool organ, in our issue of May, 1898—the 'wrong keyboard' was of the GG compass, instead of CC.

Mr. Edwin H. Lemare has accepted the important appointment of organist and director of the music at the Carnegie Institute, Pittsburgh, U.S.A., in succession to the late Mr. Frederick Archer. As, however, it is understood that Mr. Lemare will enjoy four months' vacation every year, he may be expected to visit the old country and give some of his popular organ recitals. May all success attend him in his new sphere of work.

As throwing another side-light on Handel's oratorio methods, the subjoined letter from Dr. Arnold, the first editor of the great Saxon's works, will be read with interest. It was addressed to 'Joseph Cator Esq: Beckenham, Kent,' more than a hundred years ago:—

Sir,—With respect to the songs you mention, not in my edition of Handel's works, and to be found in the early editions of Walsh's publication, etc.—it often happened that Handel made additional songs to his oratorios, and operas, to suit particular voices that he might locally engage from year to year, and which he himself never look'd on as belonging to the original work, and were often thrown aside by him after they had performed their duty; and there are also some of his oratorios that underwent such alterations from time to time by himself that it would be impossible to give them to the world in their original state, of which Samson, Israel in Egypt, and Solomon are instances. The former originally took up 4 Hours in the performance. Israel in Egypt was originally called *Exodus*, and began with the Funeral Anthem, which accounts for there being no overture to it, and Solomon he altered so often, that it was with great difficulty, I could get a complete score, till I found one that had been the property of the present King's father (then Prince of Wales) which I have now in my possession—and that wants a Chorus that I could not obtain, and since the printing of it, I have been presented with some songs and a chorus, that I had never seen in any of the various scores of that oratorio.

From which you will find it almost impossible to give every thing he wrote as additions and alterations to his various works, as they are not in the possession of any one person living.—I am, Sir, your obedt. servt. etc.,

2 July, 1797. S. Arnold.

An interesting article, evidently from the erudite pen of Mr. J. S. Shedlock, on 'Coronation Music of the Past,' appeared in the *Athenæum* of the 4th ult. It seems that at the coronation of Queen Elizabeth only outdoor music is mentioned. Good Queen Bess proceeded to the Tower, preparatory to the usual procession through the city, in a barge. A part of the floating pageant of that spinster monarch was a 'bachellers barge,' with its 'great and pleasant melodie of instruments, which plaied in most sweet and heavenlie manner.' To delight the Queen of James I. with 'her owne-country musicke, nine trumpets and a kettle-drum did very sprightly and actively sound the *Danish* march'; and mention is made of a song 'which, to a loude and excellent musicke, composed of violins, and another rare artificiall instrument, wherein, besides sundre severall sounds effused (all at one time), were also sensibly distinguisht the chirpings of birds, was by two Boyes, Choristers of *Paule's*, delivered in sweete and ravishing voyce.' A facsimile of a piece of music 'ffor his Majestys Sagbutts & Cornettes,' composed by Matthew Locke for the coronation of King Charles II., gives additional interest to a very researchful article.

Dr. Elgar's 'Dream of Gerontius' is to be included in the scheme of the Sheffield Musical Festival, to be held in October next. The work will also be performed at the Lower Rhine Musical Festival, to be held at Düsseldorf, at Whitsuntide, and conducted by Professor Julius Buths—this is indeed a rare and distinguished honour for an English composer. Furthermore, and further afar, it is to be produced at Auckland, New Zealand, and other performances are in contemplation.

Lincoln is to hold a Musical Festival on June 4 and 5. Its main features are to consist of performances of the following works:—Mendelssohn's 'Elijah,' Dvorák's 'Stabat Mater,' Parry's 'Blest pair of Syrens,' Handel's 'Zadok the Priest,' Beethoven's Symphony in A, and Sullivan's 'In Memoriam' Overture (all to be performed in the Cathedral), in addition to Tschaikowsky's Pathetic Symphony, which, with the Tannhäuser Overture and a work by Mr. Edward German, under his own direction, will be played in the concert hall. The novelty of the festival will be the first performance of Sir Alexander Mackenzie's Overture to his new Opera, 'The Cricket on the Hearth,' which the composer will conduct in person. A quartet of first-rate soloists, an orchestra (led by Mr. A. Burnett) and chorus of 500 performers are announced as participating elements — the chorus-singers, in addition to the dwellers in Lincoln, coming from Peterborough, Nottingham, Hull, Gainsborough, and Fulbeck. Dr. Haydn Keeton and Mr. Tertius Noble will preside at the organ, and Dr. G. J. Bennett, Cathedral Organist of Lincoln, will conduct. A guarantee fund of £1,500 has been secured, in addition to donations of over £100 towards the expenses of the concert. Success would seem to be the natural outcome of these promising preliminaries.

The prize of fifty guineas, offered by the Worshipful Company of Musicians for the best Coronation March for full orchestra, has been awarded to Mr. Percy Godfrey, Music-master of King Edward's School, Canterbury. The prize winner was born at Croxall, Derbyshire, on August 16, 1859. He is no relation to the Godfreys of military music fame, nor does he hail from any of the schools of music. He received his first encouragement in music from kind-hearted Sir George Macfarren, and derived much benefit from his intercourse with Mr. Berthold Tours, but he studied privately under Professor Prout. Mr. Percy Godfrey, who graduated as a Bachelor of Music in the University of Durham (1897), is an old hand at prize winning; he obtained one for a song adjudicated upon many years ago by the late Dr. Hueffer, another offered by the South London Musical Club in October, 1893, for a Ballade for male voices, 'The Norman Baron,' and yet another quite recently for the composition of a Pianoforte Quintet, the prize given by Mr. Lesly Alexander. An overture and a symphony show his knowledge of orchestral effect, and he is a skilful performer on the French horn. Mr. Percy Godfrey appeared in The Musical Times of September, 1890, as the composer of a part-song entitled 'The darksome night is gone.' No less than 190 compositions were sent in for the Competition for the Coronation March, and the award of the examiners—Sir Frederick Bridge, Sir Hubert Parry, and Sir Walter Parratt—was unanimous.

The phenomenal success which has attended the performances of those clever young players, Kubelik and Kociân, has stimulated enquiry as to the Ševčík violin-method upon which they have both been trained. Herr Otto Ševčík, who is a professor of the violin at the Prague Conservatorium of Music, bases his method on the semitone-system, 'wherein,' he says in his treatise on the subject, 'the semitones are produced on all the strings with the same fingers, thus giving rise to the same fingering on all the strings,' and that 'the beginner experiences no difficulty in finding the intervals, because all the stoppings are the same on each string, and this materially helps

him in acquiring pure intonation,' which, he might have added, 'is a consummation devoutly to be wished.' One of the professor's old pupils, Herr Herman Koenig, has recently settled in London as a teacher of the method.

The prize of ten guineas, offered by the *School Music Review* for the best Coronation song for school-singing, has been awarded to the Rev. Canon G. W. Torrance, M.A., Mus. Doc., of Kilkenny, who has written the words as well as composed the music. The song appears in the current issue of our contemporary.

A newspaper North of the Tweed, in criticising a certain Philharmonic concert, says:—

With laudable enterprise and economy, the Society had dispensed with the services of wood-wind professionals.

It might be assumed that amateurs took the places of the professionals. Oh, dear no. The organist, 'by his skilful and artistic manipulation of the organ, supplied in himself a whole wind band.' Is not this rather suggestive of a bellowing monster? Considering that the programme contained a good deal of Wagner, in addition to Weber's 'Der Freischütz' and 'Euryanthe' overtures, the matter of economy, so characteristic of dwellers in the 'land o' cakes,' is more evident than any laudable features of the enterprise. What next? A pianola to supersede the strings?

The *Era Almanack and Annual* for 1902, conducted by Mr. Edward Ledger, and published at the *Era* office, is, as heretofore, a well-edited and useful book of reference. Among the stories told by various contributors connected with the dramatic and musical profession is one by the veteran conductor, Herr W. Meyer Lutz, who, under the heading of 'Some orchestral notes,' relates the following incident of a country orchestra forty or fifty years ago:—

Conducting once in Bradford, I noticed that the clarionet player, a young but clever and steady lad, jumped up a good deal during the progress of the opera. I found that his father, who played the trombone, sat just behind him, and every now and then he gave his son a kick, with the remark; 'Look out, Sammy! there be a flat a-cumming.'

A customer to an assistant in a music-warehouse: 'I want Mendelssohn's Songs without Words for a bass voice.' (*Fact!*)

PROFESSOR NIECKS ON SONATAS FOR THE PIANOFORTE AND VIOLIN.

In his scholarly preface to the programme of the Historical Concert given in the University Music Class Room, Edinburgh, on December 18, Professor Niecks thus writes on an interesting phase of chamber music:—

DIFFERENT PHASES OF THE SONATA FOR PIANOFORTE AND VIOLIN.

The Sonata for pianoforte and violin has passed through several phases, not only as regards form and texture, but also as regards the artistic status of the *genre* and the relative importance of the instruments. In the sonatas of J. S. Bach, with their close contrapuntal and fugal texture, the two instruments are perfect equals. The same equality obtains in C. Ph. E. Bach's less closely-textured compositions, with lighter counterpoint, little fugue, and more of the melodico-harmonic. But in the Haydn-Mozart period, when the modern sonata form and melodico-harmonic texture had gained supremacy, the sonata for pianoforte and violin ceased for a time to be one of the artistic *genres* in which composers revealed their noblest inspirations, and began to be chiefly an instructive and pleasantly entertaining *genre*, the impulse to produce coming from without, and the object of production being the encouragement of pupils and the amusement of amateurs. The relative position of the two instruments underwent a complete change, for now the violin became in most cases either a subordinate partner of the pianoforte, or an addition of which the performers might avail themselves or not, at their pleasure. Innumerable 'Pianoforte Sonatas with Violin *ad libitum*' were published, and the absence of the words *ad libitum* by no means signified a different state of matters. Indeed, so far was this from being the fact, that composers, when they wrote a violin part of individual importance, often announced on the title-page 'Pianoforte Sonata with Violin *obbligato*,' or 'Sonata for Pianoforte and Violin *obbligato*.' Not only Wanhal, Hoffmeister, Pleyel, *et hoc genus omne*, wrote *ad libitum* violin parts, but Haydn's violin parts also consist, with comparatively rare exceptions, of do' blings of matter contained in the pianoforte part and non-essential additional accompaniments. Haydn attained in none of his sonatas for pianoforte and violin the high level of his best sonatas for pianoforte solo. Still, notwithstanding his utilitarian aims, he managed to write always freshly, and on the whole delightfully, as, for instance, the G major Sonata played at the first concert satisfactorily proves. Most of Mozart's sonatas for pianoforte and violin are of inferior quality, but in not a few of them he does justice to his genius, and fascinates the hearer with his suave beauty and graceful ease of masterly workmanship. Nowadays neither musicians nor amateurs know, as a rule, how much he has left us that is eternally young and lovely. It was, however, not till Beethoven that composers in the sonata for pianoforte and violin again gave of their best, gave, instead of *compositions d'occasion*, spontaneous creations without any other ulterior objects than those of realising their own ideals and of appealing to the ideal in their hearers. Although Mozart never soared so high in his sonatas as Beethoven, he had forestalled him in making the violin once more the equal of the pianoforte.

BRIEF SURVEY OF THE PRINCIPAL CONTRIBUTIONS TO THIS DEPARTMENT OF THE ART.

Of J. S. Bach we have six sonatas for clavier and violin. Bitter, the biographer of C. Ph. E. Bach, mentions five by this master. Breitkopf & Härtel's and Peters' edition of Haydn's sonatas comprise eight, of which, however, one is an arrangement of a Divertimento for several instruments, and another is written for pianoforte and flute or violin. Mozart appears in the complete edition of his works with forty-three sonatas, in the current selections with eighteen. In Beethoven we have incontrovertibly by far the most important contributor to this kind of music, he having given us ten masterpieces—twice three in Op. 12 and 30, and single ones in Op. 23, 24, 47, and 96. Hummel's sonatas have fallen into oblivion, and so have those of many another worthy. Weber's 'Six Sonates progressives, pour le Pianoforte avec Violon obligé, dédiées aux amateurs,' do not come within our purview. Schubert has left us no more than three sonatinas, Op. 137, and the sonata Op. 162.

The post-Beethoven time, so unfruitful in the department of the pianoforte solo sonata, has been happier in the department of the sonata for pianoforte and violin. Mendelssohn, it is true, has left us nothing notable: his Op. 4 cannot claim this epithet. Schumann with his two sonatas, Op. 105 and 121, and Brahms with his three sonatas, Op. 78, 100, and 108, no doubt, surpass all similar productions of the period. But that much excellent and acceptable work has been done by other masters, the following names testify:—Gade, Rubinstein, Raff, Grieg, Rheinberger, Bargiel, Goldmark, Herzogenberg, Sinding, Gouvy, César Franck, Saint-Saëns, Fauré, &c., &c.

RICHARD STRAUSS'S SONATA.

To what was said about the modern sonata form in the preface to the programme of the first concert, I need here add only a remark or two bearing on the last work of to-night. Although at the time of writing his Op. 18, Richard Strauss had not yet developed into the daring, uncompromising composer of programme music he now is, we perceive in the sonata in question only a dimmed and dulled tradition of the building methods of the classics. The material is more complex, the treatment more intricate, and the structure less clear and simple. In other words, there is an increase and heightening of the harmonic, rhythmic, modulatory, and technical means; and key-distributions not reducible to a single formula take the place of the old plain key-contrasts—plain even where Beethoven diverges from the orthodox Dominant *versus* Tonic and Relative Major *versus* Minor. The result of the change is that the hearer receives the impression of a fantasia, of an improvisation, rather than of a carefully-planned composition—that is, the work impresses him less as an artistic whole than as an aggregation of beautiful, piquant, interesting, and perhaps also less attractive details. Where lies the fault? In the insufficient apprehensive and comprehensive power of the hearer, or in the insufficient self-restraining, ordering, crystallising, and concentrating power of the composer?

The historical programme consisted of the following sonatas for pianoforte and violin, played by Mr. Philip E. Halstead (pianoforte) and Mr. Henri Verbrugghen (violin):—

Ludwig van Beethoven (1770—1827).—In C minor, Op. 30, No. 2 (composed in 1802, published in 1803).
Robert Schumann (1810—1856).—In A minor, Op. 105 (composed in 1851, published in 1852).
Johannes Brahms (1833—1897).—In A major, Op. 100 (1887).
Richard Strauss (born 1864).—In E flat major, Op. 18 (1890).

A NONOGENARIAN DOUBLE-BASSIST.

DR. ASTLEY, J.P., OF DOVER.

It falls to the lot of very few people to attain the age of four-score years and ten, and fewer still to be active double-bass players at that nonogenarian period of their existence. Yet such an one—and an exceedingly zealous one, let us add—is to be found in the person of Dr. Edward Ferrand Astley, J.P., a generous-minded medical man and enthusiastic amateur musician, residing at Dover.

Dr. Astley was born at Quenington, a Gloucestershire village, of which his father was rector, on February 17, 1812. He has always taken an interest in the organ, and some sixty years ago presented his father's church with a barrel-organ, as no one in the district could play a manual instrument. Since that time he has given some ten or a dozen organs—though not of the revolutionary species—to various churches. One instrument of four manuals, which cost about £2,000, is located in Dover College Chapel; another, worth about £1,500, is in course of construction for the College Hall, as a memorial to the 'old boys' who have fallen in the South African war. But the latest and most important gift of this public-spirited amateur-musician takes the form of a fine electric organ, which the Doctor has recently promised to the Corporation of Dover for the Town Hall, and which will lighten his purse to the extent of some £3,000!

Although Dr. Astley takes the greatest interest in every detail of organ construction—and organ builders have marvelled at his knowledge in this direction—

DR. E. F. ASTLEY, J.P.

(From a Photograph by Messrs. Lambert Weston & Son Folkestone and Dover.)

his musical sympathies are not organically limited, so to speak; on the contrary, they are as wide-spread as they are generous. As president of the Dover Choral Union, he greets 'The Golden Legend' or 'Hiawatha' with the same enthusiasm as he does an old favourite like 'The Messiah.' His kindliness is shown in many ways. As Hon. Representative of the Associated Board and Local Chairman of Trinity College (London), he embraces every opportunity of showing warm-hearted hospitality, and the prizes he

gives in connection with musical examinations in Dover have done much to encourage young candidates. A few years ago, as president of the Amateur Musical Society (now the Orchestral Society), he spent a large sum of money in purchasing orchestral instruments with the object of forming a complete local orchestra. Dr. Astley's acts of munificence in matters not connected with music—including the gift to the town, under certain conditions, of the Infectious Diseases Hospital—are too numerous to be mentioned here; suffice it to say that his generosity and public spirit are well known and fully recognised in the town where he has spent a long and useful life.

Notwithstanding his ninety years, Dr. Astley still takes his place in the orchestra of the Choral Union concerts, and plays his double-bass with genuine enthusiasm; moreover, he thoroughly enjoys participating in a weekly practice of chamber-music at his house, at which the violoncello is the instrument of his choice.

An interesting 'appreciation,' of him and his musical doings is furnished by Sir Frederick Bridge, who in a letter, says:—

When I was at the Dover Festival, I was charmed to see Dr. Astley with his double-bass—a real old-world picture of an ardent amateur. And I heard so much of his kindness to musical Institutions and to musicians generally, that I rather wished there were a few more such men about the country!

Dr. Astley will complete his ninetieth year on the 17th inst. It may be assumed that others, and those not a few, beyond his own immediate circle will join in wishing this venerable, generous, and true lover of music 'Many happy returns of the day.'

THE GERMAN PRESS ON DR. ELGAR'S 'DREAM OF GERONTIUS.'

Enthusiastic admiration is the keynote of the German Press in speaking of Dr. Elgar's 'Dream of Gerontius,' produced for the first time in the Fatherland on December 19 last. We subjoin a few specimens:—

The *Cologne Gazette* (the *Times* of Germany), expresses itself as follows:—

The impression which the work produced was so profound, that without doubt this 'Dream' will be followed by many realities in the shape of performances. . . . In both parts we meet with beauties of imperishable value. . . . Elgar stands on the shoulders of Berlioz, Wagner, and Liszt, from whose influences he has freed himself until he has become an important individuality. He is one of the leaders of musical art of modern times.

The *Düsseldorfer Zeitung* says:—

The success of the 'Dream of Gerontius' was astonishingly complete. Such a deeply serious subject has never before been musically treated in a similar manner. Here it is done not only in a new form, but with an eminently sovereign exploiting of, and command over, all available means of expression, such as were at the command of only the most renowned of his predecessors. . . . The final chorus of the first part occupies an altogether remarkable place. An impression of Handelian grandeur allied to wonderful tone-colour is produced at the words 'Go in the name of Angels and Archangels,' where the twelve-part chorus waves over a pedal point, of which several are found excellently used in this masterpiece—*e.g.*, in the broad and highly-important C minor chorus 'Praise to the Holiest in the height.' . . . The English composer has been acknowledged a master of immense learning and great depth and feeling.

The *Rheinisch Westphälische Zeitung* is of this opinion, that:—

Elgar has wrought work of imperishable beauty; his greatness is especially exemplified in his expressing of heavenly peace, and he offers us pictures the beauty and mild majesty of which simply enchant us. But he has also the strength to paint with rugged characterisation the demoniac forces of the soul's life: this we see in the choruses of the demons, the execution of which is probably one of the most difficult tasks with which a massive chorus can struggle. The melodic form, and still more the harmonic, shows that Edward Elgar has accepted with open mind the enormous extension of means of expression which music has gained from Wagner and Liszt. At the same time he is a master of polyphonic structure, and one who knows how to steep his contrapuntal art in such genuine feeling that the listener hardly notices the skill with which these tone-pictures are wrought. The 'Dream of Gerontius' does not stand second to any of the most modern orchestral works in brilliancy and richness of instrumental colouring.

The *Düsseldorfer Volksblatt* speaks in a similar strain. It commences a lengthy and excellently-written article with the words:—

A memorable and epoch-making first performance! Since the days of Liszt nothing has been produced in the way of oratorio—even including Ph. Wolfrum's 'Weihnachtsmysterium'—which reaches the greatness and importance of this sacred cantata.

In fact, there is no discordant note in the chorus of praise which Dr. Elgar's work has received in Germany.

SHAKESPEARE AND ORLANDO LASSUS.

In Henry the Fourth, Part II., Act V., Scene 3, *Silence* sings several snatches of song over his cups, one of which runs:—

'Do me right,
And dub me knight;
Samingo.'

These lines have exercised the commentators vastly. Steevens quoted in illustration a catch sung by Bacchus in Nashe's play 'Summer's Last Will and Testament,' which was entered on the Register of the Stationers' Company on October 28, 1600, two months after Shakespeare's play:—

'Monsieur Mingo for quaffing doth surpass
In cup, or can, or glass:
God Bacchus, do me right,
And dub me knight,
Domingo.'

and also an epigram on a famous tippler named 'Monsieur Domingo,' from 'The Letting of Humours Blood in the Head-vaine' (entered at Stationers' Hall, October 16, 1600). Wharton remembered having seen a black-letter ballad in which either a San Domingo or a Signior Domingo was celebrated for his miraculous feats in drinking, but this I have not been able to trace.

'Samingo' has been universally regarded as a corruption of 'San Domingo,' and it is strange, in view of the generally accepted theory that the printed text of many of Shakespeare's plays was derived from shorthand notes taken during the performances, that no one should have hit on the emendation 'Sir Mingo' for 'Samingo.' How else should Monsieur Mingo be styled when dubbed knight? I make a present of this suggestion to any future editor of the play.

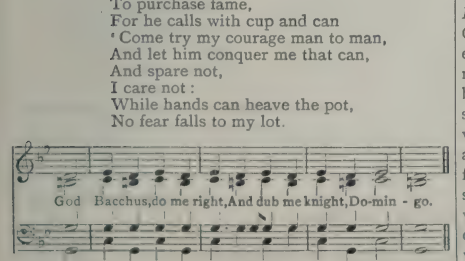
Some time ago, Mr. G. E. P. Arkwright told me that a song or ballad beginning 'Monsieur Mingo for quaffing doth surpass,' and ending 'God Bacchus do me right, and dub me knight, Domingo,' existed in one of the manuscripts of the Music School at

Oxford, set to music in four parts by Orlando Lassus; but as the manuscript in question (MS. Mus. f. 16-19) was a very late one—'newly collected and finished and sowne together in the yeres 1655 and 1656'—and, moreover, one of the four part-books was missing, I thought no more of it at the time. Lately, however, I have found the same music *with French words* in several early editions of Lassus's songs. In the Paris 'Meslanges' of 1570 and 1576 the words are 'Un jour vis un foulon qui fouloit'; in the edition printed at La Rochelle in 1575, in which 'la lettre profane a esté changié en spirituelle,' the words are 'Un jour vis un Néron qui saouloit'; and in 'La Fleur des Chansons d'Orlande de Lassus,' Anvers, 1592, 'On ne peut le fol amour saouler.' The earliest version of all, which I have not seen, is found, I believe, in the Antwerp 'Chansons' of 1564. It was probably from this edition that Van Maldeghem transcribed, or rather 'arranged' the version printed in the 'Trésor Musical' for 1874, beginning 'On ne peut mechant désir saouler.'

There is very little variation in the music of these different copies, except in the matter of accidentals. The Oxford manuscript is far more liberal and consistent in their use than the earlier printed editions, but neither are entirely satisfactory according to modern notions of tonality. Much light has yet to be thrown on the principles which guided composers even as late as the end of the sixteenth century in the use of accidentals in the published editions of their works. There are, for instance, two passages in this song in which the printed copies have an E flat in the alto part against an E natural in the bass. One is tempted to think that accidentals were deliberately inserted or withheld in order to mystify the reader and render professional assistance indispensable.

Space will not permit of the whole composition being printed here. I therefore give the words only of the ballad, together with the music of the final refrain, the melody of which cannot have presented much difficulty even to one in the condition of poor *Silence*, who, in the play, is shortly afterwards ignominiously carried off to bed:—

Mounsieur Mingo
For quaffing doth surpass
In cup, cruse, can or glass:
In seller never was
His fellow found
To drink profound
By task and turn around,
To quaff carouse so sound,
And yet bear so fresh a brain
Sans taint or stain,
Or foil, recoil or quarrel
But to the beer or barrel,
Where he works to win his name,
And stout doth stand
In Bacchus' band
With pot in hand
To purchase fame,
For he calls with cup and can
'Come try my courage man to man,
And let him conquer me that can,
And spare not,
I care not:
While hands can heave the pot,
No fear falls to my lot.



J. F. R. Stainer.

Church and Organ Music.

BANK HOLIDAY IN A CATHEDRAL.

The pious founders of our venerable cathedrals knew nothing of banks, not to say Bank Holidays. 'A chance visit to Gloucester,' writes Dotted Crotchet, 'on December 26 (Boxing-Day), happened to coincide with the 145th recital of Sacred Music in the Cathedral. It was a gratifying sight, looking down from the organ loft, to see so large and devout a congregation listening to and taking part in the music Mr. A. Herbert Brewer had so admirably arranged for their delectation. The whole thing was quite informal, the Dean and one of the Canons (Bishop Mitchinson) being the only surpliced clergy present. The choir consisted of ladies and gentlemen (all voluntary singers) from the local Choral Society, and there was no collection!' We venture to give the outline programme: in the actual document freely distributed among the congregation, the words of each piece were printed in their entirety. This is as it should be.

GLOUCESTER CATHEDRAL.

Prayer—Prevent us, O Lord. Our Father, which art in heaven.
1. Organ Solo—'Imperial March' ... ... *Edward Elgar.*
2. Hymn 59 (A. & M.)—'O come, all ye faithful.'
3. Organ Solo—'Barcarolle' ... ... *Lemare.*
4. Carol—'Can man forget the Story?' ... ... *Brewer.*
5. Solo—'O Christmas night' ... ... *Adolphe Adam.*
6. Selection—From 'The Messiah' ... *Handel*, 1685—1759.
Pastoral Symphony.
There were Shepherds.
Glory to God.
7. Quartet—'Silent night' ... ... *Barnby*, 1838—1896.
8. Recit., Air and Chorus {'Behold a Virgin' / 'O Thou that tellest' (Messiah) ... *Handel.*
9. Air—'My soul doth magnify the Lord' (Light of the world) *Sullivan*, 1842—1900.
10. Carol—'The First Nowell' ... ... *Traditional.*
Prayer. The Blessing.
Concluding Voluntary—'Grand Chœur' ... ... *Guilmant.*

December 26, 1901 (145th Recital). H. D. M. Spence, Dean.
A. Herbert Brewer, Organist.

The Hymn and 'The First Nowell' are chosen for congregational singing, and all present are requested to join in the melody in *unison*.

RENATUS HARRIS AND ST. PAUL'S CATHEDRAL.

Mr. Samuel Smith, of Windsor, has kindly sent us the following extract from the *Spectator* of December 3, 1712. It refers to a proposal to erect a second organ over the West Door of St. Paul's Cathedral, concerning which Addison says:—

Among other omissions of which I have been also guilty, with relation to men of industry of a superior order, I must acknowledge my silence towards a proposal frequently inclosed to me by Mr. *Renatus Harris, Organ-Builder*. The ambition of this artificer is to erect an Organ in St. *Paul's* Cathedral, over the west door, at the entrance into the body of the church, which in art and magnificence shall transcend any work of that kind ever before invented. The proposal in perspicuous language sets forth the honour and advantage such a performance would be to the *British* name, as well as that it would apply the power of sounds in a manner more amazingly forcible than, perhaps, has yet been known, and I am sure to an end much more worthy. Had the vast sums which have been laid out upon operas without skill or conduct, and to no other purpose but to suspend or vitiate our understandings, been disposed this way, we should now perhaps have an engine so formed as to strike

the minds of half a people at once in a place of worship, with a forgetfulness of present care and calamity, and a hope of endless rapture, joy and hallelujah hereafter.

Addison's quaint and forcible language of nearly 200 years ago may appear to us as very amusing, but has it not some bearing on present-day music? Many organs are in the nature of engines that 'strike the minds' of worshippers rather too forcibly, and as for the still-born operas, they are still with us.

THE WHEREABOUTS OF THE LAST CORONATION ORGAN.

The CC organ specially erected for the Coronation of Queen Victoria in 1838, and to which we referred in our last issue (p. 21), found its way from Westminster Abbey to St. John's Church, Chester. The Rev. Canon S. Cooper Scott, the vicar, has in this connection sent us a very interesting guide, compiled by himself, to that fine old Norman Church. From his pleasantly-written pages we gather the following information relating to the organ:—

On December 22, 1837, Parson Richardson, who had been Vicar of St. John's for fifty-three years, died, and left in his will the sum of £600 to provide an organ for St. John's; his executors purchased the organ used at the Queen's Coronation, and erected it in a gallery at the West end of the Church; it was opened on [Sunday] October 28, 1838.

As the result of searching the file of the *Chester Chronicle* of that time in regard to the said organ opening, it appears that, on the Sunday above mentioned, collections were announced to be made 'in aid of a Fund to be invested towards the payment of an Organist's Salary.' On the following day, 'an organ performance'—the word recital had not then come into use—was given by Mr. (afterwards Dr.) Gauntlett. He was announced as the 'Pedalist, of London.' The name of Bach was comparatively unknown in England at that time; therefore it is hardly surprising to read in the *Chester Chronicle* that the Coronation organ enabled the performer 'to play the pedal fugues of Back'!

THE DEATHS OF THE REV. H. FLEETWOOD SHEPPARD AND MR. H. B. BRIGGS.

Death has recently removed two earnest-minded men and devoted workers in the cause of church music—the Rev. Henry Fleetwood Sheppard and Mr. Henry Bremridge Briggs. The former, who died at Oxford, on December 27, at the age of seventy-seven, was for thirty years rector of Thurnscoe, near Doncaster. In addition to his unceasing activity in church musical matters in Yorkshire, Mr. Sheppard greatly assisted Mr. Baring-Gould in the interesting study of folk-songs, and was most painstaking in noting down old ballads sung by old and illiterate men and women in the West of England. The name of Mr. Briggs, who died at Westcliffe-on-Sea, on the last day of 1901, aged fifty-one, is chiefly associated with the subject of Plain Song, of which he was an enthusiastic propagandist. He founded the Plain Song and Mediæval Society, the realization of the dream of his life. Within a few days of his sudden and lamented death, he had passed the final proofs of the new edition of the Psalter Noted, upon which he, in collaboration with the late Sir John Stainer and the Rev. W. H. Frere, had spent much time and anxious thought. The Psalter will be issued almost immediately.

The following information is furnished in answer to a correspondent (C. S.) at Stockport: The tune associated with John Byrom's hymn, 'Christians, awake, salute the happy morn,' was composed by *John* Wainwright, not by Richard, his brother, as stated in Hymns Ancient and Modern. We are glad to hear of the proposal to perpetuate the memory of this old psalmodist in the parish church of Stockport, his native town.

SPECIAL SERVICES.

The interesting performances of Bach's Christmas oratorio at St. Anne's, Soho, were continued on the first three Fridays in January, when the second half of the work given was under the able direction of Mr. E. H. Thorne. In this connection we cannot do better than endorse the words of the *Times* critic, who says: 'The choir is supplemented and sings the music admirably, while the accompaniments are played by a small but excellent orchestra, and the solos are beautifully sung. The performances have evidently been carefully prepared, and full justice is done to the music.'

Schumann's Requiem (Op. 148) was sung at Lincoln's Inn Chapel, on Sunday afternoon, the 19th ult., with organ accompaniment, under the careful direction of Dr. Steggall. This is one of the composer's latest works, as it was written only two years before his tragic death, and he never heard it performed. Was the Lincoln's Inn presentation of it the first in this country? Perhaps some of our readers could answer this question.

ORGAN RECITALS.

Mr. E. H. Lemare, St. Margaret's, Westminster (Andante with Variations and Fugue on a Trumpet fanfare, Lemmens).—Mr. A. Herbert Brewer, Parish Church, Weston-super-Mare (Fantasia in F, John E. West).—Mr. J. M. Preston, John Knox Presbyterian Church, Newcastle (Air with Variations, Best).—Mr. H. C. J. Churchill, Poplar Wesleyan Church.—Mr. P. Tottenham Lucas, St. Paul's, Covent Garden (Preludio from Sonata No. 6, Rheinberger).—Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool (Passacaille, from 'Rodrigo,' Handel).—Mr. H. W. Weston, Holy Trinity, West Hill, Wandsworth (Concerto, No. 8, for the Feast of the Nativity, Corelli).—Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields (Adagio in A flat, Stainer).—Mr. Thomas Curry, St. Stephen's, Walbrook, City (Trumpet Voluntary, Purcell).—Mr. W. W. Starmer, St. Mark's, Tunbridge Wells (Toccata and Fugue in F, Seegr).—Mr. W. Ashton Alder, Holy Trinity, Richmond (Cantilene in A, Wheeldon).—Mr. David Clegg, St. Stephen's, Walbrook, City (Organ Sonata, Reicha).—Mr. Bernard Gilbert, Public Hall, Canning Town (Pastorale, Scarlatti).—Mr. J. Harry Lee, Twyning Parish Church, Tewkesbury.—Mr. Davan Wetton, St. Paul's, Canonbury (Three Sketches, Schumann).—Mr. C. E. Juleff, St. John's, Taunton (Prelude and Fugue, Polleri).—Mr. Warren R. Hedden, Church of the Incarnation, New York (Russian Hymn, Freyer).—Mr. T. N. MacBean, Stockton Parish Church (Fantasia in C, Tours).—Mr. W. Mullineux, Town Hall, Bolton (Concert Overture in C, Hollins).—Mr. Gray, Adam Smith Hall, Kirkcaldy (Caprice in B flat, Guilmant).—Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh (Choral Song and Fugue, S. S. Wesley).

THE ROYAL COLLEGE OF ORGANISTS.

The following candidates passed the recent examination for the Fellowship diploma:—

Armistead, J., Brierfield.
Bridson, C. W., Liverpool.
Carter, J. W., Millom.
Coldwell, D. J., Hadleigh.
Crawford, T. J., London.
Croxall, T. B., Church Gresley.
Dudley, A. H., Woodhey.
Gabriel, W. H., Tredegar.
Greatorex, W., Uppingham.
Hackett, H., Kenilworth.
Hart, L. R., London.
Lees, S., Christleton.
Meale, J. A., Selby.
Musgrove, R. B., New Brighton.
Robinson, A. H., Buxton.
Upsher, W. T., London.
Watson, R. B., Cowling.
Whalley, H., Brierfield.
Yarrow, R. H., London.

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Guy C. Ambrose, Holy Trinity Church, Eltham.

Mr. Reginald Goss-Custard, St. Margaret's Church, Westminster.

Mr. Lionel Baker (Tenor), St. Michael and All Angels' Church, Paddington.

Mr. H. Lloyd Dixon (Alto), Christ Church, Marylebone.

Mr. Adolph Fowler (Bass), the New Cathedral, Westminster.

Reviews.

Modest Tschaïkowsky: Das Leben Peter Iljitsch Tschaïkowsky's. Translated into German from the Russian by Paul Juon. Vol. I., Parts 1 and 2.

[Moscow and Leipzig: P. Jurgenson.]

The composer of the 'Symphonie Pathétique' died suddenly in 1893. He at once became famous, and as regards the public this was owing in very large measure to the one work named. The history of music shows clearly that compositions which bear a title, genuine or otherwise, stand a better chance of popularity than those which depend for recognition merely on their key or their opus number. The title may be high-sounding, such as the 'Jupiter' Symphony, or the 'Emperor' Concerto; fanciful, such as the 'Harmonious Blacksmith' Variations or the 'Moonlight' Sonata; or one more prosaic, such as the 'Unfinished' Symphony; it matters not: it is the fact of there being a title, whereby frequently hangs a tale, that attracts the public. The qualifying word 'Pathétique' had in itself emotional power which suddenly became intensified when the sad news of the death of the composer reached us. The fine music which the work contains must of course be taken into consideration in accounting for the great impression which it has created here; but we believe we are correct in saying that were Tschaïkowsky still in the land of the living, and had his work from the time of its production been simply known as 'Symphony in B minor, Op. 74,' it would not possess such wonderful drawing power. The interest thus created in the Symphony naturally led to an interest in the man himself, and the 'Tchaïkovsky' of Mrs. Rosa Newmarch was eagerly read. And now a new Life appears on the scene, one written by the younger brother of the composer, Modest Tschaïkowsky, who has naturally had access to many letters and papers written to or by his brother Peter, and who therefore can supply fuller information than his earlier biographer. Two parts of the first volume have already been issued, and from them we will gather just a few facts and anecdotes.

Some interesting details are given of the childhood of Peter, when he and his brother and sister were taught by Fanny Dürbach, who is still living, who looks back on the four years which she spent in the Tschaïkowsky family as the happiest epoch of her life, and who has kept many a souvenir of her 'little Peter,' among which are the copy books in which he jotted down his thoughts, mostly in verse. A facsimile is given of a 'Prière d'une petite fille tout-a-fait orpheline,' written at the age of seven. In 1850 he commenced his studies at the School of Jurisprudence, obtaining later on a post in the Ministry of Justice. At the school he learnt the pianoforte and singing, and at home he had some pianoforte lessons for three years from Kündinger, a distinguished virtuoso. His father, although possessing no knowledge of music, recognised his son's gifts, and encouraged him to study music seriously. But the youth had few opportunities of hearing the works of the great composers, and it is stated that when twenty-one years of age not only was he totally ignorant of Schumann's works, but he did not even know the nature of Beethoven's symphonies, or their number!

In 1861, as interpreter to a merchant, a friend of his father's, Tschaïkowsky visited Germany, England and France, returning home in September; while in London, he heard Adelina Patti, who made her *début* here in that year. In 1862, he became a pupil of the Conservatoire founded by Rubinstein, but he still kept his post in the Ministry until, as he said, 'I feel assured that I am no clerk, but an artist.' At the Conservatoire he formed the acquaintanceship of Laroche, who afterwards made a name for himself, and they became firm friends. The pupils had free access to the rehearsals and concerts of the Musical Society, and there Tschaïkowsky heard the works of Berlioz and Liszt, and in 1862 of Wagner, who was giving concerts in St. Petersburg, and he was carried away by the brilliant modern orchestration, although Rubinstein often preached against the elaborate apparatus used by modern composers. Tschaïkowsky's biographer says:—'It is really remarkable that Peter Iljitsch, with all his love for Mozart, never once even in joke, or as a *tour de force*, tried to write a piece for the classical orchestra.' The young artist had the highest respect for the famous director of the Conservatoire, yet even in his student days he knew how to distinguish between Rubinstein's few strong and many weak compositions. Before leaving the Conservatoire he wrote, in accordance with the wish expressed by Rubinstein, a cantata for chorus and orchestra on Schiller's 'Ode to Joy.' It was performed there in presence of the directors of the Russian Musical Society, but it was not approved of; with the result that it now lies buried among the archives of the Conservatoire. Laroche, however, while fully recognizing that his friend was as yet in many respects immature, prophesied for him a brilliant future.

From St. Petersburg, Tschaïkowsky went as a teacher of theory to the Moscow Conservatoire, of which Nicolas Rubinstein was director, and the account of his life and doings there is interesting. While at the St. Petersburg Conservatoire he wrote an Overture in F, which, after he had re-scored it, was performed at Moscow, under the direction of Nicolas Rubinstein, in March, 1866, and at St. Petersburg on the following first of May under the direction of Anton Rubinstein. 'This first Petersburg debut of Peter Iljitsch' (*i.e.*, as composer), says his brother, 'has remained entirely unnoticed. The newspapers said not a word about it.' In that year he commenced working at his first Symphony in G minor, and with such assiduity that he became ill of a nervous affection; no work afterwards ever cost him such painful effort. The symphony was produced at Moscow. At the end of the second part of the biography we read of the young composer making rapid progress with his opera 'Woiwode.' We shall look forward to the remaining instalments of this biography.

Counterpoint. By J. Frederick Bridge. Revised Edition.

[Novello and Company, Limited.]

Twenty-four years have passed since the first issue of this useful primer. The fact that upwards of thirty-seven thousand copies have been sold is a strong testimony to its practical thoroughness and the extent to which the subject of counterpoint is studied. The author is not one of the rest-and-be-thankful species, nor is he the man to stand still; he has therefore taken advantage of a reprint of his book to subject it to minute revision and to make some valuable additions. Chief among the latter is a new chapter entitled 'Counterpoint on a Chorale,' an important and practical phase of the subject, and, we may add, an interesting one withal. Many new *canti fermi* for exercises, including chorales to be employed as themes for counterpoint, add value to a primer that has been received with so much acceptance. That Sir Frederick has not forsaken his old love of the Fux, Albrechtsberger and Cherubini school, is proved by the apt Shakespearean quotation from the 'Taming of the Shrew' (Act III., Sc. 1), which he gives in the preface to the revised edition of his useful manual:—

> Old fashions please me best; I am not so nice,
> To change true rules for odd inventions.

Lead, kindly Light. For Soprano Solo and Chorus, or Quintet, by Liza Lehmann.

[Novello and Company, Limited.]

The familiar lyric of Cardinal Newman has attracted the fancy of many composers, but this setting of the favourite hymn, by Madame Liza Lehmann, is entitled to a prominent position amongst the rest; moreover, it is one which is equally suitable for the home or the church. The solo for the soprano voice supplements

the parts for mezzo-soprano, contralto, tenor, and bass. These, by reason of their interest and contrapuntal character, would be most effective if sung by soloists, but a well-trained choir would of course be able to do them justice. The spirit of the words has been most happily caught, especially that of the beautiful last line, 'Which I have loved long since—and lost awhile,' the yearning tenderness of which is intensified by the music.

CHURCH MUSIC.

Let all the world in every corner sing. By Warwick Jordan.
He that dwelleth in the secret place of the Most High. By Josiah Booth.
If any man hath not the Spirit of Christ. By H. Walford Davies.
Come, Holy Ghost, our souls inspire. By C. Lee Williams.
Lord, I have loved the habitation of Thy house. By G. W. Torrance.
Blessed be Thou, Lord God of Israel. By Edward C. Bairstow.

(*Novello's Octavo Anthems.*)

[Novello and Company, Limited.]

The jubilant words of Dr. Jordan's composition are by George Herbert. The opening theme, sung by a bass soloist, subsequently forms the subject of the fugue that concludes the work. The chorus enters with a phrase which forms an episode in the final fugue, and in other details the work is remarkable for continuity and cohesiveness. A good contrast is obtained by a central section being set for verse or semi-chorus. 'He that dwelleth in the secret place,' by Mr. Josiah Booth, is specially suitable for the season of Whitsuntide, but is also available for general use. After two bars set for the altos and tenors, the full choir enters in four parts. Subsequently the tenors and basses have a passage in unison, which in turn gives place to the concluding chorus. This is richly harmonised, and contains several impressive passages.

The setting of the words 'If any man hath not the spirit of Christ,' by Dr. Walford Davies, is an interesting example of that devotional spirit which is so commendable a characteristic of his church compositions. After a few bars for soprano solo, the words are taken up by the bass soloist, who subsequently is supported by the choir. The second section contains an animated chorus of contrapuntal character, in the rendering of which a competent choir would find no difficulty. The organ accompaniment is important, and demands a skilful player. 'Come, Holy Ghost' is an introit suitable for coronation, ordination, or general use. The music is adapted from a chorale in Mr. Lee Williams's sacred cantata, 'Bethany.' It is simple and melodious in character, and comprises soprano solos, a quartet, and a short chorus. The anthem by Dr. Torrance is intended for parish choir festivals, for which it is well designed, the music being melodious and making little demands upon executive means. It contains passages which may be sung by a soprano soloist, and others suitable for a quartet. Dr. Bairstow's anthem was composed for the re-opening of the organ of Wigan Parish Church last month, and is a composition of some importance. The music is grandiose in character, this effect being largely contributed to by the fulness of the organ accompaniment. It does not contain any solos, but there are passages for basses and sopranos in unison, and sections which could be sung by a quartet of voices.

Magnificat and Nunc Dimittis in A. By Herbert Arthur Wheeldon and Bertram Luard Selby.

[Novello and Company, Limited.]

Mr. Wheeldon's setting of the Magnificat opens with a chorus of a decisive and jubilant character, which is preserved throughout, with the exception of the music allotted to a soprano soloist for the verse beginning 'And his mercy is on them that fear him.' The music allied to the words of the Nunc Dimittis is flowing and graceful. Separate Glorias are provided.

The setting of the Evening Canticles by Mr. Luard Selby opens with a soprano solo, followed by a section in four parts, first for male voices, and subsequently for the full choir. The passage beginning 'He remembering His mercy,' is set for semi-chorus of sopranos and tenors, supplemented by a soprano solo. The Gloria is of imposing nature. The first two verses of the Nunc Dimittis are assigned to male voices, the sopranos entering at the words, 'To be a Light.' The Gloria is set in a somewhat extended form.

Comfort the soul of Thy servant (anthem for men's voices) *and Benedicite.* By John E. West.

[Novello and Company, Limited.]

This reflective anthem, laid out for altos, first and second tenors, and basses, is designed for Lenten or general use. It opens with a chorus of flowing character, to which succeeds a tenor solo. The final chorus is not only spirited and emphatic, but forms an effective conclusion to an interesting composition.

Great variety and effective use of the resources of choral writing distinguish the setting of the Benedicite, written for the usual four voices. Moreover, the music has the advantage of presenting no difficulties to ordinary choirs.

PIANOFORTE MUSIC.

Six Pieces, Op. 9. Six Pieces, Op. 10. By P. Floridia.
Six Morceaux, Op. 10. By M. Enrico Bossi.

[Gebrüder Hug & Co.]

Pianists of moderate attainments in search of short solos of pleasing character may be recommended the first set of six pieces, particularly the numbers entitled, 'Minuet d'Amour,' 'Madrigal,' and the 'Valse brillante,' all of which will be found attractive and effective. The second set, Op. 10, is a little more difficult, but any extra practice they may require will be well repaid. The most pleasing piece in this set is a Mazurka of a taking character.; a Reverie entitled, 'Au lac du Klönthal,' which would provide a good study for the independence of the fingers, and a 'Valse Caprice,' a brilliant little piece. The most attractive of M. Bossi's compositions are the 'Prelude,' and 'Giga,' The latter is of lively character, and requires nimble fingers, but the music is playable.

Tears. Love Song. Bridal Song. For pianoforte. Composed by Georg Liebling.

[Ascherberg and Co.]

Herr Liebling has contributed several compositions of pleasing character to the repertory of modern pianoforte music, and the three pieces under notice may be placed among his most successful efforts. The music of 'Tears' is regretful in expression, but by no means maudlin, and it possesses melodic charm which suggests the grace of tears. In the 'Love Song' the composer would seem to have endeavoured to illustrate the conflicting emotion of a swain somewhat uncertain of the success of his suit. 'The Bridal Song' is very short, and somewhat more meditative in character than might be anticipated, but it is very pretty and tasteful.

SONGS.

I was wishful he'd stay. I mayn't or I may. Words by A. P. Graves. Music by Charles Wood.

[Novello and Company, Limited.]

Dr. Charles Wood's songs may be recommended to lady vocalists possessing a vivacious style. The words are humorous in character, their burden suggesting the coquetry attributed to the female mind. The music of 'I mayn't or I may' is an arrangement of an Irish folk-tune, but the melody of 'I was wishful he'd stay' is original, and in our opinion quite as good as the folk-tune utilised in the other song.

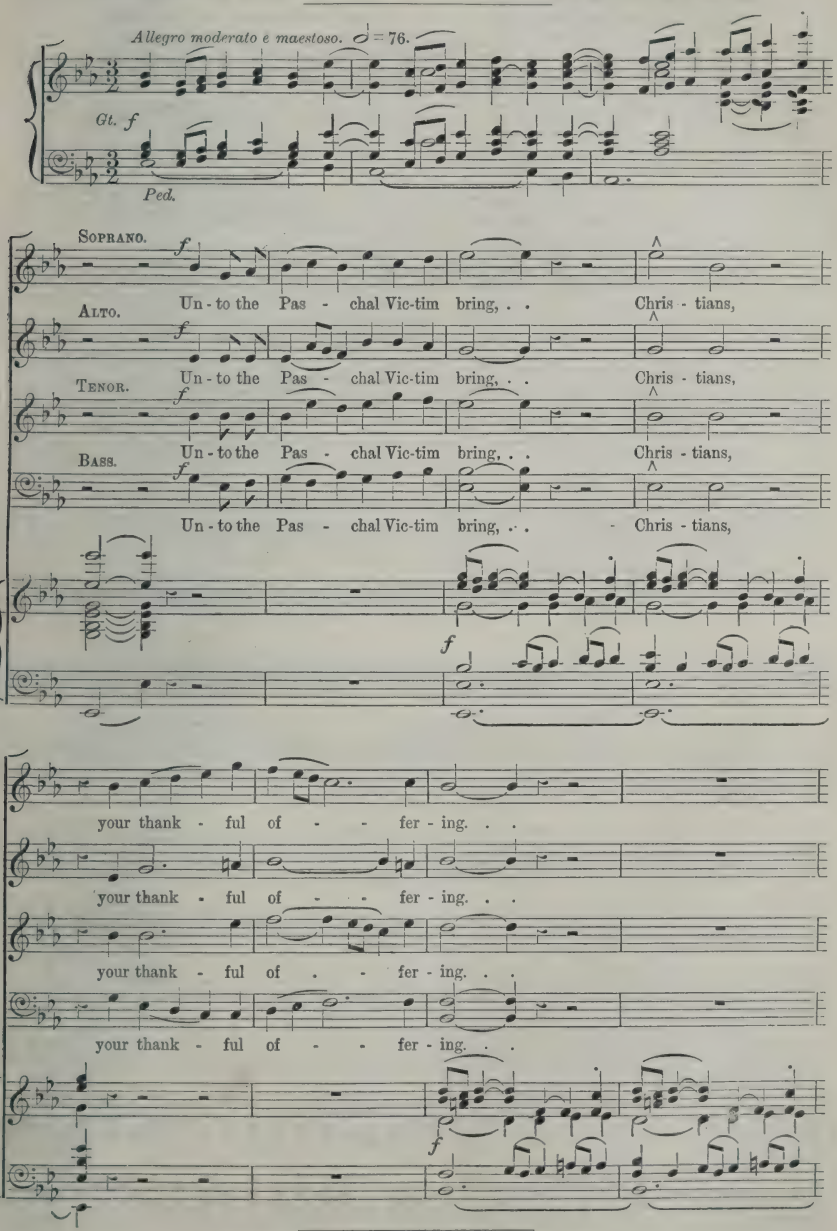
Unto the Paschal Victim bring.

ANTHEM FOR EASTER.

Words translated from the Easter Sequence—"Victimæ Paschali."

Composed by JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Allegro moderato e maestoso. ♩ = 76.
Gt. f
Ped.
Soprano.
Alto.
Tenor.
Bass.
Un - to the Pas - chal Vic-tim bring, . . Chris - tians,
Un - to the Pas - chal Vic-tim bring, . . Chris - tians,
Un - to the Pas - chal Vic-tim bring, . . Chris - tians,
Un - to the Pas - chal Vic-tim bring, . . Chris - tians,
your thank - ful of - - fer - ing. . .
your thank - ful of - - fer - ing. . .
your thank - ful of - - fer - ing. . .
your thank - ful of - - fer - ing. . .

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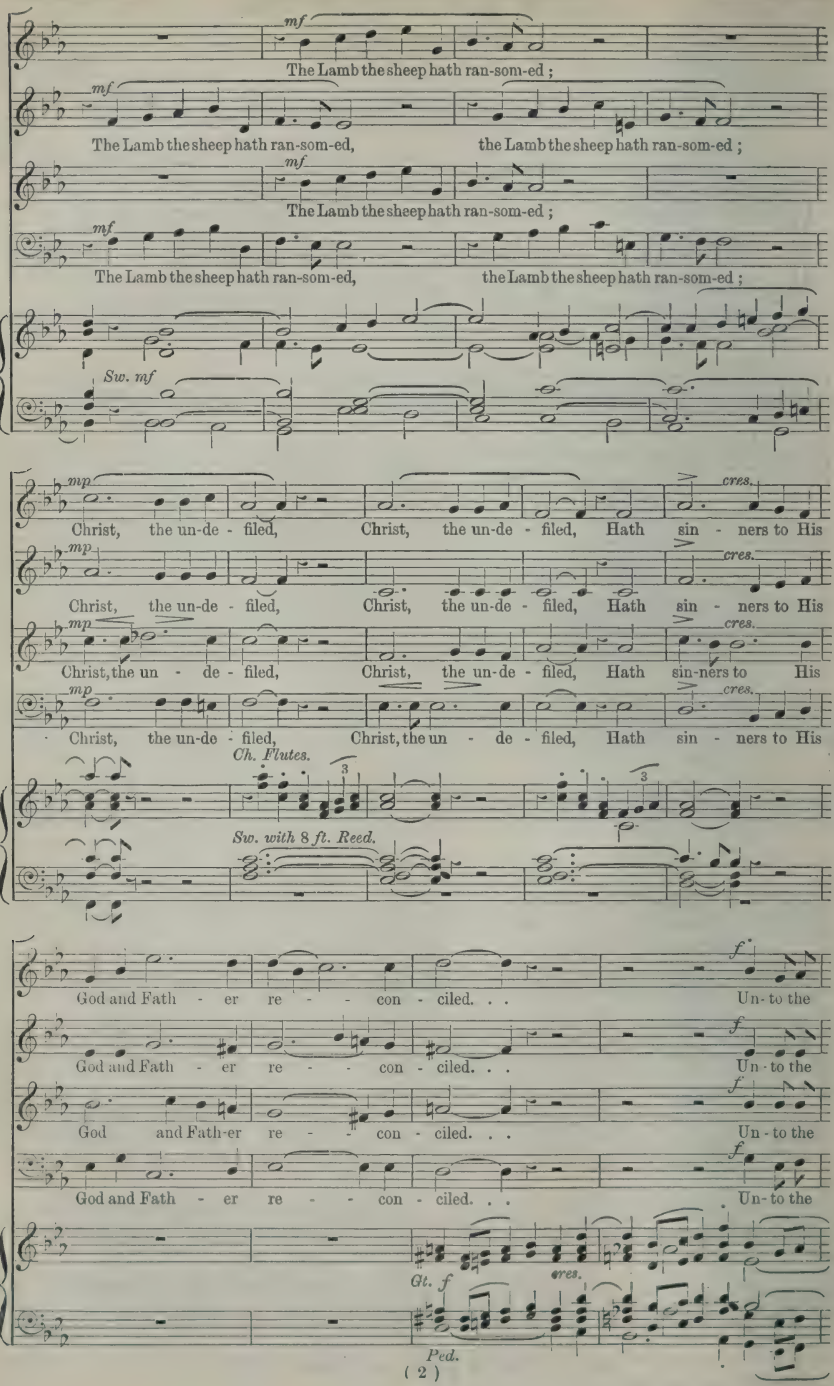
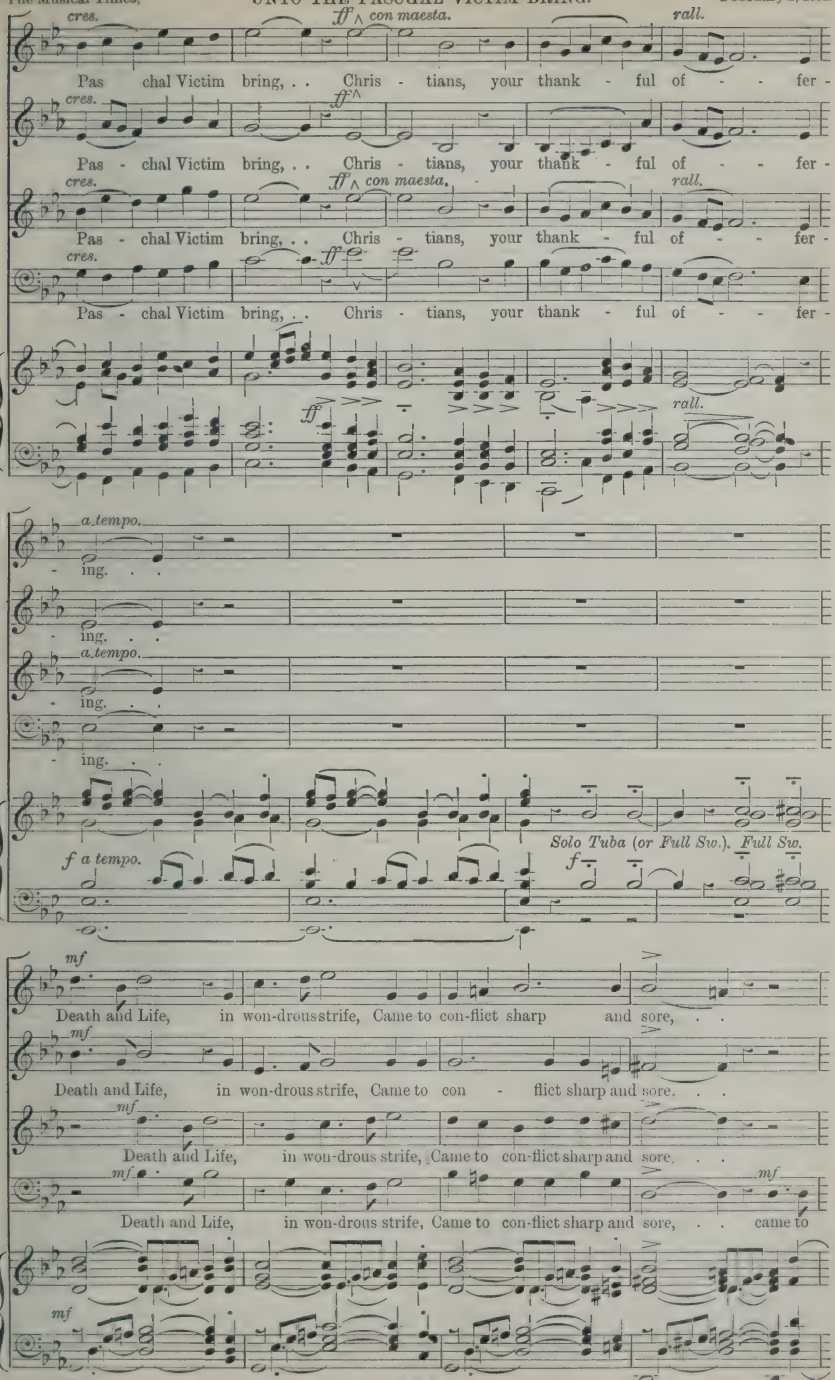
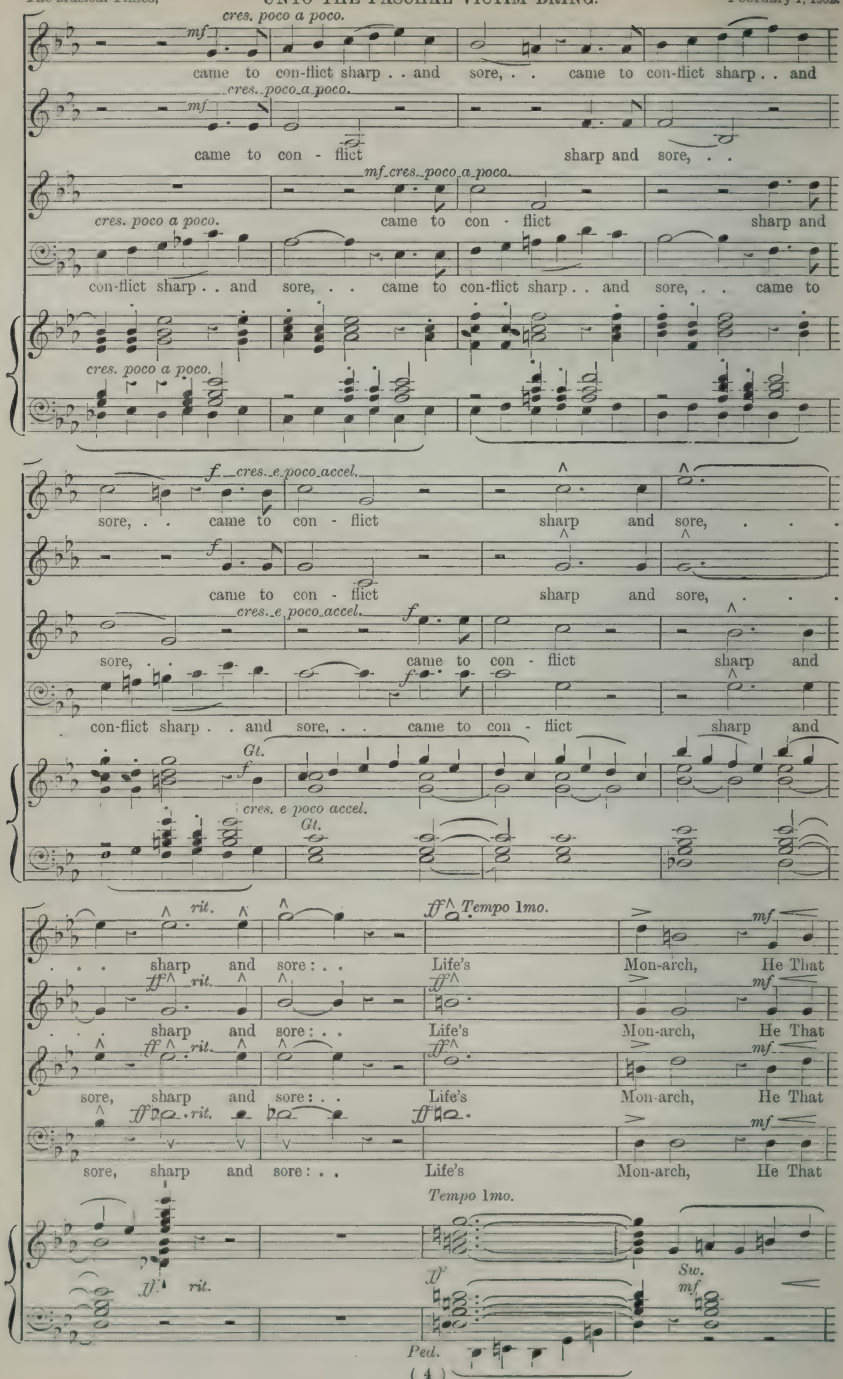
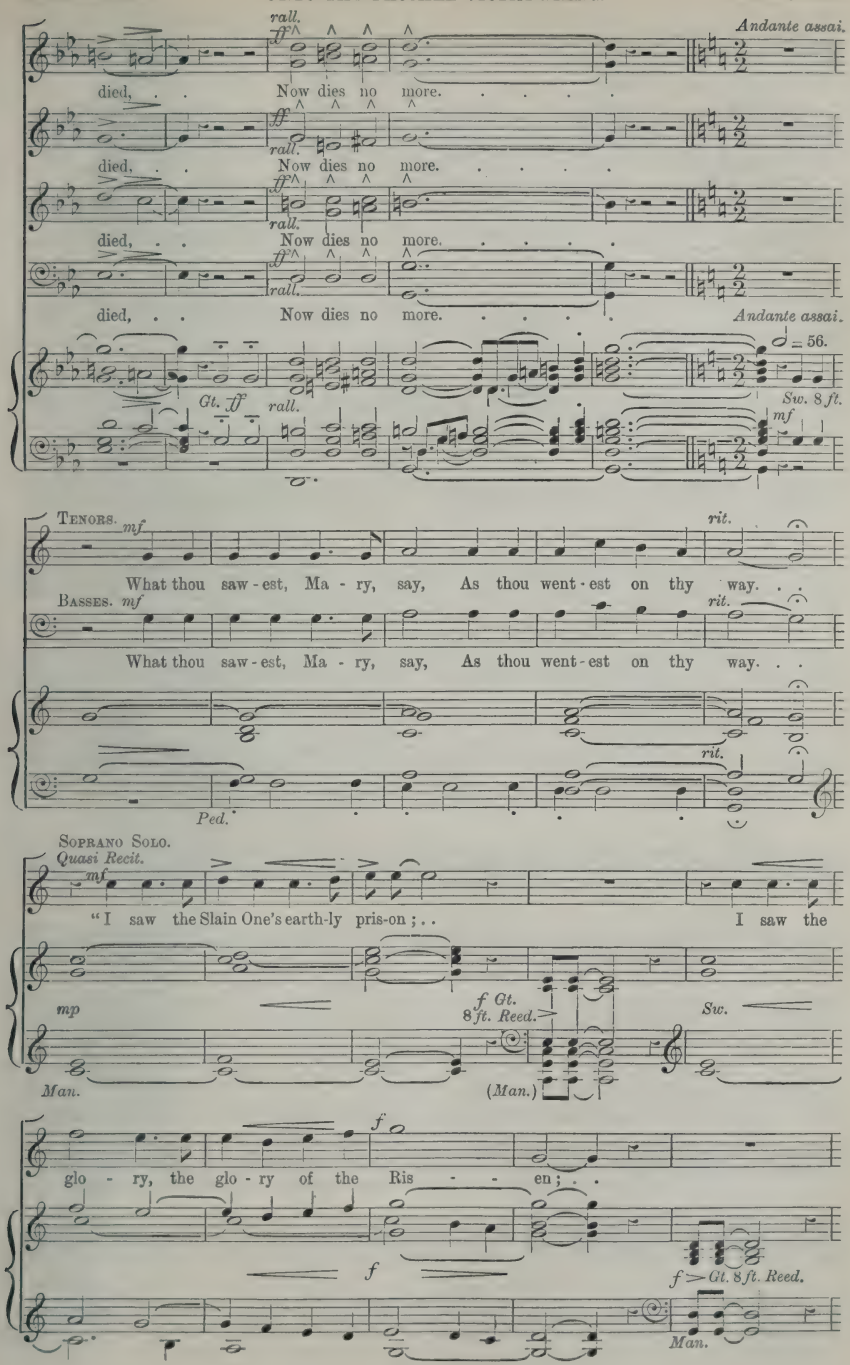
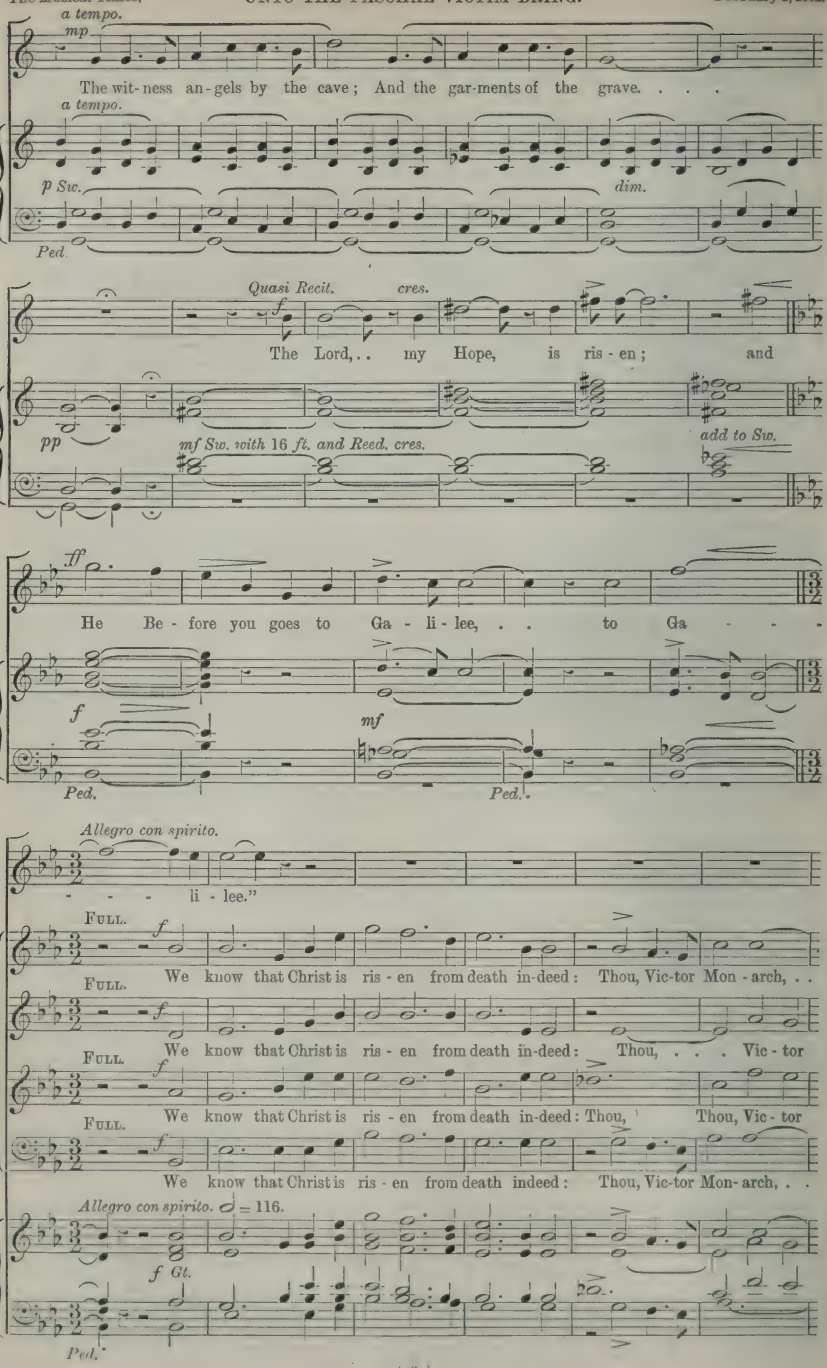
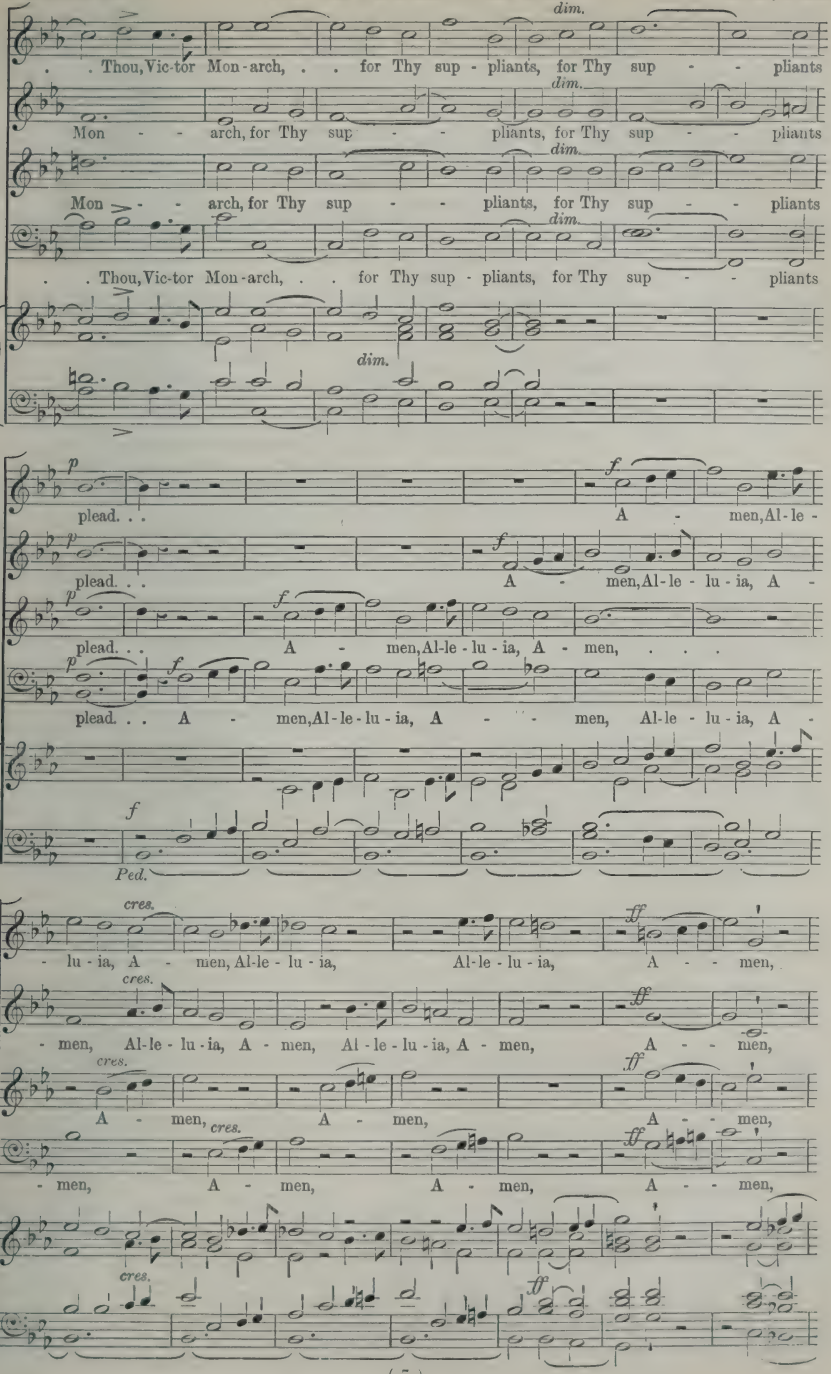
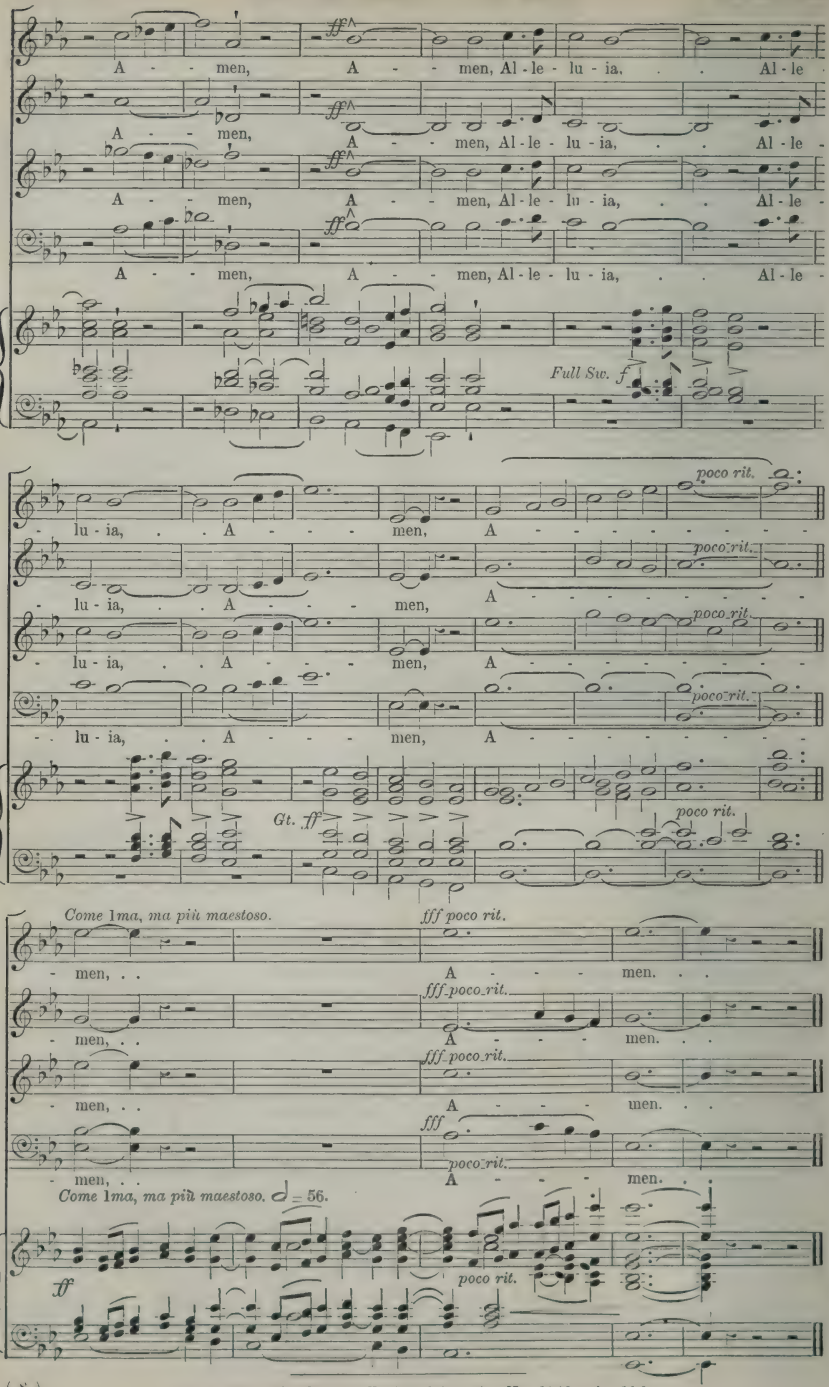

mf
The Lamb the sheep hath ran-som-ed ;
The Lamb the sheep hath ran-som-ed, the Lamb the sheep hath ran-som-ed ;
Sw. mf
mp
cres.
Christ, the un-de-filed, Christ, the un-de-filed, Hath sin-ners to His
Ch. Flutes.
Sw. with 8 ft. Reed.
f
God and Father re-con-ciled. . . Un-to the
Gt. f
Ped.

cres.
ff con maesta.
rall.
Pas chal Victim bring, . . Chris - tians, your thank - ful of - - fer -
Pas - chal Victim bring, . . Chris - tians, your thank - ful of - - fer -
Pas - chal Victim bring, . . Chris - tians, your thank - ful of - - fer -
Pas - chal Victim bring, . . Chris - tians, your thank - ful of - - fer -
a tempo.
- ing. . .
- ing. . .
- ing. . .
- ing. . .
Solo Tuba (or Full Sw.). Full Sw.
f a tempo.
f
mf
Death and Life, in won-drous strife, Came to con-flict sharp and sore, . .
Death and Life, in won-drous strife, Came to con - flict sharp and sore, . .
Death and Life, in won-drous strife, Came to con-flict sharp and sore, . .
Death and Life, in won-drous strife, Came to con-flict sharp and sore, . . came to
Ped.

cres. poco a poco.
mf
came to con-flict sharp . . and sore, . . came to con-flict sharp . . and
cres. poco a poco.
mf
came to con - flict sharp and sore, . .
mf cres. poco a poco.
cres. poco a poco.
came to con - flict sharp and
con-flict sharp . . and sore, . . came to con-flict sharp . . and sore, . . came to
cres. poco a poco.
f cres. e poco accel.
sore, . . came to con - flict sharp and sore, . . .
f
came to con - flict sharp and sore, . . .
cres. e poco accel.
f
sore, . . came to con - flict sharp and
con-flict sharp . . and sore, . . came to con - flict sharp and
Gt.
f
cres. e poco accel.
Gt.
rit.
ff Tempo 1mo.
mf
. . . sharp and sore: . . Life's Mon-arch, He That
ff rit.
mf
. . sharp and sore: . . Life's Mon-arch, He That
ff rit.
mf
sore, sharp and sore: . . Life's Mon-arch, He That
ff rit.
mf
sore, sharp and sore: . . Life's Mon-arch, He That
Tempo 1mo.
ff rit.
ff
Sw.
mf
Ped.

rall.
Andante assai.
died, . . Now dies no more. . . . .
rall.
died, . . Now dies no more. . . . .
rall.
died, . . Now dies no more. . . . .
died, . . Now dies no more. . . . .
Andante assai.
= 56.
Gt. ff
rall.
Sw. 8 ft.
mf
Tenors. mf
What thou saw - est, Ma - ry, say, As thou went - est on thy way. . .
rit.
Basses. mf
What thou saw - est, Ma - ry, say, As thou went - est on thy way. . .
rit.
Ped.
Soprano Solo.
Quasi Recit.
mf
"I saw the Slain One's earth-ly pris-on; . . I saw the
mp
f Gt. 8 ft. Reed.
Sw.
Man.
(Man.)
f
glo - ry, the glo - ry of the Ris - - en; . .
f
f Gt. 8 ft. Reed.
Man.

a tempo.
mp
The wit-ness an-gels by the cave; And the gar-ments of the grave. . . .
a tempo.
p Sw.
dim.
Ped.
Quasi Recit.
cres.
f
The Lord, . . my Hope, is ris-en; and
pp
mf Sw. with 16 ft. and Reed. cres.
add to Sw.
ff
He Be-fore you goes to Ga-li-lee, . . to Ga - - -
f
mf
Ped.
Ped.
Allegro con spirito.
- - - li-lee."
Full.
f
We know that Christ is ris-en from death in-deed: Thou, Vic-tor Mon-arch, . .
Full.
We know that Christ is ris-en from death in-deed: Thou, . . . Vic-tor
Full.
We know that Christ is ris-en from death in-deed: Thou, Thou, Vic-tor
We know that Christ is ris-en from death indeed: Thou, Vic-tor Mon-arch, . .
Allegro con spirito. ♩ = 116.
f Gt.
Ped.


dim.
. . Thou, Vic-tor Mon-arch, . . for Thy sup - pliants, for Thy sup - - pliants
Mon - - arch, for Thy sup - - pliants, for Thy sup - - pliants
Mon - - arch, for Thy sup - - pliants, for Thy sup - - pliants
. . Thou, Vic-tor Mon-arch, . . for Thy sup - pliants, for Thy sup - - pliants
p
plead. . .
f
A - men, Al-le -
plead. . .
A - men, Al-le - lu - ia, A -
plead. . .
A - men, Al-le - lu - ia, A - men, . . .
plead. . . A - men, Al-le - lu - ia, A - - men, Al-le - lu - ia, A -
Ped.
cres.
ff
- lu - ia, A - men, Al-le - lu - ia, Al-le - lu - ia, A - - men,
- men, Al-le - lu - ia, A - men, Al - le - lu - ia, A - men, A - - men,
A - men, A - men, A - - men,
- men, A - men, A - men, A - - men,

A - men, A - men, Al - le - lu - ia, . . Al - le
A - men, A - men, Al - le - lu - ia, . . Al - le
A - men, A - men, Al - le - lu - ia, . . Al - le
A - men, A - men, Al - le - lu - ia, . . Al - le
Full Sw. f
poco rit.
- lu - ia, . . A - - - men, A
Gt. ff
Come 1ma, ma più maestoso.
fff poco rit.
- men, . . A - - - men. . .
Come 1ma, ma più maestoso. ♩ = 56.
ff

Also published in Novello's Tonic Sol-fa Series, No. 1246, price 1½d.

REVIEWS.—(*Continued.*)

Coronation Song. Words by Lord Tennyson. Music by F. Elvira Gambogi.

The Dream Garden. Words by Mabel Greenwood. Music by David Emmell.

[Metzler and Co.]

The first of these songs is a stirring setting of familiar lines from Tennyson's 'Coming of Arthur.' The martial and patriotic spirit of the text has been most happily caught, and the vocal part possesses a breadth of phrasing that makes the song available for the concert-room. Baritones with a vigorous style will find it an attractive addition to their repertory, and one in touch with the present sentiment. 'The Dream Garden' is a dainty and reflective song of refined character designed for a tenor voice. The accompaniment calls for deftness of execution, but the *arpeggi* lie well under the hand.

The Muses Gardin for Delights, or the Fift Booke of Ayres. Composed by Robert Jones. (Oxford: B. H. Blackwell.) A reprint of the words of an interesting seventeenth century song-book, which, till the recent discovery of a copy in the library of the Earl of Ellesmere, at Bridgewater House, appeared to have been lost. This charming and beautifully-printed little book of long ago has been edited by Mr. Barclay Squire, a most trustworthy expert in such matters, who contributes to it an excellent introduction.——*Treatise on Musical Intervals and Temperament.* By W. S. B. Woolhouse. (Charles Woolhouse.) The third edition of a reliable and concise treatise on the elementary principles of music scientifically demonstrated.——*Hazell's Annual for 1902.* Edited by William Palmer. (Hazell, Watson, and Viney, Ltd.) The seventeenth issue of a cyclopædic record of men and topics of the day. One of the new features of the present volume is the article 'Music, 1901,' which adds to the value of this useful book of reference. In future, however, the horizon should be extended beyond London and the two provincial festivals of the year.——*Willing's Press Guide.* (James Willing, Junr., Ltd.) An excellent handbook, in the twenty-ninth year of its publication, to the newspapers and magazines of the United Kingdom, with a list of the principal Colonial and Foreign journals, in addition to a variety of general information relating to periodical publications. A wonderful shillingsworth.——The indispensable *Musical Directory, Annual, and Almanack for 1902* (Rudall, Carte, & Co.), makes its appearance under interesting circumstances, as this handy book has attained its jubilee. Congratulations thereupon. *The Musician's Calendar.* Compiled by H. J. Waterlow. (Breitkopf and Härtel.) A compact, if not exhaustive, twelve pages of birthday and deathday information. The following days are blank: (1) Feb. 9, (2) June 24, (3) Aug. 4, and (4) Sept. 27. We venture to fill up three of them with the birthdays of (1) Johann Ludwig Dussek, (2) Plunket Greene, and (4) Heinrich Adolf Wollenhaupt.

Dr. McNaught addressed large meetings of school teachers on school singing topics during last month. On the 9th ult., he was at Newcastle to meet the representatives of the Friends' School; on the 17th ult., at University College, Nottingham; and on the 18th ult. at the Memorial Hall, Farringdon Street. On the 23rd ult., he lectured to the London Sunday School Choir Guild, on Choir training, at the Lecture Hall, Old Bailey.

Professor J. A. Fleming gave a Lecture on 'Sound Waves,' at the Royal Institution, on the 4th ult., when he introduced in illustration a new musical instrument, entitled the 'Stroh Violin,' in which the inventor, Mr. Augustus Stroh, does away with the sound box entirely, the body of the violin consisting of a simple piece of wood, and the bridge resting on an aluminium lever; this lever in turn rests on a round disc of aluminium communicating with a trumpet, the open end of which points in the same direction as the head of the violin. The instrument when played upon produced a beautiful tone, but it remains to be seen whether the new invention will win its way into popular favour.

THE ROYAL CHORAL SOCIETY.

THE REVISED VERSION OF THE 'BLIND GIRL' CANTATA.

Who can estimate the value of afterthoughts? Are they for better, or for worse? Every artist worthy of the name will agree to the betterment form of reply. And is it not true that the man who never makes a mistake never makes anything? These forewords are suggested by the metamorphosis which the cantata of the 'Blind Girl of Castél Cuillé' has undergone through the revising process of its composer, Mr. S. Coleridge-Taylor. When the work was produced at the Leeds Musical Festival of last October—for which it was commissioned—there was considerable shaking of heads at the shortcomings of the libretto and the errors of judgment in connection with the music, compared with the 'Hiawatha' standard. The young composer had a fine example in Mendelssohn—the master reviser, who most carefully overhauled his oratorio of 'Elijah' after its first performance at Birmingham.

The extent to which Mr. Taylor has seen things in a new light in this, his latest choral work, was revealed at the performance of the revised cantata at the Royal Albert Hall on the 23rd ult. The two most important changes that have been made whereby the composer has considerably altered and greatly increased the effectiveness of his work are these: The music originally assigned to *Paul* (the brother of the Blind Girl) has been transposed, and is now sung by a boy instead of by a baritone; and a new solo part has been written for the cripple *Jane*, whose weird soothsayings were at Leeds uttered by the chorus. Moreover, many other changes for the better have been made here and there, and these make it almost a new work. Those who, like the present writer, heard the 'Blind Girl,' at Leeds, and in London the other evening, could not fail to be struck with the manifest improvement, if not a transformation, that has been effected throughout the work. One feature that stands out prominently is the choral portion of this cantata. The music assigned to the choir is exceedingly melodious and grateful to the singers. The great choir at Albert Hall sang the choruses in a refined and artistic manner, and in so doing reflected the greatest credit upon Sir Frederick Bridge, who had evidently taken special pains to secure a satisfactory performance of a work that should now start on a new lease of life.

Madame Albani, as the exponent of the *Blind Girl*, achieved even a greater success than she made at Leeds, and the part of *Jane* was excellently sung by Miss Edna Thornton, of whom more will undoubtedly soon be heard. The music of *Paul*, originally sung by a baritone, and now assigned to a boy's voice, received quite an exceptional rendering on the part of Master Percy Phillips, the possessor of a very beautiful voice, who is, moreover, imbued with natural musical feeling in addition to a high degree of intelligence. His enunciation, too, is irreproachable. We understand that he has been trained by Mr. James Bates, and that he is the solo boy at St. Augustine's, Queen's Gate, of which church Mr. John E. West is the organist and choirmaster.

The second part of the concert consisted of a selection from Handel's rarely-heard 'L'Allegro.' This work was composed, performed, and published in the year 1740, and altered and added to in the following year—curiously enough, like unto Mr. Coleridge-Taylor's cantata! 'L'Allegro' contains the well-known air, 'Sweet bird,' with its flute obbligato (admirably played by Mr. Vivian). The risible faculties of the staid tenors and basses found full scope in 'Laughter holding both his sides' in the ha! ha's! from both sides of the orchestra. In the chorus 'Come and trip it as you go, on the light fantastic toe,' Handel has his little joke. At bars 11 and 12, while the sopranos, altos and tenors are singing the words 'as you go,' the basses, according to the autograph, are engaged upon 'ta-ra-ra-ta, ta-ra-ra-ta ta.' The soloists, in addition to those who took part in the 'Blind Girl,' were Miss Maggie Purvis, Mr. Charles Saunders, and Mr. Andrew Black. Sir Frederick Bridge conducted both works, and Mr. H. L. Balfour occupied his accustomed place at the organ.

THE DREAM OF GERONTIUS, AT DÜSSELDORF.

(BY OUR SPECIAL CORRESPONDENT.)

The time seems to have passed when England relied chiefly upon Germany for the supply of new choral works. Has it gone for ever, or is the country of the great masters of choral music merely lying dormant and awaiting the arrival of a fresh genius? The answer lies hidden in the future; but the fact remains, that since Brahms's 'Requiem,' and 'Song of Destiny,' no choral work by a German composer has been introduced into this country which shows any promise of becoming a lasting addition to the repertoire of our choirs.

Tempora mutantur, and now we have seen a distinguished Englishman warmly welcomed, and his finest work hailed a masterpiece and a fresh revelation of the beautiful in music in the art-loving Rhineland. The significance of this triumph of English music, and

DR. LUDWIG WÜLLNER.

more especially of Dr. Elgar, can hardly be over-estimated. The success of 'Gerontius,' at Düsseldorf was as complete as even the composer's most enthusiastic admirers could have wished.

My short telegram in your last issue has already told your readers something about the conspicuous—perchance the historic—event of December 19 last. I will therefore confine myself to a few further details about the preparation and performance of the work, and the impression it produced.

On the morning preceding the concert, the orchestra of eighty-five performers, consisting of the municipal 'Town Band,' reinforced by some capable bandsmen of the 39th Fusiliers (garrisoned in the town), were carefully led through the mazes of the complex score. In a few sentences, Professor Buths introduced Dr. Elgar to the valiant eighty-five. I did not expect from this band—an average German municipal orchestra in a town of 200,000 inhabitants—the sonority and the reading powers of a crack Festival orchestra in England. But I must confess to being agreeably surprised at the quality of tone, and the alertness with which difficult problems of time, rhythm, and expression were solved. Professor Buths is a conductor of complete *savoir faire*, and it was soon evident that he had the score in his head, and not his head in the score, to quote Hans von Bülow. Its interpretation seemed plain-sailing to his excellent players. 'Difficult?' they asked in reply to my question, 'Ach nein!'

The soloists were present at the second band rehearsal, and directly Dr. Ludwig Wüllner, the *Gerontius*, uttered his first words the composer whispered 'That man has brains.' And he was right. This exceptional tenor proved during the first few minutes that he had quite exceptional brains. I thought of Beethoven's 'Gehirnbesitzer' (brain owner), the proud appellation he gave himself in reply to his brother's pompous 'Gutsbesitzer' (farm owner).

At the final choral rehearsal, Professor Buths spent some time putting the finishing touches to the difficult Demon choruses, which he confessed to the writer had proved truly formidable until he made the chorus *speak* the words after him—dramatically, and in the rhythm of the music. The difficulties vanished quickly enough. These, and in fact all the choruses, were sung with an absence of effort which told of most thorough drilling during the five weeks which were all that could be devoted to the preparation of the work. Professor Buths dispenses with an accompanist at rehearsals; he plays everything himself, and sings any part with equal enthusiasm and *sang froid*, if not always with absolute beauty of tone!

The Kaisersaal, which is surrounded by gardens, is an ideal concert room, capacious, extremely well lighted, and acoustically perfect. At the concert, when the room was completely filled, every detail of the score stood out; there was no trace of an echo, and the tone-colour produced by orchestra in conjunction with the eight or twelve-part chorus was extremely beautiful. The music came as a revelation, and I can honestly say that I have never heard a more marvellous choral effect than that produced by the Düsseldorf singers in the two wonderful and most original Finales. Not only were they note perfect, and throughout dead in tune, but they had entered into the very essence and spirit of the poem and music; moreover, they sang with brains as well as from their hearts. However new or unconventional Dr. Elgar's choral writing (and there is much in 'Gerontius' that answers to this description), these efficient singers had mastered the newness and grown accustomed to the unconventionality. If this Düsseldorf Society is an average specimen of a Rhenish chorus, I may describe the 'Rhine tone' (of which they speak admiringly in Germany) as being chiefly remarkable for roundness and velvety smoothness, while the expression put into such very touching numbers as the chorus, 'Be merciful, be gracious, spare him, Lord,' in Part I., was as that of one individual and deeply-feeling singer. Of the Demon choruses I have already spoken. They were sung with powerful, strongly rhythmical emphasis, with unhesitating attack, and plenty of demoniac cynicism. To sum up, the chorus did their work perfectly, both from the executive and—what is much rarer—from the intellectual point of view.

The semi-chorus, which was placed in front of the orchestra and immediately behind the soloists, consisted of a small number of the best singers, amateur and professional, in the town. The latter gladly sang without fee. Of the orchestra I need not say more than that they played well and enthusiastically.

In regard to the soloists, Dr. Ludwig Wüllner, whose portrait is given, carried off the honours. His interpretation of the part of *Gerontius* was one of the most astonishing pieces of dramatic singing it has ever been my privilege to listen to. Dr. Wüllner began his career as a University Doctor of Philology; then he became an actor, after which he developed into a singer. One day he will sing in 'Lohengrin' or 'Tannhäuser,' on the next play 'King Lear,' or 'Othello'! Such a versatile artist might be expected to sing 'dramatically,' and he did. Every shade of feeling was reproduced with astonishing minuteness and heartmoving truthfulness of expression. The singing of this true artist carried with it immediate conviction, and moved us as only genius can. It was an intellectual feast of the highest order.

Dr. Elgar was enthusiastically called upon the platform after each part—a rare honour in Düsseldorf—and heartily cheered by the huge audience of some 2,500 people. I have already related how, at the conclusion, the chorus presented him with a huge laurel wreath and the orchestra greeted him with the cacophonous fanfare called a 'Tusch.' It was an inspiriting moment to one who, like the writer, has at heart the welfare of English music.

Throughout his stay in the city, Dr. Elgar was received with the utmost kindness, and with real admiration for his genius. To hear him being addressed as 'Verehrter Meister' by the many musicians who had come from far and near to hear his work was a new and pleasant experience.

Next day a dinner was given in Dr. Elgar's honour by Professor Carl Sohn, one of the most distinguished Düsseldorf portrait painters. His beautiful house in the Goldsteinstrasse, full of art treasures, received a goodly company of artists and musicians, and once more jollity and good fellowship, and sincere admiration of the genial English composer, were general.

I parted company with my friends at Cologne, and sped homewards, the richer by an exhilarating experience, and the happier for the knowledge that an English masterpiece has every chance of making its way, and spreading the fame of English music, throughout the Fatherland.

THE INCORPORATED SOCIETY OF MUSICIANS.

SEVENTEENTH ANNUAL CONFERENCE, 1902.

London, with the Hotel Cecil as headquarters, was the place, and December 31 to January 4, the date of this foregathering of members from near and far. The opening meeting, on the last day of 1901, was held in the Egyptian Hall, Mansion House, under the presidency of the Lord Mayor of London (Sir Joseph Dimsdale, M.P.), who welcomed the members, and at which a satisfactory report of the Society's doings during the year, and the report of the Orphanage Committee were read by the genial Secretary, Mr. Edward Chadfield. Upon the retirement of the Lord Mayor, Dr. W. H. Cummings took the chair, and gave an address on 'Our Vocation.' The following extracts will suffice to show the ideals which the Principal of the Guildhall School of Music set before his hearers, and the advice, derived from his long and practical experience of professional life, he tendered to his fellow-workers in the art of music:—

'Our vocation demands that we, all our lives, should be diligent and conscientious students; that by example and precept, we may promote the highest development of our art. Our studies should not be confined to music alone, and especially not restricted to the music of the day.'

'Our vocation should remind those among us who are teachers, that we, in the first place, are artists; therefore when the instruction of the young is entrusted to us, we do well to remember that we have given into our charge the tenderest, dearest, and best of all the good gifts of God, a sympathetic and expressive soul; our first duty will be to see that *that* soul is not dwarfed or deadened, but faithfully and rightly developed. If this be our chief care, technique and dexterity will doubtless follow.'

'Our vocation calls on us to be fully equipped for our work in every detail; the consciousness of efficiency will go a long way to ensure success and victory; on the other hand, a suspicion that our qualifications and knowledge are incomplete, will permit the possibility, nay, more, the probability, of disappointment and defeat. Our vocation, as individual representatives of a noble profession, should, when its duties and responsiblities are recognised and fulfilled, make the title "Professor of Music" and "gentleman" synonymous terms.'

In the afternoon of the same day, Miss Margaret O'Hea read a somewhat pessimistic paper on 'Some Practical results of the Modern School of Music.'

THE ORCHESTRAL CONCERT.

This, the chief and most successful function of the Conference, took place at the Hotel Cecil on the same evening, December 31. The concert was the outcome of a resolution passed at a former gathering, to this effect: 'That at the annual Conference an orchestra be engaged for the express purpose of introducing new or untried orchestral works by members or non-members of the Society.' No less than seventy-eight compositions were sent to the committee of selection—Messrs. Halford, Randegger, and Riseley—with the result that the following works, to the number of seven, were brought to a hearing before a large and deeply-appreciative audience:—

Symphonic Pieces	*A. N. Wight.*
Constantine (Prelude, Act II.) ..	*Colin McAlpin.*
Symphonic Variations	*H. A. Keyser.*
Romanza, from a Violin Concerto (played by the Composer) ..	*Paul Stoeving.*
A Fairy Overture	*Ralph Horner.*
Suite, 'The Chilterns'	*Rutland Boughton.*
Ode to Victory	*Josef Holbrooke.*

The outstanding features of this exceedingly interesting occasion were the Symphonic Pieces (consisting of *one* movement only) by Mr. Wight, the Suite (suggested by the Wendover locality) by Mr. Boughton, and the Ode to Victory, a very original and ingenious production, by Mr. Holbrooke. The first work has the merits of being concise, interesting and well worked out, and it is one, moreover, that should escape from being placed on the shelf. Clever as are the other two compositions of those specially mentioned, they suffer from the besetting snares which present-day composers are too prone to fall into—diffuseness and spun-outness. Scoring and development—worrying the phrases to shreds—are not essentials to success. The performance of these seven compositions by a first-rate orchestra was excellent. It reflected the greatest credit on Mr. Allen Gill, who conducted with singular ability and resourcefulness, and to whom no small measure of the success of an enjoyable and memorable evening is to be attributed.

On the following day, Dr. H. A. Harding (of Bedford), who presided, contributed a paper on 'The educational value of musical examinations.' Dr. Harding practically admitted that examinations in music were overdone. He rightly protested against the ill-judged questions that were often set in examinations in theory, and he expressed regret that the training of the ear was so much neglected. Examinations were not everything; theory should be subordinated to the general education of the pupil and to his *artistic*, in contradiction to his examined, development.

Dr. F. G. Shinn, the chairman of the third day (the 2nd ult.), chose for his discourse 'The Training of Music Teachers.' It may serve to give the synopsis of his thoughtful paper on so important a subject:—

> 'Skilled' *versus* 'unskilled labour' in connection with the teaching of music—The special function of the teacher is to bring about a fusion of knowledge and mind—To do this successfully requires (1) a knowledge of the subject of instruction—what this implies: (2) a knowledge of the order in which this should be imparted and of the manner of imparting it—Logical order—Psychology and psychological order—Educational method and its fundamental principles—The necessity of promoting the study of the theory of teaching amongst teachers of music.

All this is excellent and of the highest importance.

In the afternoon of the same day, Dr. Hiles read a paper on 'Wagner's Instrumentation,' in which his erudition and capacity for analysis had full scope. A remark of Professor Prout's (in moving a vote of thanks to the lecturer) deserves to be recorded: That, in his opinion, the most instructive of Wagner's scores was that of the 'Meistersingers,' because it was written mainly for the ordinary orchestra.

The musical evenings included some excellent madrigal singing, under Mr. Edward Branscombe's skilful direction, and Wesley's glorious motet, 'In exitu Israel,' sung under the sympathetic conductorship of Dr. W. H. Cummings. The annual meeting and banquet, on Friday, brought this memorable Conference to a successful conclusion. That of 1903 is to be held in Dublin.

We have received the well-compiled 'Register of Members' of the Society for the present year. The large number of hotel advertisements at the end do not strike us as being very professional, but rather more suggestive of an *Inn*corporated Society.

REZNICEK'S 'TILL EULENSPIEGEL' AT KARLSRUHE.

(BY OUR SPECIAL CORRESPONDENT.)

Till Eulenspiegel and his merry pranks have always, but more especially lately, had great attractions for composers and dramatists, the two most notable achievements recently being Strauss's orchestral poem and Emil Nicolaus von Reznicek's new opera. The latter received an excellent and carefully-prepared first representation at Karlsruhe on the 12th ult., under Herr Mottl's inspiriting guidance.

Reznicek, after exhausting studies of the different versions of Eulenspiegel's deeds, has succeeded in compiling a cleverly-arranged and well-written text for his opera, and in bringing his hero humanly nearer to his audience. That there are one or two lengthy passages cannot be denied, but judicious pruning will remedy this. The opera consists of two acts and an afterlude; the first act represents youthful pranks, the second Till's wooing, and the last his death. Reznicek interwove a cleverly-conceived love story with the more drastic episodes of Till's life, thus toning down its somewhat burlesque and rude tenor.

As regards the means used by the composer to express his musical ideas, great stress is to be laid on the fact that he entirely discards trombones and tuba, and only uses Mozart's orchestra, with the addition of two extra horns, the harp, and the percussion instruments. And yet with these restrictions he achieves a sonority and, at times, effects quite startling in their intensity, which prove him to be a complete master of all the resources of his comparatively limited means. The wood-wind especially is used to such an extent and in so intricate a manner that Mr. Mottl confessed to me he never had a more complicated and difficult score for these instruments to deal with. And, indeed, they are continually employed, even to the extent of giving the strings frequent rests, although the latter are unsparingly used.

The general effect of the music at a first hearing, and without a score to follow it, is the impression of remarkable inventive talent, great mastery of technical resource, rich, though sometimes bizarre, vein of new combinations and orchestral effects. Reznicek is especially strong in rhythmical devices, and gives all performers concerned difficult tasks to achieve. The solo voices are, however, never driven to extremes of either compass or endurance, therefore they sound natural and comfortable to the hearer. The chorus has important work to do, both musically and histrionically, and the market scene, and the Finale of the second act put it to a severe test. The orchestra has a curious task to perform: between the second and third acts it has to illustrate the roving life, the ups-and-downs of Eulenspiegel's existence during thirty years. As Reznicek freely employs *leitmotive* in his work, and specially identifies Till with a very telling musical phrase, the themes naturally form the basis of this interlude, and are used in the most cunning and yet artistic manner possible to form a kaleidoscopic picture of that vagrant spirit.

Frau Mottl undertook the part of *Gertrud*, and Herr Bussard that of *Eulenspiegel*; and chorus and orchestra vied with each other in doing justice to the composer's intentions. Under Mottl's strong guidance, everything went to perfection, and I hope a long life may be the lot of this pleasant and well-received work.

London Concerts.

QUEEN'S HALL.

The series of Promenade Concerts started by Mr. Robert Newman on Boxing-day last, though short, has been interesting. For instance, on one evening we had seven overtures by Wagner, ranging from the 'Faust' of 1839 to 'Die Meistersinger' of 1867. Some pleasant revivals have to be recorded in the Scotch Symphony of Mendelssohn, and that beautiful work, breathing the spirit of pure music, Goetz's Symphony in F. A Haydn symphony was also most acceptable. One of two novelties was the production of the symphonic poem, 'Alastor,' by Ernest Blake, who has studied under Richard Strauss. His powerful and brilliantly orchestrated work, prompted by Shelley's poem, contained some novel effects. An effective pianoforte concerto—the solo part well played by Madame Riss-Arbeau—by Ludwig Schytte, was another first-time performance.

At the first Symphony concert, on the 18th ult., that curious and decidedly 'fantastic' symphony of Berlioz's 'An episode in the life of an artist,' received a first-rate rendering by Mr. Henry J. Wood and his capable instrumentalists. A feature of the programme was the Incidental music to George Moore's 'Grania and Diarmid.' Solemn, and imbued with deep feeling, are the funeral strains which Dr. Elgar has furnished to a pathetic incident of the drama; in its stage environment the dignified music would gain in impressiveness.

An In Memoriam concert on the 22nd, the anniversary of the death of Queen Victoria, consisted of appropriate and familiar compositions. All the concerts were conducted by Mr. Henry J. Wood.

THE POPULAR CONCERTS.

At the first after the holidays, on the 4th ult., and in the old locale, St. James's Hall, the pianoforte trio in E minor (Op. 92) of Saint-Saëns was played for the first time at these concerts, its interpreters being Messieurs Raoul Pugno, Jacques Thibaud, and Joseph Hollman, who made their ensemble appearance as 'the Parisian trio.' The outstanding features of the eminent French composer's trio are a beautiful slow movement and a captivating *allegretto*. On the 11th ult., M. Ernst von Dohnányi reappeared, and a week later he gave a fine rendering of the seldom-heard pianoforte sonata by Brahms, in F sharp minor (Op. 2). Concerning its beautiful slow movement—an air with three variations—Brahms told his friend Dietrich that he had built up the theme on the words of an old German song, 'Mir ist leide, dass der Winter beide, Wald und auch die Haide, hat gemachet kahl.'

Other music-makings of the past month have included the pianoforte recitals of M. Godowsky (Bechstein Hall, the 16th.), and M. Ernst von Dohnányi (St. James's Hall, on the 24th). The Kruse String Quartet gave one of their enjoyable concerts at St. James's Hall on the 16th, when the programme included the quartet by A. Simonetti, dedicated to this admirable combination of performers on stringed instruments.

The Highbury Philharmonic Society gave their second concert this season on the 14th ult., with a miscellaneous programme which included Sir Alexander Mackenzie's popular overture 'Britannia,' the same composer's new and dignified part-song 'Firm in her native strength' (with orchestral accompaniment), and Wieniawski's Violin Concerto in D minor, the solo part admirably played by Mr. G. H. Betjemann, all these being conducted by Sir Alexander Mackenzie. Mendelssohn's 'Scotch' Symphony and 'Walpurgis Night,' conducted by Mr. Betjemann, completed a very interesting programme. The solo vocalists were Miss Evangeline Florence, Mrs. Betjemann, Mr. Charles Saunders, and Mr. Dan Price.

At Trinity College (London) the pianoforte accompaniment prize, annually given by Mr. Henry R. Bird, has been awarded to Mabel Franceys Ta'Bois, and the Maybrick Prize for singing to Frederick W. Ta'Bois.

WORKINGTON MUSIC COMPETITIONS.

The twenty-seventh annual music festival, established in Cumberland, in 1872, by Mr. Ivander Griffiths, was held, on the 1st and 2nd ult., in the Jubilee Hall, Workington. Two whole days were devoted to competitions in choral performance, solo singing, and instrumental playing, and two evenings to concerts. It is quite evident that the scheme has a considerable hold upon the music lovers of the district, and that it is still exercising great educational influence. One of the most notable sections was that for male voices. Three choirs, the members of which were mostly of the working-class, competed, and all sang admirably the by-no-means-easy test piece, 'Night and Day' (A. Dard). Aspatria (Mr. Cobb) came first, with fifty-five marks out of sixty; Flimby (Mr. T. Evans) second, with fifty-two marks; and Seaton (Mr. T. Dixon) third, with fifty marks.

In the junior choir section the Penrith Board School (Miss Elliott) gained the first position. They sang in a refined style, with beautiful tone, exact intonation, and judicious expression

The evening concerts, which rounded off each day's proceedings, were well attended. A large portion of Handel's 'Samson' was given on one evening. A small band, capitally led by Mr. Stanton Rees, who also played two movements from Mendelssohn's Violin Concerto with great skill, made a fair show with the accompaniments. The concert choir was trained by a local conductor, Mr. Joseph Scott. Dr. McNaught adjudicated.

On the evening of the 2nd ult., a presentation of a purse of sixty guineas was made to Mr. Griffiths, as a partial recognition by his fellow-townsmen of his unselfish and untiring efforts on behalf of musical education in Workington. The presentation was made by Canon Rawnsley in an able and interesting speech, in which he reviewed the chief events of Mr. Griffiths' career.

MUSIC IN AMERICA.

(from our own correspondent.)

New York, January 5, 1902.

The American metropolis has begun its annual enjoyment of grand opera at the Metropolitan Opera House, and the season promises to be crowded with interest. It is expected that Mr. Paderewski will be here to superintend the final rehearsals, and witness the earlier performances of his opera 'Manru,' which Mr. Grau hopes to produce on February 10. A wish to see him at the conductor's desk has found wide expression, but he has manifested no desire to venture upon such unfamiliar ground, and doubtless knows as well as any man alive how difficult a task he set for conductors when he wrote the opera, which is as wild and changeable in mood as those gypsy epics which Liszt calls Hungarian Rhapsodies.

The commercial prosperity which the country is enjoying is redounding to the financial benefit of concert organisations all over the land, and the peripatetic European virtuosi are reaping their share of the harvest. The foreigner who has occupied the largest place in public attention since last I wrote is the young Bohemian violinist, Kubelik. The trumpets had been loudly blown and the tom-tom valiantly belaboured in his behalf for months before he came, and the New York public seemed willing to accept him at the estimate of his managers. There have been scenes in Carnegie Hall like those reported from London. But in Boston and some other cities the public seemed to feel the soberer mood of the metropolitan critics, who have found his gifts more extraordinary than excellent, and have set him down as a brilliant technician rather than a musical genius. Scurrying through the country are artists like Madame Lilli Lehmann (who is giving song recitals and profiting from the admiration and regard which she won here as a member for years of the German Opera), Fritz Kreisler, the Austrian violinist, his Russian colleague, Charles Gregorowitsch, and the pianists Josef Hofmann, Zeldenrust, and Harold Bauer.

The veteran conductor Theodore Thomas is displaying even more than his old-time enterprise and energy at the head of the Chicago Symphony Orchestra. His weekly concerts have been in progress two months and a-half, and within this period he has brought forward more novelties than the Boston, New York, Philadelphia, Pittsburgh, and Cincinnati orchestras combined. Here is the list:—

Elgar's Overture, 'Cockaigne,' and Variations; Symphony, 'Antar,' by Rimsky-Korsakow; Symphony in E flat, by Goldmark; Overture Solennelle and 'Ruses d'Amour,' by Glazounow; 'La forêt enchantée,' by d'Indy; two legends from the 'Kalevala,' by Jean Sibelius; 'Macbeth,' by Richard Strauss; Symphony in E flat, by Felix Weingartner; Overture, 'Mein Heim,' by Dvorák; 'La Jeunesse d'Hercule' (new in Chicago), by Saint-Saëns; and Suite, 'Ein Mährchen,' by Josef Suk.

The New York Philharmonic Society has imbibed some of the radicalism of its conductor (Mr. Emil Paur), and has not given half as many concerts as the Chicago organisation, and its record shows one new work for each concert; but Boston keeps pace with Chicago in the number of concerts given, yet its record of novelties thus far is confined to a Symphony (No. 1) by Tanäieff, Dr. Elgar's 'Cockaigne,' and Richard Strauss's 'Ein Heldenleben.'

At its first concert, our Philharmonic Society brought forward Siegmund von Hausegger's 'Barbarossa'; at its second, Max Schilling's symphonic prologue to 'Œdipus, King'; at its third, the Symphony by Mr. Henry K. Hadley, which carried off the prize in both the Paderewski and New England Conservatory Competitions, as already reported. Mr. Hadley is a local musician whose education was acquired in Boston and Vienna. The symphony, which is entitled 'The Four Seasons,' is the second work of its kind from his pen. It was heard with keen interest, and though the critical Areopagus declined to accept it as in any sense a great work, it was yet recognised as highly creditable to American musicianship. On December 14, Mr. Thomas gave the first of a series of historical concerts, the programmes of which will give a survey of the orchestral field, from the middle of the sixteenth century till to-day.*

Philadelphia is experimenting with a concert orchestra, which it hopes to make a permanent institution, like the orchestras of Boston, Chicago, Pittsburgh, and Cincinnati. Fritz Scheel, who used to be associated with Hans von Bülow in Hamburg, is the conductor. A large deficit threatens to be the financial outcome of the first season, but that is a familiar experience, and does not any more mean a discontinuance of the undertaking in Philadelphia than it did in the other cities mentioned, where the same experiences have been had.

The choral voice throughout the land for a month past has been as the voice of a great multitude, and as the voice of many waters, and as the voice of many thunderings, saying, 'Hallelujah, for the Lord God Omnipotent reigneth!' It has been the month of Handel's 'Messiah,' in addition to an unabridged performance of Bach's Mass in B minor, in Boston, under the direction Mr. B. J. Lang, and of the same master's 'Christmas Oratorio' (much abridged) in St. Louis, under Mr. Ernst.

H. E. Krehbiel.

MUSIC IN VIENNA.

(from our special correspondent.)

Vienna, January 15.

'To be quite candid,' once remarked Brahms in regard to Austrian musicians, 'we must admit that Dvorák is the greatest composer amongst us.' The remark was made, of course, from the point of view of natural ability and of spontaneous creativeness, and to judge from the reception accorded to Dvorák's works everywhere, its appropriateness would seem to be admitted in the present day by the musical world generally. Thus, the Czech nation, to which Dvorák belongs, has reason to be proud of its son, and an emphatic expression of this feeling was recently given at Prague by a musical festival, lasting five days, in celebration of the composer's sixtieth birthday. In Vienna, too, although on a lesser scale, the

* We gave the complete programmes of this interesting series of historical concerts in our last issue, p. 23. Ed. M.T.

event was duly commemorated. The Czech Philharmonic Orchestra, under the direction of Herr Nedbal, one of the members of the Bohemian Quartet, gave a grand festival concert, in which compositions by Dvorák only, and particularly those less frequently heard, were produced. Amongst these were the E minor Symphony ('from the New World') which the composer brought with him from America, a Slavonic Rhapsody in D, the 'Carneval' overture — one of his most glowing and sparkling works, as well as the well-known violin concerto, in the interpretation of which, Herr Hofmann, the leader of the Bohemian Quartet, proved himself a virtuoso of the first rank. An equally great pleasure was derived from the superb performance, by the Concert Verein, under Herr Loewe's conductorship, of Dvorák's Symphony in G major. It has often been said, that, in order to create a genuine work of art a certain unconscious *naïveté* must be an element in its conception, nay that it constitutes an absolute test for the presence of genius. Dvorák's music furnishes a brilliant example of the applicability of this axiom.

The very opposite view might be held in regard to Gustav Mahler's new symphony, which the Philharmonic Orchestra recently introduced to us in a brilliant performance, under the composer's direction. The work has for its poetic basis a *Volkslied*, from the famous collection known as 'Des Knaben Wunderhorn,' in which the celestial joys of the beatified are described in a naïvely materialistic fashion. Accordingly, the music through three movements persistently strives after naïve expression, while in the fourth is presented a setting for a soprano voice with orchestra, of the poem itself; a brief movement, without the formal redundancy of the preceding ones. Unfortunately for the new work, however, Mahler's specific manner is anything but naïve, and the result is scarcely a satisfactory one. The spiritual contents of a symphony cannot be supplied by a variety of subtle and hitherto untried instrumental combinations and orchestral effects. And yet, these constitute almost the only attractive features in the gifted conductor's latest production.

Among the young pianists who have appeared recently and who are justified also in claiming the public ear in their capacity of composers, should be mentioned Ernst von Dohnányi, the Hungarian virtuoso, who showed himself a master of his art in Brahms's Pianoforte Quintet in C minor, and D. F. Tovey, a young English musician. The latter succeeded in attracting the very favourable attention of earnest music-lovers with several compositions of his own, viz., a trio for pianoforte, clarinet and horn, which albeit somewhat monotonous, presents not a few interesting and attractive features; a pianoforte quartet, conceived in the unconventional form of two movements only; and three pieces for oboe, with pianoforte accompaniment, perfect as regards form, and distinctly pleasing. Mr. Tovey likewise evinced his excellent musicianship in accompanying the songs contributed by Fräulein Fillunger, the distinguished concert vocalist. These included Schubert's 'Der Hirt auf dem Felsen,' with clarinet *obbligato*, a bravura piece, affording an opportunity to the singer for the display of her great and versatile art. It was written by the composer for Frau Milder-Hauptmann, the original *Leonore* of Beethoven's opera, a superb vocalist, whose worthy successor, Fräulein Fillunger, is in the present day. An interpretation, equally artistic, and characterised by, perhaps, an even greater warmth and intensity of feeling, was given of the same song by Frau Seyff-Katzmayr, at one of the newly-instituted 'Schubertiaden' of the Schubert-Bund. This important and highly-esteemed choral society is now giving, under the above title, periodical performances, before a restricted audience, of Schubert's works, with a view to the cultivation more especially of the less known amongst them, and the unpretentious and informal manner in which these meetings are held, contributes not a little to their artistic success.

A very favourable impression was produced, at one of the concerts of the Fitzner Quartet Party, by the performance of a string quartet by J. Brands-Buys, a young musician of Dutch nationality, residing in Vienna. While not particularly remarkable as to its contents, the new work is distinguished by musicianlike workmanship and transparent clearness of form. A similar remark applies to a string quartet by a young Hungarian composer, Arpad Szendy, lately introduced to us by the Rosé Quartet. Here, too, we have a well-constructed work, supported by a distinctly agreeable, though not very profound thematic material. Szendy also introduced himself as a very efficient pianoforte player in Volkmann's, of late somewhat unduly neglected, Pianoforte Trio in B flat minor.

An occasion of special and peculiar interest was afforded us by two concert performances given by the Leipzig 'Vocal Quartet for Protestant Church Music.' The two lady and two gentlemen vocalists associated in this quartet gave proof of excellent training and much artistic earnestness in their interpretation of a number of hymns, chorales, and motets, which they sang without accompaniment. The interpretation, by a solo quartet, however, of compositions originally designed for a full chorus necessarily labours under a serious drawback, presenting, as it were, in mere skeleton form the living organism contemplated by their creator.

MANDYCZEWSKI.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

In accordance with their established custom, the Philharmonic Society gave two Christmas performances of 'The Messiah' on December 21 and 22, the artists engaged being Madame Fanny Moody, Miss Jeannie Bateman, and Messrs. Thomas Thomas and Charles Manners. The work is so familiar that there is little possibility of an imperfect performance, unless its very familiarity should develop carelessness on the part of chorus or orchestra; but as no carelessness is permitted by Dr. Koeller, the ever-living beauties of the work were again displayed to crowded houses on both nights.

On the 10th ult., Herr Nathan, an excellent young violinist lately settled here, gave, in conjunction with Signor Esposito, the well-known Dublin pianist, a recital of classical music. The programme included Max Bruch's violin Concerto in G minor (Op. 26), Beethoven's Waldstein Sonata for pianoforte (Op. 53), and Chopin's Etudes (Op. 25). Unfortunately, the attendance was not at all commensurate with the excellence of the performance of such accomplished artists, but no doubt better success is in store for them if they again approach the fickle goddess of public favour.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The annual performance of Handel's 'Messiah' by the Festival Choral Society, on Boxing-night, was a more brilliant function than usual. Dr. Sinclair had thoroughly rehearsed the work, and the accompaniments were given with pleasing freshness; the chorus sang splendidly, and the principals, Madame Marie Duma, Miss Jessie King, Mr. Charles Saunders, and Mr. W. J. Ineson, sang well, and with a praiseworthy adherence to Handel's text. Mr. C. W. Perkins gave judicious support at the organ, there was an overflowing audience.

Were it not for the season of opera at the Grand Theatre, given by Mr. J. W. Turner, we should, at this time, have no music, save in connection with pantomime. On the 11th ult., he produced Bizet's 'Carmen.' This was not so brilliantly mounted as it has been by other companies, but Miss Chrystal Duncan, Mr. Turner, and Mr. Ottley Cranston, in the principal parts, did well, and chorus and band were good. On the 16th ult., Balfe's opera, 'The Puritan's Daughter,' was revived, nearly the whole of the principals being engaged, and the work was so well received that it was at once announced for repetition on the 20th and later. 'Satanella' still draws good houses, and Madame Caro Roma, Miss Adele Lenssen, Miss Jessie Dennis, Mr. Edward Arthur, Mr. Murray Graham, Mr. Sidney Clifford, and Mr. T. Griffiths have appeared in a round of characters.

The Amateur Opera Society regaled the members of the Midland Institute with a series of performances of 'H.M.S. Pinafore' during the week of the annual conversazione, beginning on the 13th ult. The amateurs did uncommonly well, and special praise is due to Miss Edith Ryland, Miss Clara Walker, Mr. Harry Burman, Mr. M. A. Rowlands, Mr. H. H. Monckton, and Mr. S. Royle Shore. Mr. E. W. Priestley conducted.

The concert season was resumed on the 21st ult. with the fifth of the Halford Society's orchestral concerts. Tschaïkowsky's 'Pathetic' symphony was on this occasion heard for the ninth time here. The other works were all new, to wit, Elgar's Overture 'Cockaigne' and his two military marches, 'Pomp and Circumstance,' conducted by the composer, and a new composition, by J. D. Davis, entitled 'Chant de la mort.' A finer performance of the Symphony has never been given in Birmingham. Dr. Elgar's overture went splendidly, and so did also the marches. Mr. Davis's piece is good as music, but fails to convince as an attempt to depict thoughts of death. Mdlle. Marie Altona was the vocalist, her selections being Weber's 'Ocean, thou mighty monster,' and some numbers from Granville Bantock's 'Songs of India, Japan, and Arabia.'

On the 22nd ult., the Chamber Concert Society held its second meeting at the Temperance Hall. The executants were the Max Mosel String Quartet, Madame Marie Fromm (pianist), and Miss Violet Myers (vocalist). The programme compiled Beethoven's String Quartet in B flat (Op. 18, No. 6), Davidoff's Pianoforte Quintet (Op. 40), Locatelli's Violin Sonata in G minor, and songs by Schumann, Hadow, and Massenet. The accompanist was Mr. G. H. Manton.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Bristol and Clifton Philharmonic Society, on the 4th ult., gave a highly satisfactory performance of 'Elijah,' at the Victoria Rooms, and there was a crowded audience. The soloists were Miss Millicent McLaughlin, Miss Lucy Barton, Mr. Frank Tebbutt, and Mr. Montague Borwell. The music for the *Youth*, towards the end of the first part of the oratorio, was nicely sung by Master Probert Goodwin, solo boy at Christchurch Cathedral, Oxford, whose parents live in Bristol. The choir and band numbered 400, Mr. Edward Pavey directing the performance. Mr. Ernest Lane held the principal violin, and Mr. Edward Cook was at the organ.

A piano and violin recital was given at All Saints' Hall, on the 6th ult., the pianist being Miss Maude Wingate, of Clifton, and the violinist, Mr. Camille Ritter, of Glasgow. Compositions by Schütt, Max Bruch, Brahms, Mendelssohn, and Bach, were agreeably played. Miss Eveline Gerrish was the vocalist.

At the Ladies' Night of the Bristol Madrigal Society, on the 9th ult, there was a large attendance at the Victoria Rooms. The choir was efficient, among the vocalists being Mr. Samuel Rootham, brother of the conductor, who has sung on fifty-one ladies' nights of the society in succession. The only vocalist not local was Mr. Abraham Thomas, bass, of Gloucester Cathedral. The pieces which had not before been given by the society were 'When love and beauty,' from Sir Arthur Sullivan's unpublished opera, 'The Sapphire Necklace'; Dr. Keeton's 'Roses, ah! how fair ye be'; that charming setting of 'There is beauty on the mountain,' by Sir John Goss; and 'How beautiful is night,' by Kellow J. Pye. The pieces were finely rendered under the direction of Mr. D. W. Rootham.

At the Victoria Rooms, on the night of the 11th ult., the first of a series of Saturday Popular Concerts was given by Messrs. C. W. Stear and W. E. Fowler, organists. Some years ago, similar concerts were held in the city, and for a long time proved successful, and it is thought that the performances now will interest the masses. A successful commencement was made, as the large attendance manifested. There were songs given by Mr. Arthur Mass, solos on the organ by Mr. F. W. Rootham, on the pianoforte by Miss Jenny Meid, and on the violin by Mr. F. S. Gardner.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

FESTIVAL IN NORWICH CATHEDRAL.

For the first time in its history, extending over 900 years, Norwich Cathedral has been used for a musical festival. Although sacred works have occasionally been heard within its walls, it was not till Thursday, January 9, 1902, that one had been given with full band of sixty instrumentalists, a chorus of 300 voices, and such talented principals as Madame Albani, Mdlle. St. André, Mr. William Green, and Mr. Charles Santley. It may be interesting to record that the festival is the outcome of a visit paid by Madame Albani to the New Jenny Lind Infirmary for children, several months since. The Dean of Norwich took up the matter with great enthusiasm, and he was warmly supported by Dr. Frank Bates, the Cathedral organist, who very ably conducted the festival. The chief feature of the performance was Mendelssohn's 'Hymn of Praise,' with Madame Albani, Mdlle. St. André, and Mr. William Green as soloists. The chorus consisted of voices selected from different societies and church choirs in the diocese, and, with the exception of eight members, the band, led by Mr. F. W. B. Noverre, was composed of residents within the same radius. Dr. A. H. Mann presided at the organ. Considering that but one simultaneous rehearsal was possible, the outcome was most creditable to all concerned. A commodious orchestra was erected at the East end of the nave, immediately below the organ loft, the cost of its erection being generously defrayed by Mr. Nigel Gurney.

With but little outside assistance, the choir of the Baptist Church, Unthank Road, Norwich, gave a successful performance of Gaul's sacred cantata 'Ruth,' on the evening of the 16th ult., conducted by the organist, Mr. C. J. G. Moore. The solos were undertaken by Miss Rix Spelman, Miss Alice Hatch, Miss E. Watson and Mr. W. W. Pendleton, with Miss Florence Jones at the pianoforte.

A new society in Ipswich, called the Select Male Voice Choir, organised by Mr. James Price, made its first public appearance on the 16th ult. The choir consists of twenty-four voices, and sang a selection of modern unaccompanied part-songs with distinction. Such resuscitations of old English customs deserve every encouragement.

The Loddon Choral Society gave their first concert of the season at the Town Hall on the 15th ult., when Mendelssohn's 'Lauda Sion' was performed. The soprano solos were sung by Miss Elsie Lancum, the other principals being Miss Grace Copling, Mr. H. G. Kaines and Mr. G. Meen. The work done by the chorus of about fifty voices reflected great credit on their conductor, Mr. F. Brown, the post of accompanist being filled by Mr. F. W. Brown.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Since my last letter, three more of the enjoyable series of orchestral concerts have come and gone—all distinguished by fine taste in the selection of the programme, and exquisite finish in the rendering of the music. The first of these included the Symphony in G of Haydn, Dr. Cowen's beautiful symphonic poem 'A Phantasy of Life and Love,' the Venusberg music of Wagner, Liszt's Fourth Hungarian Rhapsody, and a Dance from 'Feramors' (Rubinstein). Madame Marie Brema sang with great art and distinction. The following concert gave us Herr Carl Halir in the Brahms Violin Concerto in D—a superb performance—and for novelty the 'Cockaigne' overture of Dr. Elgar, a masterly work which greatly delighted the audience. The last concert (the sixth) was memorable for the performance (for only the second time in Edinburgh), of Tschaïkowsky's 'Pathetic' symphony. This magnificent composition was very finely played, and made a profound impression. A charming novelty was Dr. Cowen's overture, 'A Butterfly's Ball'—dainty in construction, and exquisitely scored. Madame Myron was the vocalist.

Two more of Mr. Denhoff's fine series of chamber concerts have taken place. At the first of these he was assisted by Lady Hallé, who collaborated with him in a fine performance of the Kreutzer Sonata, and Mdlle. Giulia Ravogli, who shone in Gluck's 'Che farò.' The second concert was remarkable for the first appearance of M. Antonietti, a youthful violinist of extraordinary calibre. Mr. Denis O'Sullivan was the vocalist of the evening.

Much good music is heard at the meetings of the Edinburgh Society of Musicians, and, during the past month, excellent programmes have been provided by Signor Ricci, Mr. A. C. Edmunds, and Mr. Arthur Dace.

The status—moral and social—of the Edinburgh Sunday Society is possibly not quite fixed yet in the minds of many good people, but the society continues to be vigorous in the giving of its concerts, and to provide good music and good artists. On the 5th ult., the concert was orchestral, under Mr. F. Laubach, and the programme included the names of Beethoven, Mozart, Wagner, Gounod, and Elgar.

Many musicians will learn with sincere regret of the death of Mr. A. M. D. Sommerville, manager of the firm of Messrs. Paterson and Sons, a kindly gentleman and a good friend to the musical profession.

MUSIC IN GLASGOW.

(from our own correspondent.)

During Christmastide, 'Messiah' performances were more numerous than ever. Handel's ever-popular work was sung by the Cambuslang Choral Society (Mr. Herbert Walton, conductor) at the Corporation Saturday Afternoon Recitals, on December 21 and 28, the accompaniments being played by members of the Glasgow Amateur Orchestral Society; by the choir of Belmont Church, under Mr. W. R. Morris; by the Choral Union on New Year's day; and by the choir of the Young Men's Christian Association (Mr. R. L. Reid, conductor) on the 3rd ult. The Choral Union's performance was much enhanced by the appearance of the veteran Mr. Santley, who bore the honours among the soloists. At the orchestral concert on Christmas Eve, Dr. Cowen's new orchestral poem, 'A phantasy of life and love,' was given for the first time in Glasgow. Needless to say that under the composer's baton an ideal performance was secured. The programme likewise included Haydn's Symphony in G (letter V.), Tschaïkowsky's 'Nutcracker' suite, and songs charmingly sung by Miss Marie Brema.

Dr. Elgar's 'Cockaigne' overture received a first and highly appreciative hearing at the concert on the 2nd ult.

Herr Karl Halir appeared as soloist at the eighth classical concert, on the 7th ult., taking part in Brahms's Violin Concerto in D. The orchestra gave a remarkably fine performance of Beethoven's C minor Symphony.

An excellent first performance of Dr. Cowen's delicately-scored overture, 'The butterfly's ball,' gave a special interest to the ninth classical concert, on the 14th ult., at which Mr. Maurice Sons, the principal violin in the orchestra, was the soloist, and he gave a brilliant performance of the solo part in Dvorák's Violin Concerto. Madame Alice Myron sang nicely some songs by Mr. Henschel.

The Choral Union gave their usual 'popular' performance of the 'Messiah,' in the City Hall, on the 16th ult., and on the 21st, Mr. Maurice Sons conducted the tenth classical concert. The programme included Mozart's 'Jupiter' Symphony, the prelude to 'Parsifal,' and Saint-Saëns's violin Concerto No. 3, in B minor. Miss Maud Powell, who was solo violinist, made an exceedingly good appearance both in the concerto and in her solos.

During the month the 'popular' orchestral concerts on Saturday evenings have received a large measure of public support. The programmes have been arranged on thoroughly popular lines, and the management have adopted the highly commendable plan of repeating at these concerts 'novelties' performed at the classical concerts. Thus, the *habitués* of the Saturday 'pops.' have had an opportunity of hearing Dr. Elgar's 'Cockaigne,' and Dr. Cowen's 'A phantasy of life and love,' and 'The butterfly's ball' Overture. Among the symphonies performed have been the inevitable 'Pathétique,' Dvorák's 'New World' (a welcome revival), and Beethoven's in B flat. Mesdames Kirkby Lunn, Alice Myron, Emily Squire, and Miss Jenny Taggart, have appeared as solo vocalists, and Messrs. Sons and Seigl as solo violinists, the latter, who is second leader of the orchestra, making a most popular debut at the concert on the 11th ult.

The Stillie Bursary offered by the Glasgow University, on the award of the Royal Academy of Music and Royal College of Music, has this year been gained by Miss Mary Nairn, a pupil of Miss Agnes Millar, Strathbungo.

MUSIC IN GLOUCESTER AND DISTRICT.

(from our own correspondent.)

The Gloucester Orpheus Society gave its fourth annual concert on the 1st ult. This society, under Mr. A. Herbert Brewer's enthusiastic direction, has made extraordinary progress during the short time it has been in existence. It numbers now over eighty members, and the annual concerts have come to be regarded as not only interesting, but important musical events. Its first concerts were given in the Guildhall, but, a much larger room being necessary, on this occasion the performance was given in the Shire Hall. The move was justified, for the hall was filled to overflowing, and the entire programme was received with great enthusiasm. Sir Hubert Parry, president of the Society, Dr. C. Harford Lloyd, and Mr. C. Lee Williams were included in the audience. The part-songs selected showed a very considerable range, and were given with unvarying excellence. An interesting feature was the performance of three of the five hunting songs composed by Schumann, for male-voices with obbligato for four horns—'In full chase,' 'The Hunter's Morning Song,' and 'The Song of the Chase,' and the effect of the combination was both novel and pleasing. Then followed Horsley's well-known 'By Celia's Arbour' and Beale's quaint 'This pleasant month of May,' which were grouped together, and formed good examples of the time of their composition; during the evening the Society further contributed—'Three Men of Gotham,' by Dr. Harford Lloyd; 'The Toast: Gentlemen, the King!' A. Herbert Brewer, words by Mr. H. Godwin Chance, a member of the Society; 'The Pedlar,' by C. Lee Williams (which had to be repeated); 'The long day closes,' Sullivan; 'Ballad when at Sea,' Brewer (which also was encored), and 'Bold Turpin,' by Sir Frederick Bridge. Dr. Lloyd's part-song was written for and dedicated to the Society, and was heartily sung and heartily received. The soloists were Miss Esmé Atherden (soprano) and Mr. W. H. Reed, whose masterly violoncello playing was greatly appreciated.

Mr. E. G. Woodward, director and conductor of the Gloucester Instrumental Society, gave a *soirée musicale* at the Guildhall, on December 20, which was well attended. The orchestra played Schubert's 'Rosamunde' Overture, Elgar's 'Salut d'Amour,' and other selections. Miss Maude Weaver played as a violin solo 'Canzona' (Sauret), and joined with Miss F. Mayo in Bach's double Concerto for violins, with string accompaniment. Miss D. Lean played Ten Have's Allegro Brillante. Miss Bessie Woodward and Miss Amy Newton sang acceptable songs.

The inaugural performances of the newly-formed Dursley Philharmonic Society were held on the 16th ult., one in the afternoon and one in the evening. The conductor is Mr. Charles Williams, and the chief work presented, Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' was given with success by a band and chorus numbering 80 performers, and led by Mr. W. H. Reed. Mr. C. Eynon Morgan sang the solo in the 'Wedding-Feast' most acceptably, and others who contributed to the programme were Miss Margaret Hicks-Beach and Mr. Reed. The Society may be congratulated upon having made a successful début.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

In noting the doings of musical Liverpool, during the past month, it were better, once in a way, to sacrifice the claims of chronological order to those of artistic interest, and for the reason that a singularly promising work by young Cyril Meir-Scott was performed for the first time in Liverpool at the Richter Concert, which took place on the 14th ult. It is styled Orchestral Suite, No. 2, 'Heroic,' and is composed of four movements—Preludia Solenne, Legenda, Capriccio, and Tema con variazioni, all of which have merit of idea, though each is lacking in form, and again, each would have been the better for a process of condensation. If the suite bears the impress of youth, yet equally does it speak of luminous promise of better work to come, for this 'Heroic' shows a fine sense of the true uses of the orchestra, moreover it is vigorous and at times almost powerful. The work was written two years ago, when the composer was only twenty years of age. An especially critical audience called for Mr. Scott, and on his appearance, expressed in unmistakeable fashion their appreciation of his remarkable effort. Dr. Richter gave the work marked care, and Mr. Scott may consider himself fortunate indeed to have the 'Heroic' produced under such excellent auspices. At the concert in question, Dvorák's 'Carneval' overture, the overture to 'Tannhäuser,' and Beethoven's C minor Symphony were played. Mr. Francis Braun sang 'Lascia amor' (Orlando) Handel, and 'Pogner's Address' (Die Meistersinger) Wagner.

The seventh concert of the Philharmonic Society's season was given on the 7th ult., when the programme included Mozart's Symphony, No. 31, in D ('The Parisian'), Cherubini's 'Ali Baba' overture, Elgar's 'Cockaigne' overture (for the first time here), and Tschaïkowsky's Violin Concerto in D. In the last-mentioned, Miss Maud Powell essayed the solo part, and scored a success. Madame Clara Butt was the vocalist with her favourite excerpt from Gluck's 'Alceste,' namely 'Divinités du Styx.' At the seventh concert of the same society on the 21st ult., Dvorák's Symphony 'From the New World,' Schumann's 'Manfred' overture and Rubinstein's Pianoforte Concerto in D minor (with Miss Kathleen Bruckshaw as soloist) were the chief orchestral features. Madame Sobrino was the vocalist.

On December 26, in St. George's Hall, the Liverpool Musical Society gave a performance of 'The Messiah' with the Hon. Margaret Henniker, Miss Gertrude Lonsdale, Mr. Anderson Nichol, and Mr. Atherton Smith as principals, and a band and chorus of 350. Mr. D. O. Parry conducted, and Dr. Peace was at the organ. The same oratorio was also performed at the Philharmonic Hall, on the same evening, with a band and chorus of over 400, the principals being Miss Lillie Wormald, Madame Dews, Mr. Harold E. Wilde, and Mr. Herbert Brown. On the 20th ult., Mr. T. Hague Kinsey provided an excellent scheme of chamber music at the Small Concert Room, St. George's Hall, which included trios by Gade and Saint-Saëns, and a new Pianoforte and Violin Sonata by the concert-giver, in which Mr. John Lawson (violinist) and the composer joined.

Recognition of the many services to Liverpool music conferred by Mr. W. I. Argent, during a long and worthy career, took the form of two complimentary entertainments, one held on December 28, in Hope Hall, consisting of a recital of 'Romeo and Juliet'' by Mr. Charles Fry and Miss Olive Kennett with incidental music by Berthold Tours and German, which was excellently played by a small string orchestra directed by Herr Leopold; and the second a miscellaneous concert (which included a selection from 'The Messiah') in the Philharmonic Hall, on December 31. A long list of artists rendered willing assistance.

During last month Miss Mary Richardson celebrated her silver jubilee as organist of St. Werburgh's Church, Birkenhead. Congratulations rained down upon the popular and talented executant.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The Hallé meetings have been resumed with two semi-choral programmes of well-contrasted interest, although both were, in a sense, dramatic. Gluck's opera 'Orpheus' was given, for the fifth time, on the 9th ult., Madame Clara Butt entering very thoroughly into the spirit of the forlorn one, reduced to despair through the loss of a beloved spouse, while Miss Agnes Nicholls displayed powers which excited great hopes of her future career. Of course, there were certain lines of strong sympathy between Gluck and Wagner; but the transition from 'Orpheus' to the Finale of the first Act of 'Lohengrin,' the love duet of 'Die Walküre' and the selection from 'Die Meistersinger' was very striking. The interest of the public in the splendid orchestral work of the later composer was forcibly shown by the crowded audience on the 16th ult.—almost a record attendance. Madame Ella Russell's operatic experience enabled her to throw herself unreservedly into the part of *Sieglinde*, and Mr. Andrew Black thoroughly caught the spirit of *Hans Sachs*. The tenor music was artistically sung by Mr. William Green, and the work of the choir was efficient throughout. Madame Blanche Marchesi is ever most welcome heer, and, on the 23rd ult., there was the additional attraction of the Second Symphony of Dvorák.

Sir Walter Parratt gave, on the 6th and 7th ult., two recitals on the Town Hall organ, introducing some modern compositions and showing very great facility of digital executancy. His programmes included: Grand Chœur Dialogue (Eugène Gigout), Toccata Concertata (Bach), Overture Arminus (Handel), Basso ostinato (Arensky), Fugue in A flat minor (Brahms), Imperial March (Elgar), and Lied ohne Worte, No. 18 (Mendelssohn). Dr. Pyne's regular Saturday evening performances continue to be as attractive as ever.

M. Brodsky produced, for the first time here, Tschaïkowsky's Quartet in F major, together with Schumann's in A minor, and, with Miss Neruda, Beethoven's first pianoforte Trio in C minor.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

In local musical circles, January is usually a very quiet month, the choral and orchestral societies resuming rehearsals, and concert managers avoiding a period generally devoted to social festivities. Among the few concerts to record must be included that of the Sheffield Amateur Instrumental Society, on the 20th ult., when, under their new director, Mr. H. Dean, the amateurs played an excellent programme headed by Schubert's Unfinished Symphony. A rendering of Mendelssohn's 'Hymn of Praise,' in St. Peter's Church, Abbeydale, under Mr. W. Gadsby, and a series of performances of Gilbert and Sullivan's 'Iolanthe,' in the Albert Hall, by the Teachers' Operatic Society, Mr. J. Duffell, conductor, have been the principal events of the past month. These, with some 'Messiah' concerts—one by the Rawmarsh and Parkgate Choral Society, under Mr. T. Brameld, deserves special mention—complete the record of the month's musical doings.

Widespread interest has been aroused here by the very complete and interesting account of Dr. Coward's career, which appeared in last month's issue of THE MUSICAL TIMES. Even his fellow townsmen and co-workers have learnt from it many new facts about the worthy doctor's life-story, and his many admirers warmly appreciate the compliment paid through him to the city of Sheffield.

The Wednesday afternoon lectures at The Royal Academy of Music during the present term will be delivered by Mr. F. Corder, who has the subject of 'Orchestral Instruments' for his discourses. Two Scholarships will shortly he open for competition—The Sterndale Bennett, for male students in any branch of music, and the Parepa-Rosa, for female vocalists. Full particulars may be obtained upon application to the Secretary.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

'MESSIAH' PERFORMANCES.

Of the innumerable Christmas performances of Handel's 'Messiah' in the West Riding, two have a special and peculiar interest. As it happens, two of our chief choral societies, those of Huddersfield and Halifax, have recently made a change in their conductors, and in each case the 'new broom' made his first public appearance as such in directing a performance of 'Messiah.' Their different methods afforded a contrast that was not only interesting, but instructive. The Huddersfield Society has chosen as its artistic director Dr. Coward, of Sheffield, who has recently been brought into such prominence before readers of The Musical Times that his personality must be familiar. In the Huddersfield chorus he has what I do not hesitate to style the most glorious raw material in the world, and it may be imagined that so enthusiastic a choirmaster would make the most of it. Certainly the change was startling, and its completeness showed how thoroughly Dr. Coward had won the confidence of his singers. He obtained crescendos, sforzandos, pianissimos, as well as the customary Yorkshire fortissimos, that were admirably realised, and were often quite sensational. As an exhibition of choral possibilities it was remarkable, but as an interpretation of Handel's music, it was open to criticism. One felt at times that Dr. Coward was in danger of being, to parody a famous phrase, 'intoxicated by the exuberance of his own virtuosity,' and that his 'points' were introduced not so much for the purpose of expression, as for effect. Certainly the dignity, as well as the expressiveness of Handel's music would have gained by a trifle more reticence. The principals, it should be added, were Miss Bertha Rossow, Miss Muriel Foster, Mr. Whitworth Mitton, and Mr. Ivor Foster; the date of the concert, December 20.

The Halifax Society's 'Messiah' performance, on the preceding day, indicated no less strikingly the methods and temperament of its new conductor, Mr. F. de G. English, the organist of the Halifax Parish Church. It was less sensational, less highly-finished in points of detail, but it was a thoroughly sane, artistic reading, showing, in many respects, careful thought. Mr. English has one important qualification for a choral leader: he has a very distinct idea of what he wants, and sufficient mastery to ensure his getting it. Both he and Dr. Coward want more of the ease and absence of apparent effort of an ideal conductor, there is just a suggestion of self-consciousness in their manner, but their aims are so different that the opportunity afforded by these two successive performances of the same work was exceedingly interesting, At any rate, both Huddersfield and Halifax may be congratulated on their new chiefs, who will, it is to be hoped, put a fresh vigour into their proceedings. At Halifax, the principals were Miss Elsie Mackenzie, Miss Gertrude Lonsdale, Mr. Webster-Millar, and Mr. Watkin Mills.

Other 'Messiah' performances were on similar lines to those of former years. At Leeds, the Philharmonic Society gave one of the most artistic all-round readings we have had for some time past. Madame Marchesi was rather over-weighted in 'Rejoice, greatly,' but otherwise sang with her usual artistic feeling and finish; Miss Marie Brema, Mr. John Coates, and Mr. Ivor Foster were all satisfactory in their respective parts. By way of varying the customary selection—for it must be admitted that on ordinary occasions cuts are inevitable—the whole of the third part of the oratorio was given, a precedent which might with advantage be followed elsewhere, for there is much in it that does not deserve oblivion. Dr. Stanford conducted.

The Bradford Old Choral Society's performance took place on December 17, under Mr. Hartwell Robertshaw's direction. The chorus sang with freshness and spirit, the quality of the sopranos being particularly noteworthy. The soloists were Miss Agnes Nicholls, Miss Ada Crossley, Mr. Albert Collings, and Mr. Watkin Mills. The 'Festival' Choral Society of the same town followed up with another 'Messiah' performance three days later, with Miss Ruth Lamb, Madame Clara Butt, Mr. William Green, and Mr. Watkin Mills as principals. The Bradford Permanent Orchestra, which habitually co-operates with this choral society, greatly to the advantage of both, had an easy task, which it performed efficiently, and Dr. Cowen conducted. A performance that deserves mention is that which was given on December 19, by the Harrogate Choral Society, which has of late made a distinct advance under the conductorship of Mr. C. L. Naylor. The chorus on this occasion gave evidence of careful training, and the soloists were Miss Lamb, Miss Maud Santley, Mr. J. Reed, and Mr. David Hughes.

OTHER CONCERTS.

At Leeds, the Choral Union gave, on January 1, a good all-round performance of 'Elijah,' under Mr. Alfred Benton's able direction. Miss Ella Russell, Miss Isa Frood, Mr. Whitworth Mitton, and Mr. Andrew Black, taking the chief solo parts. On the 11th ult., Mr. Edgar Haddock conducted the second of his 'Free Orchestral Concerts,' to an audience that crowded the area of the Town Hall to its utmost capacity. The only seats which are not free at these concerts are in the gallery, and this was so well filled that the Corporation, who appropriate all the shillings, seem likely to be actually gainers by their 'generosity' in granting the use of the hall without charge. The programme was an excellent one, including a Haydn Symphony (one of the 'Salomon' set, in D), Beethoven's C minor Pianoforte Concerto (the solo played very effectively by Mr. Arthur Ayres), and some familiar overtures. Miss Florence Daly was the vocalist, and Mr. Edgar Haddock's conducting showed a very decided aptitude for his task. On the 14th ult. one of the Leeds musical evenings took place. Schumann's D minor Trio was ably played by Messrs. Haddock, Lehmann, and Richter, but proved rather severe for an audience accustomed to lighter fare. An interesting feature of the concert was the singing, by Miss Ada Crossley, of a series of really artistic and charming songs by Mr. Albert Mallinson, a native of Leeds, who is making a name as a composer of Lieder.

At Bradford, the subscription concert, on the 17th ult., was signalised by a fine performance, under Dr. Richter, of Berlioz's Fantastic Symphony. This extraordinary work happened to be associated with some other noteworthy pieces of programme music; Beethoven's Egmont Overture, Wagner's Trauermarsch, and Tschaïkowsky's '1812' Overture, and one could not help noticing that it suffered in comparison with all of these in point of sincerity of expression, if not in cleverness of technique. Miss Susan Strong was the vocalist. At Huddersfield, the subscription concert, on the 14th ult., consisted of a highly-interesting pianoforte recital by Mr. Godowsky, with songs by Madame Bertha Moore, and at Halifax, on the 15th ult., an enjoyable programme of chamber music was given by Mr. Rawdon Briggs's String Quartet, with Mr. A. F. Webster as pianist and Mr. Webster-Millar as vocalist.

The New Year Convention and Annual Meeting of the Tonic Sol-fa Association was held in the hall of the Young Men's Christian Association, Aldersgate Street, on the 11th ult. At a meeting subsequently held, Mr. W. S. Desborough read a paper on 'The violin for elementary schools,' in which he stated that it was distinctly a question whether singing was very popular in boys' schools. The matter of instrumental music had been brought before the Board of Education, and there was reason to believe that violin teaching might be recognised as coming within the musical requirements of the code. The lecturer's object was to suggest the means of providing healthy amusement for the children.

The Royal College of Music has received from Mr. S. Ernest Palmer, of Grosvenor Crescent, the magnificent gift of £3,000 to the Institution, for the purpose of founding a scholarship for the benefit of natives of the County of Berkshire, or residents therein of not less than five years' standing. The scholarship will provide free musical education at the College, in addition to the sum of £52 10s. per annum for maintenance.

Foreign Notes.

Antwerp.—The Municipal Council has voted a grant of 500,000 francs as a first instalment towards the erection of a National Flemish Opera House.

Barcelona.—The first performance of the remarkable new operatic trilogy, 'The Pyrenees,' by Felipe Pedrell, took place on the 4th ult., at the Liceo, amidst scenes of great enthusiasm. It is the most ambitious work ever produced on the Spanish lyrical stage by a native composer. Though not uninfluenced by Wagnerian methods, Señor Pedrell commands a musical language and style of his own, national elements being moreover freely interwoven with the score, which qualities, together with an effective instrumentation, will doubtless secure for the work a permanent place in the national repertory. The performance was conducted with consummate ability by Señor Goula.

Barmen.—Two excellent performances of Handel's oratorio 'Saul' (Chrysander's version) were given, last month, by the very active Concert Verein,—the truly 'popular' choir of which is recruited from all classes of society—under the direction of Capellmeister Carl Hopfe. The solo parts were in the hands of well-known vocalists, including Dr. Felix Kraus and Madame Kraus-Osborne. On December 28, the first performance was given, by the same society, of Enrico Bossi's 'Canticus Canticorum.'

Breslau.—A very fine performance was given recently by the Singakademie, with the co-operation of the Orchester-Verein, under Dr. Dohrn's direction, of Anton Bruckner's grand Te Deum. The stately work was heard for the first time on this occasion, and produced a most marked impression.

Brünn.—In memory of the late Joseph Rheinberger, a performance took place, last month, at the cathedral, of works by the deceased composer, including the organ Sonata in A major, and a *Sarabande* for organ, violin, and violoncello. Herr Burkert presided at the organ.

Budapest.—At the fifth Philharmonic Concert of the season a new 'Hungarian' Symphony, by P. König, a very characteristic and ably constructed work, attracted the attention of connoisseurs. The composer is a young man, formerly a member of a religious order, who quitted the cloister some years ago in order to devote himself entirely to musical pursuits.

Cologne.—At a recent Gürzenich concert the first performance was included of a new quintet for pianoforte and wind instruments, by Fritz Volbach, the well-known orchestral conductor. The work, which is remarkable for its thematic contents, transparent construction, and effective treatment of the wind instruments, was received with high favour.——M. Paderewski's opera, 'Manru,' produced for the first time at the Stadt Theater on the 1st ult., was received with much applause, of which the composer was also personally the recipient.——Dr. Franz Wüllner, the director of the Conservatorium, has just celebrated the fiftieth anniversary of his first public appearance as pianist and composer at Cologne. He is seventy years old.——Mr. John Coates has appeared with immense success at the Stadt Theater, recently, in 'Lohengrin,' 'Faust,' and other operas, and it is said that proposals have been made to him from Bayreuth for his participation in the next festival performances.

Dresden.—At a recent concert of the Trenkler Orchestra, the programme was devoted exclusively to works by resident Dresden musicians. These included an original and delicately humorous 'Character Stück' by Schulz-Beuthen, and a new symphony by Waldemar von Baussnern, both works being heard for the first time on this occasion and very favourably received. At the third orchestral concert of the season, under Musik-director von Schuch's conductorship, a successful first performance was given of Gustav Mahler's new Symphony in G minor, the second and particularly the final movement being most favourably received. Two excellent performances have been given recently of August Klughardt's oratorio 'The Fall of Jerusalem,' by the Singakademie, under Herr Hösel's direction.

Frankfort-on-Main.—August Enna's charming new fairy opera 'The little matchseller' was performed for the first time at the Stadt Theater, on December 26, with unqualified success.

Gera.—The Musikalische Verein celebrated the fiftieth anniversary of its foundation, last month, by a concert, the programme of which included the first performance of a new symphony (No. 4) from the pen of Court Capellmeister Carl Kleemann, the greatly-esteemed conductor of the society, which was enthusiastically applauded.

Giessen.—Philipp Wolfrum's 'Christmas Mystery' was produced, on December 26, by the combined forces of the Concert Verein and the academical Gesangverein, under Herr Trautmann's direction. An interesting feature of the performance was the fact of its being accompanied by the series of living pictures contemplated by the author of this remarkable work.

Königsberg.—There has been no award made of the prize of £500, offered some time since by a music-loving inhabitant, Dr. Walter Simon, for a German opera, none of the thirty-six works sent in for competition having come up to the standard of an expert jury.

Leipzig.—The claims of Franz Liszt as a composer, which, until very recent years, had been studiously ignored in the programmes of the Gewandhaus concerts, have of late met with a generous measure of recognition at that famous Institution, under Herr Nikisch's direction. Nor is this all. A handsome bust of the pianist-composer—the work of the well-known sculptor, Max Klinger—presented by one of Liszt's most enthusiastic disciples, Alexander Siloti, has just been placed in the *foyer* of the Neues Gewandhaus. The occasion was signalised in a concert of the Institution, on the 9th ult., by the performance of the 'Faust' symphony, and the Todtentanz, in which latter work Herr Siloti played the pianoforte part.

Lille.—A new opera, entitled 'Charlotte Corday,' by the talented young composer Alexandre Georges, has been brought out with great success at the Municipal Theatre.——Most successful performances have also taken place recently of a new ballet, 'Fatalidat,' a legendary subject, treated with much ingenuity by the authors of the *scenarium*, and for which M. Louis Hillier has furnished the very effective and graceful music.

Mannheim.—Wolff's melodrama 'Preciosa,' with C. M. von Weber's imperishable music, has been revived at the Court Theatre, where it is attracting numerous audiences, notwithstanding the somewhat old-fashioned romanticism of the piece.——At last month's concert of the Singverein, a marked impression was produced by the performance, for the first time, of a 'dramatic scene' for male choir, solo quartet, soprano solo, and orchestra, by Joseph Brambach.

Munich.—A series of interesting chamber concerts, with Herr Stavenhagen as the pianist, was inaugurated last month, when a very fine interpretation was given, *inter alia*, of Dvorák's Pianoforte Quartet in E flat major. Herr Weingartner, who again conducts the concerts of the Kaim Orchestra this season, also plays the pianoforte parts in an instrumental trio formed by him, greatly to the delight of earnest music-lovers. At the Residenz Theater, a revival has taken place of Pergolesi's comic opera 'La Serva Padrona,' as revised (with due reverence and consummate ability) by the late Peter Cornelius. The performance, under Herr Stavenhagen's direction, was a very satisfactory one, and, somewhat to the surprise of musical circles, the hundred and sixty-eight year-old work met with an enthusiastic reception. It is to be included in the special performances annually given during the summer months at this theatre.——Among the testamentary directions of the late Joseph Rheinberger is the bequest of £5,000 to the Munich Municipality for charitable purposes.

Paris.—At the Lamoureux concert of the 5th ult., the new Violin Concerto by M. Jacques Dalcroze, of Geneva, was introduced for the first time, and, finely rendered as it was by M. Henri Marteau, it met with a very favourable reception. A first performance also took place at this Institution recently of Beethoven's seldom-heard triple

Concerto for pianoforte, violin, and violoncello, with Mdlle. Thérèse Chaigneau, Herren Hugo Becker and Hugo Heermann as executants. A 'Prélude Religieux,' for orchestra, by M. Paul Lacombe, was an interesting and much appreciated novelty. At the Châtelet concerts, under M. Colonne's direction, a fresh series of performances of Berlioz's 'La Damnation de Faust' is being given.——At the Opéra, Wagner's 'Siegfried,' with the French version of the late Alfred Ernst, and M. Jean de Reszké in the title-part, was brought out, on the 3rd ult., with brilliant success.——M. Gustave Charpentier has just completed the score of a new opera. It is entitled 'Marie,' and will be a sequel, so far as the libretto is concerned, to the story represented in his successful opera 'Louise.'——M. Charles Quef has been appointed the successor of M. Alexandre Guilmant in the organistship of La Trinité.

Prague.—An interesting and highly effective new orchestral work by J. B. Foerster, entitled 'My youth,' was produced at the second subscription concert of the Czech Philharmonic Society, under Herr Nedbal's direction, with great success. On the same occasion, a young Viennese pianist, Fräulein Margarethe Wolow, made a brilliant début here with Tschaïkowsky's Concerto in G major. Herr Angelo Neumann, the well-known impresario, is about to publish a volume of his 'Recollections,' which should prove both interesting and entertaining.

Rome.—Wagner's 'Die Meistersinger' was produced (for the first time in the Eternal City) at the Teatro Costanzi, on December 26, and enthusiastically received; the Prelude, the Finale of the second act, and the Quintet having to be repeated.

Strassburg.—A complete success was attained by a new comic opera, in three acts, entitled 'Claudio Monteverde,' by Adolph Arensen, recently brought out at the Stadt Theater. The work, which is replete with characteristic melodies and cleverly instrumented, has been accepted for performance also at Frankfort and at Bremen.

Turin.—Signor Mancinelli's biblical cantata, 'Isaiah' (first produced at the Norwich Festival in 1887), achieved a brilliant success on its first performance recently at the Teatro Regio. The composer, who conducted an excellent interpretation of his work, was the recipient of an ovation on the part of a numerous audience.

Würzburg.—A complete success was scored by the performance last month, at one of the subscription concerts of the Conservatorium, of a new secular oratorio entitled 'Ekkehard,' the libretto, by Schulte vom Brühl, founded upon Scheffel's well-known novel, the music by Hugo Röhr. The interpretation of the work, which contains some highly-effective choral and orchestral writing, was an excellent one, under the direction of Dr. Kliebert.

Mr. Joseph Goddard read a paper at the Musical Association, on the 15th ult., entitled 'The Philosophy of our Tempered System,' of which the following is a synopsis:—The two kinds of truth: absolute truth, and truth of human impression.—It is the latter, which, selected, arranged, or in some way delimited by æsthetical feeling, enters into art.—Our musical system being a deduction from musical art, is based upon the latter.—The applicability to certain specimens of concrete art of Colin Brown's system, considered.—The question between natural and tempered intonation is not in essence a practical question, but a question of principle.—Conclusions arrived at.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of 'St. Paul,' on the 15th ult., at the London Central Wesleyan Mission Church, Clerkenwell. The soloists were Madame Edwards, Miss Grace Day-Winter, Mr. John Probert, and Mr. Robert Grier. Dr. Turpin was the organist.

Mr. Frederik Frederiksen has started an afternoon class for the practice of orchestral music at the Great Central Hotel (Red room). The meetings will be held on Wednesdays at 3 o'clock, and only music of the highest-class will be practised.

Brief Summary of Country and Colonial News.

We do not hold ourselves responsible for any opinions expressed in this summary, as the notices are either collated from local papers or supplied to us by correspondents.

Andover.—Mr. Arthur C. Bennett gave a concert, in the Town Hall, on the 14th ult., when the string orchestra played Geminiani's Concerto in G minor, Canzona and Marcia (arranged), J. Raff (Op. 85), the Overture to 'Samson,' Edward German's 'Scotch Sketch' for violin and pianoforte, and Scene Champêtre (Papini). The solo vocalists were Miss Marjorie Eaton (who sang Mackenzie's 'Song of Love and Death' and 'If love were what the rose is,' also two songs by the concert-giver), Miss Nellie Edwards, and Mr. Anderson Nicol, the latter's contributions including 'Onaway, awake,' from 'Hiawatha's Wedding Feast,' and two songs by Mr. A. C. Bennett.

Armley.—An excellent performance of Mendelssohn's 95th Psalm was given, by the choir at Christ Church, augmented, on the 20th ult. The tenor solos were well sung by Mr. Heckford, and the duet, 'In His hands,' by Masters Moss and Forbes. The chorus did their work well. Mr. F. C. Kitson played the organ accompaniments efficiently, and Mr. H. M. Turton (organist and choirmaster of the church) was the conductor.

Bradwell.—The second concert of the Choral Society here took place on December 27, when 'The Messiah' was performed by full orchestra and chorus of eighty performers, under the baton of Mr. Edmund Middleton, the general excellence of the performance reflecting great credit on all concerned. The principal vocalists were Miss Eleanor Coward, Miss E. Steddall, Mr. J. W. Froggatt, Mr. E. G. Needham. Mr. Herbert Gilbert led the band, and Mr. George F. Cawthorne officiated at the organ.

Dover.—Mr. Charles F. Westoby gave a concert at the Town Hall, on the 20th ult., when the programme, chiefly of ballad music, included two movements from Mendelssohn's Trio in D minor, played by Mr. R. B. Freeman, Miss Eveline Barry and Miss Flora Gill, these performers being joined by Mr. G. W. Barclay in Mozart's Quartet in B flat. Other artists who assisted were Madame Kirkby Lunn, Mr. F. G. Fletcher, and the concert-giver.

Hucknall Torkard.—Haydn's 'Creation' was performed in the Public Hall, on Christmas night, by the Baptist Choir augmented and, with the orchestra, numbering 100 performers. The solo vocalists were Madame Lizzie Moulds, Mr. F. Fallas, and Mr. Henry Dobson. Mr. G. Attwood presided at the organ, and Mr. Dan Godfrey conducted.

Madeley.—The Choral Society gave a capital performance of 'Judas Maccabæus,' in the Anstree Memorial Institute, on December 23. Miss Alice Phillips, Miss E. Druce, Mr. Vivian Bennetts, and Mr. D. Harrison were the principal vocalists, whilst the band (led by Mr. W. H. Freeman) and chorus numbered eighty performers. Mr. Smart conducted as usual. The choruses had been carefully prepared, and were admirably rendered.

Melbourne (Australia).—The Philharmonic Society gave their fourth subscription concert this season, in the Town Hall, on November 30, when Sullivan's 'Golden Legend' was excellently performed by the orchestra and chorus of the Society, conducted by Mr. George Peake. The principal vocalists were Mdlle. Antonia Dolores, Miss Alice Mattinson, Mr. H. J. Floyd, and Mr. Reginald Gooud. Mr. Henry Curtis led the orchestra, and Mr. G. B. Fentum assisted at the organ. On Christmas night the forty-ninth annual performance of 'The Messiah' by this Society was announced.

Morriston.—The thirty-second annual Eisteddfod in connection with the Tabernacle Congregational Church, was held on Christmas and Boxing Days. The adjudicators were Mr. C. Francis Lloyd and Mr. Maldwyn Humphreys, while Mr. J. Manley judged the brass bands.

'The Maesteg Music Lovers' were the winners in the chief choral competition, and the Pontyberem band took first prize in the brass band contest. The work selected for the evening concerts was 'The Messiah.' The solo vocalists were Miss Maggie Davies, Madame Bertha Rossow, Miss Edna Thornton, Mr. Maldwyn Humphreys, Mr. David Hughes, and Mr. Ivor Foster. Mr. W. F. Hulley led the orchestra, and Mr. T. J. Davies and Mr. T. Jones shared the duties of organist. The choruses, by the Tabernacle choir, were excellently rendered. Mr. W. Penfro Rowlands conducted.

Ryde.—A performance of 'The Messiah' was given, on the 9th ult., by a special choir of 120 voices and small orchestra, under the able direction of Mr. R. Yates Mander. The choir was well balanced, their tone being excellent, and throughout they did yeoman service. The solo vocalists were Miss Alice Phillips, Miss Grace Ivell, Mr. Clifford Hunnybun and Mr. Fielder. In the interval, the Mayor (Mr. M. Maybrick) presented Mr. Mander with a cheque contributed by the choir and orchestra, in recognition of his efforts to promote the study of good music in the locality, and expressed the hope that this performance would lead to the establishment of a permanent choral society in the town.——A concert, arranged by the Mayor of Ryde (Mr. M. Maybrick) by request of Princess Henry of Battenberg, who was present, was given at the Town Hall on the 6th ult. An attractive miscellaneous programme was presented, the vocalists taking part including Miss Maggie Davies, Miss Büring, Mr. Dumayne, and the Mayor. Mr. R. Yates Mander, the Borough organist, contributed some organ solos.

South Shields.—Mr. Andrew Bevan gave a chamber concert in Victoria Hall, on the 10th ult., assisted by Herr Ludwig Lebell (violoncello), Miss Frances Simpson (pianoforte), and Miss Eleanora Wayman (vocalist), The programme included Beethoven's Trio (Op. 1, No. 3) in C minor, and Gade's Trio (Op. 42) in F.

Sunderland.—A performance of the Christmas music from 'The Messiah' was given in Grange Congregational Church on December 29. The choruses were rendered by the choir in excellent style, and the solos were sung by Mrs. Dean, Mrs. J. L. Smith, Mr. R. Haswell, and Councillor F. Foster. Mr. J. L. Smith, the organist of the church, was organist and conductor.

Uitenhage (Cape Colony). — At St. Catherine's Church, on Christmas Day, the morning service consisted of Maunder's Communion Service in C. In the evening the organist and choirmaster, Mr. Quintus James, played the following solos on the organ. Toccata (D'Evry); Andante in A flat (Hoyte); 'Verset' (Guilmant); and March from 'Naaman' (Costa). The choir rendered a number of carols and the anthems 'Sing, O Heavens' (Tours), and 'O taste, and see' (Goss), in a very spirited and intelligent manner.

Walthamstow.—The St. Gabriel's Choral Society gave their first concert this season in St. Gabriel's Gymnasium, on the 16th ult., when Bridge's 'The Forging of the Anchor' and Van Bree's 'St. Cecilia's Day' were the main features of the programme. Both choir and orchestra did their work well under the direction of Mr. F. G. Brient, Sir Frederick Bridge's cantata especially being well received. The solo vocalists were Miss Katharine Nash and Mr. William Llewellyn.

Wellington (New Zealand).—Mr. Maughan Barnett gave his thirtieth organ recital in St. John's Church, on November 26, the principal works performed including Widor's Scherzo (fourth Symphony) and Toccata (fifth Symphony), Guilmant's 'Lamentation,' in addition to compositions by Wolstenholme, Gustav Ernest, and Faulkes. At these recitals, Mr. Maughan Barnett has played some 139 compositions, with a good proportion of works by English composers.——The Glee and Madrigal Society gave its final subscription concert of the season on December 17, under the direction of its founder and conductor, Mr. Robert Parker. Several part-songs and madrigals were sung in excellent style by the choir, notably Parry's 'Better music ne'er was known,' 'In going to my lonely bed' (Edwards); 'Matona, lovely maiden' (Orlando di Lasso), and 'In dulci jubilo' (Fearsall). Stanford's choral ballad 'The Revenge' was also admirably given with orchestral accompaniment. Miss Joan Parker played with much success Mozart's Pianoforte Concerto in D minor, and the programme was completed by some violin solos, well played by Miss Grace Kennedy, and songs by members of the Society.

Windsor.—The new sacred cantata 'The Story of Bethlehem,' composed by John E. West, was sung by the choir of Holy Trinity Parish Church, assisted by the members of the Philharmonic Society, on December 29, in the church, after evensong. The soloists were Miss Taylor, Miss Thompson, Mr. Malcolm Boyle, and Mr. Walter Dodds, all of whom sang their parts with great credit. The choruses were sung with much precision and spirit, and the whole work was much appreciated. Mr. H. R. Couldrey, the organist of the church, ably presided at the organ throughout.

Answers to Correspondents.

J. P. H.—(1) Franklin Taylor's Progressive Studies for the Pianoforte would be invaluable to you. Steady practice of scales and arpeggios should enable you to play the semiquaver passages in 'Thanks be to God,' but do not forget the all-important matter of accentuation. (2) We give a list of 'easy anthems of limited compass for general use, suitable for country choirs,' and some part-songs for male voices fulfilling the same requirements. Anthems: The Lord is my Shepherd, Macfarren; O love the Lord, Sullivan; Thou wilt keep him in perfect peace, C. L. Williams; O how amiable, V. Richardson; O taste and see, Goss; also Novello's Anthem Books, 1 to 9; Part-Songs for T.T.B.B.; The two roses, Werner; Lovely night, Chwatal; Thuringian Volkslied, arranged by F. Abt; Evening, L. de Call; The Sabbath call, Kreutzer.

A. W. G.—The following are a few modern Pianoforte Duets suitable for public performance by fairly advanced players:—Arensky, Suite; Brandts-Buys, Tänze und Weisen; Chovan, Danses Roumaines; Dvorák, Polonaise; Fibich, Bagatellen; Goldner, Suite Pittoresque; Grieg, Symphonic Dances; Moszkowski, Spanish Dances, Cortège and Gavotte; Liadow, Polonaise; Koechlin, Suite; Rachmaninoff, Suite, Caprice Bohémien; Reger, 5 Pièces Pittoresque; Saint-Saëns, Marche héroïque, Caprice Arabe; Sinding, Suite; Wilm, Suite (Op. 180); Kahn, 3 Preludes sur des airs Irlandais.

Student.—The following list of songs, &c., in style classical and for the contralto voice, with orchestral accompaniment, will, we trust, be found useful: Coleridge-Taylor, The Soul's expression; Berlioz, The Spectre of the Rose and On the Lagunes (Summer Nights); Goring Thomas, My heart is weary (Nadeshda); Bach, Slumber Song (Christmas Oratorio); Dvorák, Inflammatus (Stabat Mater); Max Bruch, Arie der Priesterin (Arminius); Saint-Saëns, Softly awakes my heart, in B flat (Samson and Delilah).

W. P.—The Op. 63 of Beethoven is a pianoforte trio arranged from the string quintet in E flat, Op. 4; Op. 65 is the Scena ed aria 'Ah! perfido!'; and Op. 66, the pianoforte variations in F minor on the air from Mozart's Magic Flute, 'Ein Mädchen oder Weibchen.'

H. R.—It is perfectly right to vary the music to suit the changing verbal accents of the different verses of the hymn beginning, 'Thou knowest, Lord'; but, as a rule, the process is not very practicable when a congregation of worshippers has to be taken into consideration.

G. A. S.—You had better place yourself under a good teacher. We cannot give the names of such, but you will doubtless find one in your city who is fully competent, and who would take an interest in your studies. Your former successes should encourage you.

H. H. L.—We cannot, even if we were able, differentiate between the value of the degrees in music conferred by the various Universities.

A. A.—The primer by Mr. A. J. Hipkins, entitled 'A description and history of the Pianoforte' may answer your purpose. It is a very interesting and authoritative book on the subject.

W. E. C.—Write to the secretaries of the various examining bodies you name for particulars as to syllabus, fees, &c. 'A Handbook of Examinations,' by Ernest A. Dicks, will give you plenty of examination material.

Gounod.—You have our sympathy and best wishes for the time when, 'at the age of fifty,' you will be 'again a musician,' and also for the intervening seven years. But you do not mention the visiting days.

U. S. A.—It is not much use to advertise in American papers for an organ appointment in the United States, as Cousin Jonathan prefers his own folk to act in that chief musicianship capacity.

R. S. T.—To qualify for the diploma of Licentiate of the Royal Academy of Music, or that of Associate of the Royal College of Music, should be your aim.

E. D.—Mr. Spencer Curwen's 'Studies in worship music' (1st series) may help you in your investigations.

C. S.—See reply on p. 102.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MARCH 1, 1902.

HANDEL'S CORONATION ANTHEMS.

Zadok the Priest.
The King shall rejoice.
Let thy hand be strengthened.
My heart is inditing of a good matter.

The Coronation of King George the Second and Queen Caroline, in Westminster Abbey, in the year 1727, furnished the occasion for the composition of this quartet of noble choral works. A similar event in the annals of our country — soon, we hope, to come to pass — provides an appropriate opportunity for a few remarks on the history of these regal anthems.

The first question for consideration is: What was Handel's position at Court at that time? The answer may be partly, if not altogether satisfactorily found in Chamberlayne's 'Magna Britanniæ Notitia; or the Present State of Great Britain,' for 1727—the *Whitaker's Almanack* of the day. In that useful volume, and under the heading 'The King's Officers and Servants in ordinary above Stairs, under the Lord Chamberlain,' we find—

Composer of Musick for the Chapel Royal
Mr. George Handel.

At that time the office of Composer to the Chapel Royal was held by Dr. Greene, and as Handel's name as 'Composer of Musick' does not appear in Chamberlayne's issue of 1726 or 1728, it seems probable that this appointment was of a temporary nature for the Coronation ceremony. The same book of reference issued in the following year (1728) supplies this official information under 'Establishment of their Royal Highnesses the Princess Royal, the Princess Amelia and the Princess Carolina':—

Dancing-Master, Mr. Anthony L'abbé .. £240
Musick-Master, Mr. George Frederic Handel £200

The names of both these Masters follow the list of 'Pages of the Back Stairs'; and Mr. Anthony L'abbé, the professor of dancing, not only took precedence of Mr. Handel, but received £40 a year more for his light fantastic toe tuition.

That Handel was commissioned to compose Coronation anthems is borne out by the following anecdote related by Burney in his Commemoration of Handel, p. 34:—

> Handel had words sent to him, by the bishops, for the anthems; at which he murmured, and took offence, as he thought it implied his ignorance of the Holy Scriptures: "I have read my Bible very well, and shall choose for myself." And, indeed, his selection of the words, "My heart is inditing of a good matter," was very judicious, and inspired him with some of the finest thoughts that are to be found in all his works.

Handel was probably unaware that one set of the selected words, 'Let thy hand be strengthened,' had been used at the Coronation of Charles I., a hundred years earlier.*

Our composer was forty-two years old when he wrote the Coronation anthems. He had been a permanent resident in England for fifteen years, and was a naturalised Englishman of a year's standing.† As everybody knows, he had been in the service of George I. when that monarch held sway as Elector of Hanover before ascending the English throne, and without doubt, Handel was a *persona grata* at the Courts of the first two Georges of these realms.

No time seems to have been lost between the demise of George I. and the assumption of the crown by his son and successor. The death of the former occurred suddenly, on June 9, 1727, and the Coronation of the latter took place on October 11, only four months after. Very little information, unfortunately, is obtainable in regard to the *music* of the gorgeous ceremony and its performance in Westminster Abbey. The late Dr. Chrysander, in his unfinished 'Life' of Handel, states that the rehearsal took place on September 6, *i.e.*, more than a month before the performance! But the *British Journal*, from which he derived his information, is, by reason of a misprint, wrongly dated September, instead of October, and this misinformation has been copied by Rockstro! Chrysander, by the way, in his preface to the German Handel Society's Edition of the Coronation anthems, gives *September* 11 as the date of the ceremony, which is exactly one month too soon.

The only rehearsal information quoted by Chrysander is thus briefly recorded in the *British Journal* of October (misprinted September) 7, 1727:—

> Yesterday the fine Anthem composed by Mr. Handel, for their Majesties' Coronation was rehearsed in Westminster Abbey.

Here is another account, not referred to by any previous writer on the subject:—

> Yesterday there was a Rehearsal of the Musick that is to be perform'd at their Majesties' Coronation in Westminster Abbey, where was present the greatest Concourse of People that has been known.—*The Weekly Journal, or the British Gazeteer*, October 7, 1727.

Yet another, which has escaped the notice even of Chrysander, as well as every other biographer of Handel. It is to be found in a funny little quarto newspaper, bearing the alliterative title, *Parker's Penny Post*. Here is the extract, from the issue of Wednesday, October 4, 1727, in an exact reproduction:—

> Mr. Hendle has compoſed the Muſick for the Abbey at the Coronation, and the Italian Voices, with above a Hundred of the beſt Musicians will perform; and the Whole is allowed by thoſe Judges in Muſick who have already heard it, to exceed any Thing heretofore of the ſame Kind: It will be rehearſed this Week, but the Time will be kept private, leſt the Crowd of People ſhould be an Obſtruction to the Performers.

* *See* a valuable article on 'Coronation music of the past' in the *Athenæum* of January 4, 1902, p. 25.

† *See* The Musical Times, May, 1901, p. 313.

This is important. In the first place it appears that Handel enlisted the services of his Italian opera company for the Coronation music-making, though it may be assumed that the choirs of the Chapel Royal and Westminster Abbey also assisted. The 'above a hundred of the best musicians' evidently refers to the orchestral players, and enables us to form some idea of the magnificence of the performance. Dr. Chrysander, who was evidently unaware of the above statement in *Parker's Penny Post*, draws certain conclusions from some memoranda by Handel in regard to the names and number of singers; but these probably refer to a subsequent concert performance. The order in which the four anthems were sung is doubtful; but that they all formed a part of the ceremony is proved by a German account of the Coronation ceremony.

The following extract refers to the organ used on the memorable occasion, the instrument being erected 'above the altar':—

The fine Organ made by Mr. Schrieder, which was set up in Westminster Abbey, and used on the Day of the Coronation, has been presented to the said Abbey by his Majesty. It is accounted one of the best Performances of that Maker.—*The British Journal, or the Censor*, February 10, 172$\frac{2}{3}$.

This instrument was shortly afterwards enlarged and rebuilt, as a note in one of the Abbey records states :—

The new organ, built by Mr. Schrider and Mr. Jordan, was opened on the 1st August, 1730, by Mr. Robinson; the Anthem, Purcell's "O give thanks."

The newspapers of the day confirm the above information. Mr. Robinson—the John Robinson of double-chant-in-E-flat fame—was then organist of the Abbey, and the designation 'new organ' was doubtless attributable to the added *Swell* organ, invented by Abraham Jordan. This reconstruction of the organ was probably the occasion upon which the instrument was removed to the screen, the position it has ever since occupied in Westminster Abbey.

The official account of this Coronation (of George II.) states that the Children of the Chapel Royal wore surplices with scarlet mantles over them; that the Choir of Westminster were surpliced and walked 'with their Musick books'; and that the Gentlemen of the King's Chapel were clad in scarlet mantles. We also learn that 'The Way from the steps of the Throne in Westminster Hall to the Choir in Westminster Abbey, was Floor'd with Boards, and cover'd with Blew Cloth.' In the procession there followed after the choir 'The Organ Blower, Two Sackbuts, and a Double-Courtell.'* This official account contains some curious information. The 'solemnities' included the throwing about of medals on the floor of the Abbey, and 'The noise ceasing' is another indication of what would strike us nowadays as irreverence in so sacred a fane.

One wishes that good, gossipy Mrs. Delaney—a veritable feminine Pepys—had been present in the Abbey. She was then twenty-seven years of age, very fond of music, and knew Handel well. She did, however, attend a portion of the ceremony, but, unfortunately, only that which took place in Westminster Hall. She tells us that she started out at half-past four in the morning, that she was squeezed nearly flat, and that she lost her cloak! 'The room [Westminster Hall] was finely illuminated,' she goes on to say, 'there were eighteen-hundred candles besides those on the table, and all were lighted in three minutes by an invention of Mr. Heidegger's.' This gentleman candle-lighter was Handel's opera manager, and further noted as being the ugliest man of the time. Mrs. Delaney, who visited at Court, records that the Queen had twenty-four thousand pounds' worth of jewels on her coronation petticoat! Lord Harvey supplies more detailed information concerning this article of queenly attire :—

The dress of the Queen on this occasion was as fine as the *accumulated* riches of the city and suburbs could make it; for besides her own jewels (which were a great number and very valuable), she had on her head and on her shoulders all the pearls she could borrow of the ladies of quality at one end of the town, and on her petticoat all the diamonds she could hire of the Jews and jewellers at the other.

Handel's autograph manuscripts of the Coronation Anthems are the property of the King, who has inherited them, through successive Sovereigns, from King George III. They, with the other books in the Royal Music Library, are preserved in a fire-proof room in the basement of Buckingham Palace, and are under the care of Sir Walter Parratt, Master of the Music to the King. It is exceedingly interesting to turn over the pages of the volume, bound in royal red, containing these anthems, and to touch the paper on which the master's hand has written down the notes in 'his rough pot-hooks and hangers.' On the first page of Zadok the Priest there is a large circular stain, as if Handel had unwittingly ornamented his score by placing his coffee-pot or kettle upon it. None of the anthems are dated, and the age-stained pages are very free from alterations. In one place, Handel has written in bold letters, and with a broad-pointed pencil, the word 'cut.' He has followed his usual custom of using up some of the material of these anthems for other works. The last movement of 'Zadok the Priest' serves a similar purpose in the Occasional Oratorio (1746), and three of the numbers of 'The King shall rejoice' were made to do duty in the oratorio of 'Deborah' (1733), as shown in the following table :—

The King shall rejoice.	Deborah.
The King shall rejoice.	The great King of Kings.
Thou hast prevented him.	O celebrate his sacred name.
Allelujah.	Allelujah.

* Courtaul, cortaud, corthal. An ancient instrument of the bassoon kind. The old English sackbut, or sacbut, was a bass trumpet, with a slide like the trombone.—(Stainer and Barrett's *Dictionary of Musical Terms.*)

The music of the first chorus of 'Let thy hand be strengthened' was also used in 'Deborah,' and adapted to the words 'Let thy deeds be glorious.' Rockstro, in his 'Life of Handel,' states that 'Let thy deeds be glorious' were the *original* words; but an examination of the Buckingham Palace score clearly shows that this is an error, and that the interlining of them, as used in 'Deborah,' took place *after* 'Let thy hand be strengthened' had been written by Handel, and *not* before.

His Majesty the King has graciously given permission for a page of the autograph of 'The King shall rejoice' to be reproduced in facsimile, as a special supplement to this article on Handel's Coronation Anthems.

F. G. E.

A VISIT TO ELY CATHEDRAL.

The glory of Ely is its Cathedral. The little city *per se* has not such interesting historical associations as Winchester, for instance, nor can it boast of a great public school. No distinguished man seems to have been born there, and its eight thousand inhabitants doubtless live content under the shadow of the lovely sanctuary which forms so prominent a feature in the heart of Fenland.

It is a far cry to the year 673, when Queen Etheldreda founded the Monastery of Ely—a double house of monks and nuns, of which she was the first Abbess. Two hundred years later the Danes destroyed the Monastery, which was reconstituted in 970 for monks only. Two interesting historical facts relating to music are recorded during the second Monastery period. Edward the Confessor, who had been brought to

PRIOR CRAUDEN'S CHAPEL, IN THE CATHEDRAL PRECINCTS.

(*Photograph by the Photochrom Co., Ltd.*)

Ely in infancy, and offered by his parents on the altar, was educated there, and Bentham tells us that 'it was a constant tradition with the Monks that the young Edward used to take great delight in learning to sing Psalms and godly Hymns, among the children of his own age, in the Cloister, on which account he always retained a favourable regard for the place, after he became King.' Canute the Dane, and King of all England, had a love of minstrelsy and a taste for ecclesiasticism. On one occasion he went to Ely to keep the Feast of Purification with the monks. As he approached the city in his barge, he heard pious strains rising from the church which prompted the words of this song, said to have been made at the time :—

> Merrily sung the monks of Ely
> As Cnut the King was passing by :
> 'Row, boatmen, nearer,' said the King,
> 'And let us hear these sweet monks sing.'

The surrender of the Abbey to William the Conqueror, in 1071, prepared the way for the building of the present Cathedral eight years afterwards on the site of the former buildings. Abbot Simeon—brother of Walkelin of Winchester, and a kinsman of the Conqueror—began the erection of the noble edifice with the transepts, which are plain, early Norman. The building of the nave (late Norman), tower and choir continued throughout the twelfth century, and on September 17, 1252, the whole church was solemnly dedicated in honour of Saints Mary, Peter, and Etheldreda, the ceremony taking place in the presence of King Henry III. and his son, Prince Edward, afterwards King, and called Longshanks. Thus for six-and-a-half centuries has this noble edifice given distinction to the Fen country which surrounds it.

In the year 1322 a serious disaster happened to the Cathedral in a fall of the centre Norman tower. It is no wonder that Sacrist Alan de Walsingham was 'vehemently grieved and earnestly sorrowful at this disastrous and lamentable event, and for a moment knew not which way to turn himself or what to do for the reparation of such a ruin.' However, he soon gave proof that this serious catastrophe to the sanctuary was to become a blessing in disguise. The supreme constructive genius of Alan de Walsingham led to the building of the octagon tower and Lantern—to which we shall presently refer.

It may be convenient at this point to refer to the connection of Oliver Cromwell with Ely. In 1636 he succeeded his uncle as Tithe farmer to the Dean and Chapter, and lived in the city for a period of four years. The great Protector, in 1647, made a proposal to Parliament that Ely Cathedral should be razed to the ground, and the proceeds of the materials thereof be sold to make provision 'for the relief of sick and maimed Soldiers, Widows, and Orphans.' He further showed his hand in the following letter addressed to one of the clergy:—

"To the Reverend Mr. Hitch, at Ely: these"

"Ely," 10th January, 1643.

Mr. Hitch,—Lest the soldiers should in any tumultary or disorderly way attempt the reformation of the Cathedral Church, I require you to forbear altogether your Choir-service, so unedifying and offensive:—and this as you shall answer it, if any disorder should arise thereupon.

I advise you to catechise, and read and expound the Scripture to the people; not doubting but the Parliament, with the advice of the Assembly of Divines, will direct you farther. I desire your Sermons "too," where usually they have been,—but more frequent.

Your loving friend,

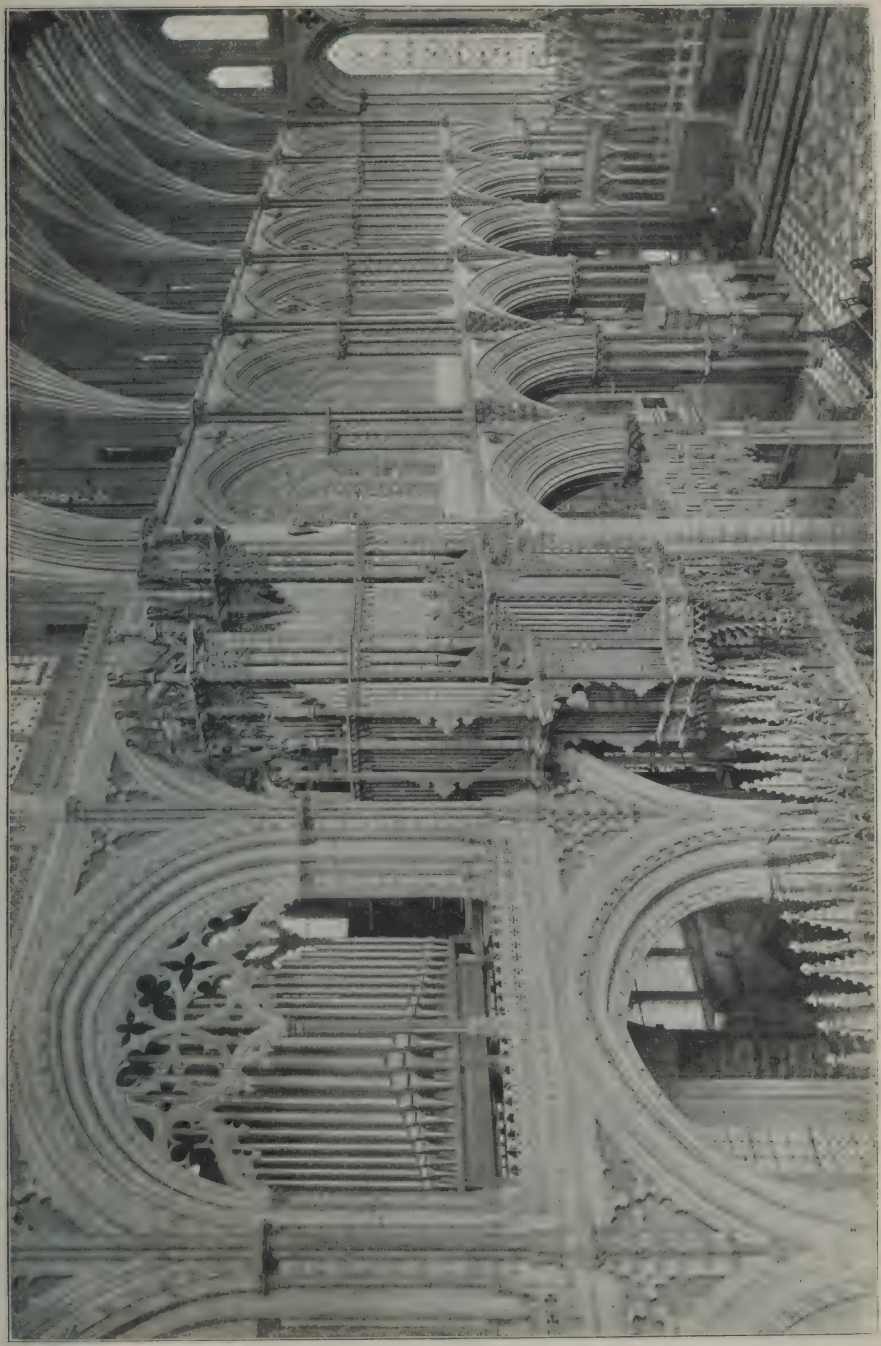
Oliver Cromwell.

The Rev. Mr. Hitch heeded not this communication, and persisted in the choral service, whereupon Cromwell with his soldiers entered the Cathedral, and walking up to the choir said: 'I am a man under authority; and am commanded to dismiss this Assembly.' Mr. Hitch, nothing daunted, started off with 'As it was in the beginning—!' 'Leave off your fooling, and come down, Sir,' said Cromwell, which 'Mr. Hitch did now instantaneously give ear to; and he "with his whole congregation," filed out of the building.'

The visitor to Ely Cathedral is indeed fortunate if he has so capable and interesting a cicerone as the Precentor, the Rev. J. H. Crosby. The present writer can bear testimony to his grasp of the subject, and his rare gift of imparting technical knowledge in simple yet graphic language. As we stand at the dizzy heights of the clerestory, the Precentor will point out the remarkable variety of styles which the Cathedral can architecturally boast—from Early Norman to Early Perpendicular—covering a period of four centuries. It is no wonder that he waxes enthusiastic—as does his visitor—at the exquisite loveliness of the six easternmost bays of the Choir, technically called the Presbytery, a specimen of the most beautiful English Gothic of the 13th century. 'Nowhere,' says Professor Freeman, 'can we better study the boldly clustered marble pier with its detached shafts, the richly floriated capitals with their round abaci, the yet richer corbels which bear up the marble vaulting shafts, the bold and deeply cut mouldings of every arch great and small. Lovelier detail was surely never wrought by the hand of man.'

Ely can boast of the only Gothic dome in existence. No one who beholds this most fascinating and wonderfully constructed feature of the Cathedral interior can fail to be struck with that lofty Lantern—'its unique beauty and grace, queenly beyond words.' Whatever may have been the attractions of the square Norman tower which fell in 1322, its substitute must surely compensate for the loss of that erection. It is interesting to examine, under the Precentor's guidance, and high up in the Lantern itself, the eight angle supports of oak, each sixty-three feet long, which form the back-bone, so to speak, of Alan de Walsingham's wonderful design. Other features of architectural beauty are the Galilee porch—a superb specimen of Early English work; and the richly-carved woodwork in the choir, the canopies of the stalls being the finest decorated work in England.

The painted ceiling of the Nave is another remarkable characteristic of this Cathedral of many beauties. This artistic adornment is the work of two country squires—the late Mr. Le Strange, of Hunstanton, who painted the six Westernmost panels, and Mr. T. Gambier Parry (the father of Sir Hubert Parry), of Highnam Court, Gloucester, who completed the work after the death of Mr. Le Strange, and who also designed and painted the panels in the Lantern. Mr. Gambier Parry, with that genuine enthusiasm so characteristic of his son, worked from morning till night as if his livelihood depended on his success. He took a house in London, and studied illumination at the British Museum. At Ely he completed the work lying on his back in the elevated region of the Nave ceiling.



The Choir of Ely Cathedral.

Photo by the Photochrom Co., Ltd.

In connection with this artistic achievement, the following extract from a recent letter written by Sir Hubert Parry to the present writer will be read with interest :—

It was very long ago that my father undertook the work, and I was quite a small boy. Mr. Le Strange, who did the Western half of the nave roof, was an old friend of my father's and his schoolfellow at Eton ; and when he died my father was persuaded to carry the work to a conclusion, partly out of feeling for his old friend. As a boy, I remember how busy with studies he was ; and the immense sheets of rough drawing paper that filled up one of the rooms at home, and the healthy smell of turpentine that filled the air, when he was experimenting in ways of preparing surfaces for painting on. I was at Ely with him for a short while when he was doing the Easternmost bay of the nave ; and of course my boyish delight was chiefly in climbing about the ladders and scaffolding.

THE ORGAN LOFT AND ITS CIRCULAR STAIRCASE IN THE NORTH-EAST AISLE.
(Photograph by the Photochrom Co., Ltd.)

We give a photograph of two of Mr. Gambier Parry's panels, representing The Annunciation and David. It is interesting to learn, over the tea-cups in the pleasant house of the venerable Canon Dickson (Precentor of Ely from 1858 to 1895), and from his lips, that the heads painted on the roof by Mr. Gambier Parry are portraits of bedesmen, choirmen, and others connected with the Cathedral. One is a representation of Canon Dickson's mother, and the face of Isaiah is a portrait of Dean Peacock. And here all honour should be paid to the memory of the said good Dean Peacock, who held the office from 1839 to 1858. It was during his wise and beneficent regime that the great work of restoration, under the late Sir Gilbert Scott, was begun in the year 1844, and which, at a total cost of some £70,000, has been carried on by his successors, Harvey Goodwin (afterwards Bishop of Carlisle), Charles Merivale, and the present dean, the Very Rev. C. W. Stubbs, D.D. The Dean's stall at Ely, formerly the Prior's, is on the north side of the Choir ; the first return stall on the south side is assigned to the Bishop, the last Abbot, Hervé, having become the first Bishop. There is no Bishop's throne in this Cathedral.

Some of the former Bishops of Ely, by-the-way, may be specially mentioned. One, Bishop Morton, is immortalised by Shakespeare in his King Richard III. (*Act* iii., *Sc.* 3), when the *Duke of Gloster* says :—

> My lord of Ely, when I was last in Holborn,
> I saw good strawberries in your garden there ;
> I do beseech you, send for some of them.
>
> *Ely.*—Marry, and will, my lord, with all my heart.
> [*Exit Ely.*]

Bishop Matthew Wren, an uncle of the great Sir Christopher Wren, is described as 'a fine hater of Puritans,' and as 'a Wren with the wings of an eagle.' Bishop Peter Gunning wrote the Collect for 'All sorts and conditions of men,' and Bishop Mawson was the first to make the road from Cambridge practicable for wheeled carriages ; in olden times an Ely Prelate would leave his lumbering six-horse chariot at the University town, and proceed to the capital of his See riverwards in an episcopal barge. Coming to later times we find a musical bishop in Dr. Turton, the composer of the well-known hymn-tunes 'Ely' and 'St. Etheldreda' ; he was the last bishop to wear a wig.

And now in regard to the music of the Cathedral. First, as to the organ. In this respect, Canon Dickson—an amateur organ-builder himself and the author of a book on the construction of the instrument—supplies us with some interesting information derived from the Chapter records. As far back as the twelfth century, Nigellus, the second Bishop of Ely, gave a portion of the tithe of a farm 'for the repair of the organs.' In 1396, 'a pair of organs' was erected at a cost of £4 8s. 5d., perhaps equal in value to about £100 of our present currency. This instrument, which had only twelve notes corresponding to the vocal sounds of the Plain-Song, was an organ of stately proportions, and as twenty stones of lead were used, it is evident that it must have contained some large pipes. Here is the bill of that ancient instrument :—

Expences of making an organ *in Australi parte Ecclesiæ*.

Twenty stones of lead	16s	9d
4 white horse-hides, for 4 pairs of bellows (*paribus de Belwes*)	7s	8d
Ashen hoops (*circulis fraxines*) for the bellows ..		4d
16 pairs de Jemewes [hinges]	1s	10d
13 springs		3d
1 lb of glue		1d
1 lb of tin		3d
6 calf-skins	2s	6d
12 sheep-skins	2s	4d
2 lbs of quick silver	2s	
Wire, nails, cloth, hooks, and staples, etc. ..		12d
The carpenter 8 days, making the bellows ..	2s	8d
Fetching the organ-builder, & his board ..	40s	
	£4 = 8 = 5	

As the materials, &c., add up 10s. 9d. less than the total cost, it is evident that one or more items were omitted when the transcript was made nearly a hundred years or even more ago, and the discrepancy in the total amount, copied over and over again, has apparently not been noticed. The original document has, unfortunately, disappeared.

In 1541 the Cathedral possessed 'two paer of organs in the quyer, and a paer of organs in the Ladye Chaple.' Gerard Smith, nephew of the celebrated Bernard of that well-known ilk, re-built the organ at a cost of £300; but the accounts show that the sum of four shillings had been paid to a local man—

before Mr. Smith came, to mend the ratt-holes.

Gerard Smith's contract with the Dean and Chapter refers to the 'new substantial stops,' and in 'the particulars of ye work done by Mr. Smith in ye chair organ belonging to ye Church of Ely' we find the following clauses:—

2. The Diapason and ye Recorder Stops of wood are new voyced, but made of our own old materialls.
3. A Fifteenth, being a metal stop, is made of new materials, ye old 15th being thrown by.
8. A Rolling-board, Stickery, a set of keys, and three payr of bellows, all new.*

TWO OF THE PANELS IN THE NAVE CEILING PAINTED BY THE LATE MR. T. GAMBIER PARRY.

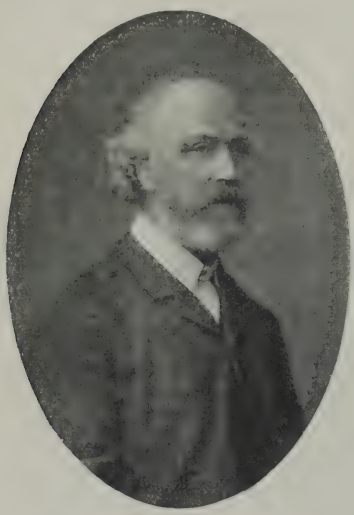
(Photograph by the Photochrom Co., Ltd.)

The organ, which originally stood on the screen, underwent several changes at the hands of different builders; but in the year 1851 it was entirely reconstructed and enlarged by Messrs. Hill, and placed in the handsome Renaissance case, designed by Sir Gilbert Scott, which hangs over the choir stalls. The tone of the organ, especially the diapason work, is good, but the action is antiquated and noisy and greatly in need of renovation.

And then as to the organists. They make a goodly array. The first man of note is Dr. Christopher Tye, who held the office of organist and *Magister Choristarum* from 1541 to 1562. He was not only a prominent organist and composer of the Reformation period, but, according to Anthony à Wood, he restored church music after it had been almost ruined by the dissolution of the monasteries. He (Wood) also informs us that 'Dr. Tye was a peevish

* This Gerard Smith information is derived from a large collection of organ specifications and other interesting matter relating to the subject, entirely in the handwriting of the late Dr. Edward J. Hopkins, who, on his death-bed, desired that it should pass into the possession of the present writer.

and humoursome man, especially in his later days, and sometimes playing on the organ in the Chapel of Queen Elizabeth, which contained much music but little to delight the ear, she would send the verger to tell him that he



DR. EDMUND T. CHIPP,
ORGANIST OF ELY CATHEDRAL FROM 1867 TO 1886.

played out of tune, whereupon he sent word that *her ears* were out of tune!' His salary at Ely was £10 per annum. Later in life he entered the church, and held two livings, but he seems to have been a better musician than a preacher. Dr. Tye published, in 1553, 'The Actes of the Apostles, translated into Englishe Metre, with Notes to eche Chapter,' dedicated to King Edward VI. The first fourteen chapters only were published; but from Tye's rhyming achievement came several of our best-known hymn-tunes—*e.g.*, 'Winchester Old.' Samuel Rowley, in one of his plays, makes the following reference to the celebrated Tye:—

> I oft have heard my Father merrily speake
> In your hye praise, and thus his Highnesse sayeth
> England one God, one truth, one Doctor hath
> For Musicke's Art, and that is Doctor Tye,
> Admir'd for skill in Musicke's Harmonie.

John Ferrabosco and James Hawkins (Senr.) merit mention among the older organists, the latter more especially in connection with the splendid collection of manuscript scores and part-books now carefully preserved in the Cathedral library—a collection chiefly due to his pains, care, and indefatigable industry during the period of his organistship, 1682 to 1729.*

* A carefully compiled catalogue of this collection was made, at the instigation of the Dean and Chapter, by the Rev. Canon W. E. Dickson, then Precentor, and published in 1861.

In the last century we find the names of Highmore Skeats, father and son of the same patronymic, and Robert Janes. The last named edited a pointed Psalter, still in use in the Cathedral and one of the earliest of its kind. Organist Janes had a very large teaching connection in the counties of Norfolk and Suffolk, which is said to have brought him in a yearly income running into four figures. To fulfil his many tuition engagements, this Ely organist used to ride long distances on horseback; and in order to illuminate his equestrian progress along the lonely Fenland roads at night, he attached a pair of lamps to his saddle like pistol holsters. Janes was succeeded by the late Dr. Edmund Thomas Chipp (1867-1886), to whose memory a brass tablet is affixed in the Cathedral, close to the spiral stone staircase leading up to the organ-loft. Dr. Chipp could play all Mendelssohn's organ sonatas from memory. On one occasion he received the personal commendation of the composer for his performance of the third Sonata. He was one of the earliest champions of Schumann's music in this country, and one of the most distinguished

DR. A. W. WILSON,
ORGANIST OF ELY CATHEDRAL.
(Photograph by T. Willis Jones, Rhyl.)

organists of his day. Dr. Chipp was followed successively by Dr. Basil Harwood (now of Christ Church Cathedral, Oxford), Mr. T. T. Noble (now of York Minster), and Dr. H. P. Allen (now of New College, Oxford).

The present holder of the office is Dr. Archibald Wayet Wilson, who was born at Pinchbeck, Lincolnshire, December 9, 1869. He studied for two terms at the Guildhall School of Music, his teachers being the late Lindsay Sloper and Josiah Pittman. He then became a student at the Royal College of Music, where for four years he had the invaluable organ tuition of Sir Walter Parratt, of whom he speaks in terms of high esteem. At the conclusion of his Kensington pupilage he obtained the organ scholarship of Keble College, Oxford, which he held for four years, and took his degree in Arts as well as in Music. After holding for a short period the organistship of St. John's Church, Upper St. Leonard's, Dr. Wilson became organist of St. Asaph Cathedral in 1898, whence he went to Ely a year ago. The devotional rendering of the service in the Cathedral gives every evidence of his painstaking care and the earnestness with which he discharges his important duties; his skill as an organist manifested itself in the performance of Rheinberger's Toccata in C as an outgoing voluntary.

Finally, the best thanks are due to the Rev. Precentor J. H. Crosby, Canon Dickson, and Dr. Wilson, for their kindness in making this visit to Ely so pleasant, and in affording information for this article on 'one of the most glorious shrines in Christendom.'

Dotted Crotchet.

BURNEY AS A GOSSIP.

The four stately volumes which comprise Burney's 'General History of Music' do not, outwardly, invite the reader to expect much gossip; but Burney, 'the delight of society,' wrote for more than a musical public—for a public so general, indeed, that he thought it necessary to give a preliminary definition of the art itself. He calls it, quaintly enough, 'an innocent luxury, unnecessary, indeed, to our existence, but a great improvement and gratification of the sense of hearing'; and adds, with a touch of caution, 'it consists, *at present*, of Melody, Consonance, and Dissonance.'

Widely as Burney had travelled, he accords to English music the chief place in his scheme; and his point of view is perfectly intelligible. Tracing in the records of mediæval chroniclers its origin and growth, he descants on its early diverging streams—that of church on the one hand, that of the *chanson* on the other. The latter provides him with much curious lore. The first apostles of song in England, the wandering minstrels, were welcomed with feast and flattery in the houses of the great. But their successors grew so prosperous and so insolent that rules had to be drawn up for keeping them within bounds; and, as a natural sequence, the minstrels banded themselves together into Guilds. One of these Guilds had, by way of annual perquisite, the unique privilege of catching a mad bull—if they could. A charter granted by John of Gaunt, Duke of Lancaster, in 1381, provided that the Prior of Tutbury should let loose a bull, for the benefit of the minstrels of Staffordshire, on a certain feast day; or, if the animal were not forthcoming, he should pay to the Guild the sum of forty pence. With sundry obliquities of grammar, an ancient account of the ceremony proceeds:—

> . . . Which Bull, as soon as his horns are cut off, his ears cropt, his tail cut by the stumple, all his body smeared over with sope, and his nose blown full of beaten pepper; in short, being made as mad as it is possible for him to be. After solemn proclamation made by the steward that all manner of persons give way to the Bull, none being to come near him by forty feet, any way to hinder the Minstrels, but to attend to his or their own safeties, everyone at his peril. He is then forthwith turned out to them (anciently by the Prior) now by the Lord Devonshire, or his deputy, to be taken by them, and none other, within the County of Stafford, between the time of his being turned out to them, and the setting of the sun the same day; which if they cannot do, but the bull escapes from them untaken, and gets over the river into Derbyshire, he remains still my Lord Devonshire's Bull; but if the said minstrels can take him, and hold him so long, as to cut off but some small matter of his hair, and bring the same to the Mercat Cross, in token that they have taken him, the said bull is then brought to the Bayliff's House in Tutbury, and there collared and roped, and so brought to the bull-ring in the high street, and there baited with dogs.

In many cases, minstrels were attached permanently to the households of nobles. In the Earl of Northumberland's household book, the following entry occurs in the year 1512:—

> Item, My Lorde usith ande accustomyth to gyf yerely, when his Lordschipp is at home, to his Mynstraills that be daly in his Houshold, as his Tabret, Lute, and Rebec, upon new yeresday in the mornynge, when they doo play at My Lordis chambre doure, for his Lordschipe and my Lady, xxs. . . . And for playing at my Lordis Sone and heir Chambre doure the Lord Percy, iis. And for playinge at the Chambre doores of My Lords yonger Sonnes my younge Maisters, after viii. the pece for every of them.

With similar minuteness the fees of the Royal minstrels were assigned. By Edward IV. the following provisions were made, in the 'Liber Niger Domus Regis':—

> Minstrelles thirteene, thereof one is Virger, which directeth them all festyvall dayes in their statyones of blowings and pypyngs to such offyces as the offyceres might be warned to prepare for the King's meats and soupers; to be more redyere in all services and due tyme. . . . [among them were divided four gallons of ale 'nightly,' in winter three wax candles, six 'pich' candles, and four billets of firewood.] . . . Yf any of thes two Minstrelles [two whose duty it was to announce the King's riding out] be lete bloode in Courte, he taketh two loves, ii messe of greate meate, one galone ale. Also when it pleaseth the King to have ii Minstrelles continuinge at Courte, they will not in no wise that thes Minstrelles be so famyliere to aske rewards.

The musical tastes and caprices of monarchs furnished Burney with many anecdotes. There was, for instance, a musical Gallio in the person of Louis XII. of France, who evoked a curious freak of humour from Josquin des Pres. Having applied, countless times, for a promised benefice, the composer observed that the nobleman who voiced the King's reply invariably concluded by saying, 'Laisse faire moi.' In his exasperation, the composer seized the syllables of the empty assurance, and on *La, si, fa, re, mi,* built the whole structure of a Mass. Composers in want of a new melodic phrase might, perhaps, follow out this idea with advantage, and examine their correspondence and their bills with a view to inspiration through sol-fa.

Charles V. of Spain, on the other hand, knew more than was convenient to his court musicians. He is said to have detected instantly a plagiarism in a Mass presented to him as original work; and further, 'the Fryers often discovered him behind the door, as he sate in his own apartment, near the high altar, beating time, and singing in parts with the performers; and if any one was out, they could overhear him call the offender names as *Redheaded Blockhead*, etc.' It is doubtful whether so exacting a connoisseur would have been satisfied with the domestic strains provided for the English Queen Elizabeth. She was regaled during dinner, we are told, with 'twelve trumpets and two kettle-drums; which together with fifes, cornets, and side drums, made the hall ring for half-an-hour together.' She showed a certain interest in music by 'pressing' children for the royal choirs, as her father, Henry VIII., had done before her. Warrants for that purpose are still extant, one of them running as follows:—

> Wee therefore by the tenoure of these presents will and require you that ye permitt and suffer from henceforthe our said servante Thomas Gyles . . . to take up in any cathedrall or collegiate churches, and in every other place or places of this our realme of England and Wales, suche childe and children as he . . . shall find and like of, and the same childe and children . . . to bring awaye without anye your lette, contradictions, staye, or interruptions to the contrarie.

It was in Elizabeth's reign that the first symptoms appeared of that Puritan hatred of musical freedom which culminated, nearly a century later, in the general demolition of cathedral organs and service books. As early as 1571, 'The confession of the Puritans' set forth that—

> Concerning singing of the Psalms, we allow of the people's joining *with one voice* in a plain tune, but not of tossing the Psalms from one side to the other, with intermingling of Organs.

In 1586 was published 'A Request of all true Christians to the House of Parliament,' containing the suggestion:—

> That all cathedral churches may be put down, where the service of God is grieviously abused by piping with organs, singing, ringing and trowling of Psalms from one side of the choir to another, with the squeakings of chanting choristers, disguised (as are all the rest) in white surplices; some in corner caps and silly copes, imitating the fashion and manner of Antichrist the Pope, that man of sin, and child of perdition, with his other rabble of miscreants and shavelings.

Gosson's well-known pamphlet was another influence in the same direction. It bore the comprehensive title, 'The School of Abuse, containing a pleasant invective against poets, pipers, plaiers, jesters, and such like caterpillers, of a common welth; setting up the flagge of defiance to their mischievous exercise, and overthrowing their bulwarkes by prophane writers, natural reason, and common experience.' It is clear that 'pipers and plaiers' were at a discount during the days of the Commonwealth.

To that period, curiously enough, we trace the first association of music with acting—a union which was to prepare the way for Italian Opera. Through the good offices of influential friends, Sir William Davenant obtained permission in 1656—four years before the return of Charles II.—to give entertainments of 'declamation and music.' To this innovation he gave the title of 'opera.' The performances had a setting of scenery, and thus were the direct precursor of the Restoration drama. Italian Opera did not establish itself until 1705, some fifty years later. There had, of course, been plays with music—more or less incidental—from very early times. Burney quotes from Stow's 'Survey of London' (1598) an account of one of the annual performances given by the parish clerks of London:—

> Also the yeare 1409 . . . they played a play . . . which lasted eight days, and was of matter from the creation of the world. There were to see the same the most part of the nobles and gentiles in England.

The parish clerks of London in 1409 must, presumably, have been selected with a view to their fitness for entertaining the 'nobles and gentiles' at the Bayreuth Festival of their day.

It is very interesting to trace the tentative alterations in the character of musical entertainments prior to 1705. Songs, instrumental music of several varieties, and dancing, filled the programmes in varying proportions; and this kind of concert remained even when Italian Opera had become the fashionable function. With Italian Opera came, as a matter of course, Italian singers—and their quarrels. As early as 1704, there was a public demonstration against a favourite singer, which necessitated a disclaimer from her rival. In the *Daily Courant* of February 8, 1704, appeared the following letter to the manager of Drury Lane Theatre, which explains itself:—

> Sir,—I was very much surprised when I was informed that Ann Barwick, who was lately my servant, had committed a rudeness last night at the play-house, by throwing of oranges and hissing when Mrs. L'Epine, the Italian gentlewoman sang. I hope no one can think that it was in the least with my privity, as I assure you that it was not. I abhor such practices; and I hope you will cause her to be prosecuted, that she may be punished as she deserves. I am, Sir, Your humble servant,
>
> Katherine Tofts.

Not long after, the quarrelling stars were Cuzzoni and Faustina, whose mutual jealousy was a cause of much anxiety to a *grande dame* at whose house they were engaged to sing.

> She was under the greatest difficulty how to settle the precedence, . . . and finding it impossible to prevail on one to sing while the other one was present, took Faustina to a remote part of the house, under the pretence of showing her some curious china, during which time the company obtained a song from Cuzzoni, who supposed that her rival had quitted the field. A similar expedient was practised in order to get Cuzzoni out of the room while Faustina performed.

An interest of quite a different kind belonged to Visconti. Her fame as a prima donna was exceeded by the renown of her personal bulk. In a company of wits, the question of her age was being debated, one man—alone in his opinion—maintaining that it was not more than twenty-two. 'You mean stone, Sir, not years,' ejaculated Chesterfield — always present, of course, in a story of this kind. Another contributor to the gaiety of nations was Castrucci. He was thrown into a violent rage whenever he was addressed as 'Mr. Festing'—for what reason it is nor clear—and the fact was not overlooked by the wags of the day. Hogarth used his countenance for his 'Enraged Musician,' and secured the right expression by the malicious expedient of having 'his house beset by all the noisy street instruments he could collect together, whose clamorous performance brought him to the window in all the agonies of auricular torture.'

With much pleasant *causerie* of this kind, Burney lightens his more serious disquisitions. His patient subscribers, who were to have had the History complete in one volume in 1776, had to wait thirteen years and purchase four volumes; but it is always the hall-mark of the true gossip to be much longer in telling his story than he anticipates. Gossips in search of a moral may ponder the fact that Burney's book, popular as it was, never reached a second edition.

H. B.

Occasional Notes.

Many happy returns of the day to:—

Ebenezer Prout - - -	March 1.
Francis E. Gladstone - -	,, 2.
Dudley Buck - - -	,, 10.
Pablo de Sarasate - -	,, 10.
August Manns - - -	,, 12.
Alexandre Guilmant - -	,, 12.
Madame Melba - - -	,, 19.
Lady Hallé - - -	,, 21.
Adolf Brodsky - - -	,, 21.
Hamish MacCunn - -	,, 22.
W. G. McNaught - - -	,, 30.

A Conservatorium has been founded at Düsseldorf under the joint directorship of Professor Julius Buths, Dr. Neitzel, and Herr Gottlieb Noren.

One hundred years ago—the exact date is March 3, 1802—the *Wiener Zeitung* announced the publication of two beautiful pianoforte classics—the Sonatas in A flat (with the Funeral March) and in C sharp minor (popularly known as the 'Moonlight') of Beethoven—precious productions that have not only given untold pleasure to countless players and listeners, but which are as fresh to-day as when they were written. It may not be without interest to give the titles of their original editions:—

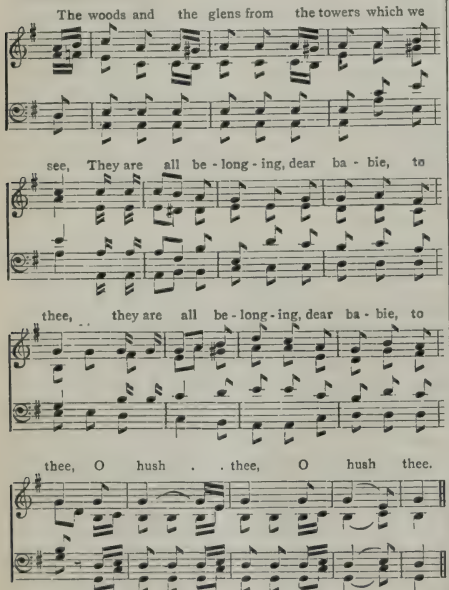
> *Grande Sonate pour le Clavecin ou Forte-Piano, Composée et dediée à Son Altesse Monseigneur le Prince Charles de Lichnowsky, par* Louis van Beethoven. *Oeuvre 26; à Vienne chez Jean Cappi, sur le place St. Michel No. 4.*
>
> *Sonata quasi una Fantasia per il Clavicembalo o Piano-Forte, Composta e dedicata alla Damigella Contessa Giulietta Guicciardi da* Luigi van Beethoven. *Opera 27, No. 2. In Vienna presso Giov. Cappi, Piazza di St. Michel No. 4.*

The year 1802 was rich in Beethoven publications. In addition to the above pianoforte sonatas, it witnessed the issue of those in B flat (Op. 22)—'Well engraved,' wrote Beethoven to Hofmeister, his publisher, 'but you have been a fine time about it!'—in E flat (Op. 27, No. 1, the companion to that in C sharp minor), and in D (Op. 28). There also appeared the Serenade in D (Op. 25), the familiar Rondo in G for pianoforte (Op. 51, No. 2), the String Quintet in C (Op. 29), and last, but not least, the Septet—a remarkable output of noble art-creations now a century old. It is well to keep these things in remembrance.

The Easter anthem in the present number—a setting of the words 'Now dawning glows the day of days'—is the composition of a young American composer, Mr. David Stanley Smith. He was born in 1877 at Toledo, Ohio, and graduated with the degree of Bachelor of Arts at the University of Yale in 1900. During his college course, and for a year afterwards, he studied composition under Professor Horatio W. Parker, of Yale. For several years he has played the organ in his native city, and at New Haven, Connecticut, where the University is situated. The most important of his compositions in the larger forms are a string quintet, an overture, a symphonic poem, and an ode for men's chorus and orchestra. Mr. Smith is now pursuing his studies in this country, and later on he hopes to go to Germany. He has kindly obliged us with his views on anthem composition, of which, as already mentioned, a specimen will be found on p. 177. He writes: 'In my anthems I have endeavoured to unite dignity and devotion with a freer use of harmonic variety than is usually found in compositions of this class. I have also tried to maintain a consistent form, which I believe is lacking in the old-style anthems, beautiful as they often are melodically. I have made it a point to follow a middle course between a dry conventional style and a highly-coloured complex manner. I hope I may not have strayed too far from this path.' With such a confession of faith as this, Mr. David Stanley Smith's career will be followed with interest.

Certain observations made by a distinguished member of the Incorporated Society of Musicians, at the recent Conference, have caused some consternation in elementary school circles. It appears that these disciples of the letter notation do not altogether approve of those Bridge tones.

The study of afterthoughts in brain productiveness is exceedingly interesting. One has only to examine the original manuscripts of Charles Dickens's novels, in the Foster collection at South Kensington, in order to see that he reached his goal by dint of re-writing and much touching-up. So in the composition of music, perhaps even in a greater degree than in literature. The sketch books of Beethoven furnish many striking examples of the refining process through which those deathless melodies passed before he left them in their perfect form to a grateful posterity. An instance of the value of an afterthought has recently come before us during an examination of some of Sir Arthur Sullivan's autograph manuscripts. 'O hush thee, my babie' is the case in point. In this well-known setting of Sir Walter Scott's words, Sullivan made a wonderful improvement upon his original conception of the music, as the following example from the first sketch —inserted here by the kind permission of the late composer's nephew and heir, Mr. Herbert Sullivan —will show:—


The woods and the glens from the towers which we
see, They are all be - long - ing, dear ba - bie, to
thee, they are all be - long - ing, dear ba - bie, to
thee, O hush . . thee, O hush thee.
O hush thee, my ba - bie, O hush thee.

Judging from the appearance of the autograph, the afterthought came during the process of composition; but it is none the less interesting and instructive on that account.

The fiftieth concert of the Stock Exchange Orchestral and Choral Society—at Queen's Hall, on the 6th ult.—gave a favourable opportunity for a historical retrospect of the Society's doings in the programme of the evening, from which we quote:—

The Society was founded in November, 1883, its earliest rehearsals being held in a small room attached to a restaurant in London Wall. During the first season some twenty-five members were enrolled, and Mr. George Kitchin was invited to become Honorary Conductor, which post he retained until 1897. At the close of the second season an experimental concert was given at St. Andrew's Hall, which proved so successful that the committee were enabled to appeal with confidence for the support of members of the Stock Exchange; and on December 18th, 1885, the first series of Subscription concerts was inaugurated at Prince's Hall. On this occasion the orchestra consisted of 73 performers, of whom 16 are still to be found in our ranks.

The works performed included:—Symphony No. 1, Beethoven; Pianoforte Concerto in G minor, Mendelssohn; Overture, 'La Dame Blanche,' Boieldieu; a March by the late S. W. Waley, who was for many years a prominent member of the Stock Exchange; and an Overture in F, composed especially for the Society by the late J. F. H. Read, our first President.

In October, 1886, the male-voice choir was started, and in December of the following year the Society moved to St. James's Hall for its concerts, which locale was exchanged for Queen's Hall in December, 1894. Mr. Kitchin was succeeded in the office of conductor by Mr. Arthur Payne in 1897, and Mr. Munro Davison took over the duties of directing the choir. The long list of works performed during the fifteen years of the Society's existence bears testimony to its artistic aims, and the public concert on the 16th ult. gave fresh proof of the painstaking zeal of the conductors and the performing members. Long may the enthusiastic amateurs of Capel Court flourish!

The Prospectus of the Philharmonic Society for the coming season has been issued. Seven concerts are to be given at Queen's Hall, in the course of which the following novelties will be produced:—

Herbert Bedford ..	Vocal Scena, to be sung by Madame Clara Butt.
William H. Bell ..	Two Orchestral Tone-Pictures, from 'Mother Carey.'
Frederic Cowen ..	A new short orchestral work.
Rachmaninoff ..	Pianoforte Concerto in C minor (Op. 18), to be played by M. Basil Sapellnikoff.
A. Randegger, Jun..	Violin Concerto in D minor, to be played by M. Jan Kubelik.

Dr. Cowen retains his usual post as conductor.

The following information, kindly copied from Anthony à Wood's original manuscript in the Bodleian Library by Mr. T. W. Taphouse, may serve as a sequel to the Biographical Sketch of Dr. Blow, in our last issue (p. 81):—

Extract from some materials towards a history of the lives and compositions of all English Musicians, drawn up according to alphabetical order by Anthony à Wood.

Blow (Joh) Dr of Musick by ye Diploma of Will Archb of Cant as 'tis said—bred up under Christop Gibbons, afterwards one of the Gent of ye King's Chap, Organist to the Kings Chap. Master of the Boyes there temp Will 3, Org to K Will & qu Mary. Severall compositions in the Gentleman's journal. He was one of the chief composers of the first and second book of Harmonia Sacra Being a collection of divine Hymnes & Dialogues set to musick.

He hath also several compositions in Musick's Hand-maid: containing the newest Lessons, Grounds, Sarabands, Minuets & Jiggs set for the Virginals Harpsicord & Spinet London 1689 qu second part published by Hen Playford. Dr Rogers tells me yt Jo Blow was borne in London—yt he Hen Purcell & Dr. Will Child are Organists to K Will & Qu Mary. See Playfords Auct cat p 4 at ye end Compositions in The 3d collection of New songs 1685. See Ter cat p 426a.

As a further contribution to that ever-green theme 'God save the King,' the following version of our National Anthem may be acceptable. It was prompted by the marriage of King George the Third with the Princess Sophia Charlotte of Mecklenburg-Strelitz. The royal wedding took place on September 8, 1761.

A Loyal Chorus, for all the good People of this Land.
The Tune, God save our noble King.
Sung by Mr. Lowe, in Vauxhall Gardens

I.

See Royal Charlotte come!
Sound Trumpet! beat the Drum!
Britons rejoice.
Whilst Bells melodious ring,
We'll all in Chorus sing,
God save Third George our King,
And bless his Choice!

II.

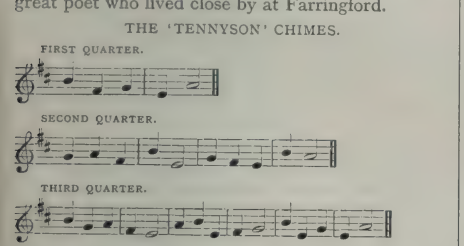
With George we'll Charlotte join,
From their united Line
May Princes spring.
Whose glorious Acts may claim,
The sweetest Voice of Fame;
Thence each deserve the Name
Of Patriot King.

III.

O may the Royal Pair!
Whilst they in Glory share,
In love increase.
To them fill Bumpers round;
Ye Skies their Healths resound!
And may these Joys be crown'd
With lasting Peace!

Those of our readers who are interested in the subject of campanology may be glad to make the acquaintance of the chimes placed in Freshwater Church (Isle of Wight) in 1895, and named after the great poet who lived close by at Farringford.

THE 'TENNYSON' CHIMES.



Messrs. John Smith and Sons, of the Midland Clock Works, Derby, who made the clock and bells for the above church, and by whose permission the chimes are given, inform us that the vicar, the Rev. Dr. Merriman, put them into communication with Sir John Stainer on the subject of a good chime for a peal of six bells, including that which strikes the hour. After some preliminary correspondence, Sir John wrote Messrs. Smith and Sons as follows:—'I think the 5 bell chimes (No. 3 of the set you sent me) will be charming if you can make them end on G, instead of on A at the close of the hour-chime. If you can arrange this, I think you will have a set of chimes, so far as I know, unique.' This was done, as will be seen in the above music example.

An amusing example of a mixed metaphor appeared in the *Times* of the 17th ult. The musical critic of the leading journal, in his remarks on Rubinstein's Sonata in B minor for pianoforte and violin, recently played by Messrs. Busoni and Ysaye, at Queen's Hall, expressed the following opinion:—

In spite of the appearance now and then of interesting and suggestive phrases, they are too quickly *drowned in a sea* of its author's musical verbosity; and not even the genius of two such players as those who undertook the sonata could galvanize its *dry bones* into life.

The italics are ours.

Dr. Cowen had the honour of being entertained at dinner by the members of his Scottish Orchestra, in conjunction with the Glasgow Society of Musicians, on the 12th ult., in Glasgow. In responding to the toast of his health, the guest of the evening said that though 'it was customary for an orchestra to be requested to meet and pipe at the desire of the conductor, it was not usual for a conductor to meet and to pipe at the invitation of his players as he had that evening.' This tobacconalian reference was much appreciated, and good-feeling was the dominant and predominant note of the evening.

Mr. Alfred Gilbert, to whose death we refer in another column, contributed to *The R.A.M. Club Magazine* of January, 1901, some amusing recollections of the Royal Academy of Music when he became an inmate of the Tenterden Street Institution fifty-seven years ago. His sleeping apartment was known as 'the five-bedded room,' concerning which and the ablutionary arrangements, he says:—

Picture to yourself five iron stump bedsteads, crowded so closely together that three of them were reached best by getting over the two outside ones. At the feet of these beds—which were covered with somewhat unsavoury coverlets—an old square pianoforte by Collard was placed for practice. Not a vestige of any other furniture was in the room, and the mantelpiece (a handsome carved one) showed, by a lump of tallow on one corner, that the two tall iron candlesticks allowed by the authorities were rarely used.

The washing room, used also as a practice room for orchestral instruments, was furnished with a large lead-lined trough and five or six huge bowls. At this place all the boys were supposed to perform their ablutions, no other provision being made by the authorities.

The food supply seems to have been somewhat of the Squeers type, judging from the following extract; 'John'—whom some of us can remember to this day—was the under-porter of and private caterer to the establishment:—

My first breakfast made me acquainted with the fact that each student had to provide his own crockery, and that a small quantity of London milk and some thick slices of bread, covered with an unguent supposed to be butter, were the ingredients upon which we were expected to thrive; therefore, John's morning visit to enquire who would purchase luxuries, such as bloaters, eggs, etc., was welcome. The expected luxuries shortly appeared from out of the pockets of John's dress coat, and were paid for at about double the price he had paid for them. For dinner we had good meat and potatoes, with plum pudding on Sundays. Tea, a repetition of breakfast. Supper, a small piece of bread and cheese, with water to drink. The Usher was supposed to take all boys who had been imperfectly educated, for lessons in the three R's, from 8 to 9 every evening, except Wednesdays and Saturdays, which were half-holidays. The Superintendent read prayers in the concert room every morning, at 7 in summer and

8 in winter. On the door of each bedroom was nailed a practice paper, accounting for the duties and whereabouts of the occupants of the room, from 9 a.m. to 9 p.m., when all were supposed to go to bed, the porter going through the rooms to see all lights were out at 10 p.m., exception being made for those who were permitted to take theatrical or other engagements.

At that time, the winter of 1845, we had *no fires*, and practised wrapped in rugs and bed-clothes, with our feet upon the pillows. The bedrooms, except the five-bedded, were furnished by the authorities with a half-tester iron bedstead, mattresses, pillows, and blankets, no other furniture of any kind; therefore, a few rickety things, which had descended from time immemorial, became for a few shillings the property of the new occupant, and, with a Broadwood square (on hire), completed the establishment. There were three pianofortes in the dining room, used simultaneously.

The 'used simultaneously' is delicious.

Whatever has Professor Prout been doing at Newcastle? A newspaper issued in the Northumbrian capital contains the following information:—

> Extremely interesting and very instructive was the lecture delivered in the Lit. and Phil., Newcastle, last evening, by Prof. Ebenezer Prout, Mus. Doc., on 'Bach's Well Tempered Slavier.'

Extremely interesting indeed, and very instructive, is this terse record. Pending the appearance of that increasingly necessary tome, a dictionary of abbreviations, we may assume that 'Lit. and Phil.' is a colloquialism meaning Literary and Philosophical. That may pass. But what of Bach's 'Well Tempered Slavier?' Let us adopt the cryptic method. The title of his discourse contains exactly two dozen letters. Multiply twenty-four by two, and we get forty-eight—just the number we want! The rest we may leave to a certain printer's boy dwelling in a great, though Tyny city.

'ACIS AND GALATEA' ON THE STAGE.

The proposed stage-performance, by the Purcell Operatic Society, of Handel's 'Acis and Galatea,' suggests a few glimpses into the history of such presentations of the familiar serenata. The work was first performed at Cannons, the seat of the Duke of Chandos, in 1720 or 1721, but in what form—concert or stage—is unknown. Its first public performance, though in a garbled form, was given by John Rich at the Theatre in Lincoln's Inn Fields, on March 26, 1731, for the benefit of a member of his company named Rochetti, on which occasion Richard Leveridge sang the part of *Polyphemus*.

It appears that the earliest presentation of the work 'in a theatrical way' is associated with Mr. Arne, father of Dr. Arne of 'Rule, Britannia' celebrity. Here is the advertisement thereof, from *The Daily Journal* of May 11, 1732:—

> At the New Theatre in the Haymarket, on Wednesday next, being the 17th day of May, will be perform'd (in English) a Pastoral Opera, call'd
>
> Acis and Galatea
>
> Compos'd by Mr. Handel.
>
> With all the Grand Chorus's, Scenes, Machines, and other Decorations. Being the first Time it ever was perform'd in a Theatrical Way.
>
> The part of Acis by Mr. Mountier, being the first Time of his appearing in Character on any Stage; Galatea by Miss Arne.
>
> Pit and Boxes to be laid together, at 5s. Gallery, 2s. 6d. Tickets to be had, and Places taken, at Mr. Fribourg's, Maker of Rappee-Snuff, at the Play-House Door.
>
> *N.B.—The Opera is oblig'd to be put off to Wednesday, the 17th following, it being impossible to get ready the Decorations before that time.*

The part of *Polyphemus* was interpreted on this occasion by Mr. Waltz, Handel's cook. In connection with this and similar performances, Burney (History of Music iv., 361), says:—

> It seems as if the elder Arne, the Upholsterer, in King's-street, Covent-garden, mentioned in the Spectator, and father of Dr. Arne and Mrs. Cibber, had been the principal projector and manager of these performances of Handel's compositions to English words; as it is said in one of the advertisements, that subscriptions for English operas "are only taken in by *Mr. Arne*, at the Crown and Cushion, King's-street, Covent-garden." J. C. Smith, J. F. Lampe, and Harry Carey, as well as his son, young Arne, were adventurers in this undertaking; and Miss Arne, and Miss Cecilia Young, afterwards Mrs. Arne, were the principal female singers.

This Acis and Galatea performance, under the elder Arne, was not only unauthorized by Handel, but given at a house nearly opposite to the theatre of which he was the lessee! No wonder that the burly Saxon waxed wroth at such a proceeding. His resourcefulness showed itself in the following important advertisement, from *The Daily Journal* of June 10, 1732:—

> At the King's Theatre in the Hay-Market this present Saturday, being the 10th of June, will be perform'd, A Serenata, call'd
>
> Acis and Galatea
>
> Formerly composed by Mr. Handel, but now revised by him, with several Additions, and to be perform'd by a great Number of the best Voices and Instruments.
>
> There will be no Action on the Stage, but the Scene will represent, in a Picturesque Manner, a Rural Prospect, with Rocks, Groves, Fountains, and Grotto's, amongst which will be disposed a Chorus of Nymphs and Shepherds, the Habits and every other Decoration suited to the subject.
>
> Pit and Boxes to be put together, and no Persons to be admitted without Tickets, which will be deliver'd This Day, at the Office in the Hay-Market, at Half-a-Guinea each. Gallery, Five Shillings.
>
> By His Majesty's Command.
>
> No person whatever to be admitted behind the Scenes.
>
> To begin at 7 o'clock.

Handel does not seem to have continued this manner of presenting his serenata, even with 'the Habits and every other Decoration suited to the subject,' as in subsequent years he gave the work in the concert form with which we are familiar.

Nearly a hundred years elapsed before the next known stage representation of 'Acis and Galatea'—that given by Bochsa, the harpist, as a part of his 'Benefit' at the King's Theatre, Haymarket, June 22, 1829, on which occasion Beethoven's Pastoral Symphony was performed with scenery and ballet! Moscheles records that the music allotted to the chief characters was admirably sung by Miss Paton and John Braham; and that Zuchelli, 'with a gigantic eye in the middle of his forehead,' was a very good *Polyphemus*.

Eighteen months later—on February 3, 1831—another stage production of the work took place at the Theatre in Tottenham Street, Tottenham Court Road, then under the management of George Macfarren, the father of Sir George and Mr. Walter Macfarren. Mr. Macfarren, Senr., in dramatising the work anew, inserted spoken dialogue and introduced new characters. The songs of *Damon*, the setting of 'Cease to beauty to be suing' (sung by *Polyphemus*), and *Galatea's* last song were omitted, but the original

words to Handel's music were retained. Thomas Attwood was asked by George Macfarren to compose some additional accompaniments, but upon his declining to do so, Cipriani Potter undertook the task, as the following extracts from the playbill will show:—

A New Operatic Piece, dramatized from Gay's admired Serenata, entitled Galatea, with Handel's celebrated music, newly arranged, with additional accompaniments, by Mr. Cipriani Potter, who has obligingly undertaken to conduct the orchestra on this occasion.

Galatea, Miss Vernon, pupil of Signor Velluti (her first public performance); *Eudora*, her sister, Mrs. Humby; *Doris*, their mother, Mrs. Garrick; *Acis*, Mr. Bennett, professor of singing at the Royal Academy of Music (his first appearance on the stage); *Faunus*, his father, Mr. G. Smith; *Damon*, lover of *Eudora*, Mr. J. Russell; *Ulysses*, on his voyage from the Trojan war, Mr. Spencer (from the Theatre Royal, Norwich), his first appearance in London); *Lysander*, Mr. G. Lejeune; *Telemon*, Mr. Munroe; *Polyphemus*, the Fiend of Mount Etna, Mr. E. Seguin, from the Royal Academy of Music (his first appearance on the stage).

Soldiers, Peasants, &c., by a Chorus of twenty voices.

Charles Lucas succeeded Potter as conductor after the first performance, and the piece had a run of about thirty nights. Macfarren's version was revived at Drury Lane Theatre, in 1832, for Edward Seguin's benefit.

The musical critic—evidently a leisurely-minded and arm-chair gentleman—of the *Athenæum* at that time (not Mr. Chorley) thus spake concerning those Tottenham Street representations of 1831:—

We purpose immediately paying one or more visits to this house, after which we shall retire to our own fireside and haul its pretensions over the coals, so as to give our readers the result next week.

A week later, as the result of this coaling operation, the critic delivered himself thus (*Athenæum*, February 12, 1831):—

Of Miss Vernon, pupil of Signor Velluti, we have nothing to say, except that her name may with great propriety be taken out of the large posting bills we see about town. If she *be* a star, she is too small to be visible, as such, with our opera-glass. If anything could add to our pain in being obliged to say this, it is the having to be so uncivil to so pretty a girl.

No one will deny that this is very prettily put.

The next on our list—which does not pretend to be exhaustive—is the performance associated with Macready, as manager, and Clarkson Stanfield, R.A., as scenic artist, given at Drury Lane Theatre, February 5, 1842. No two opinions existed as to the excellence of the spectacular features of this remarkable representation, but the tinkering liberties, both in regard to words and music, received their just condemnation. For instance, an introductory scene, taken from Shelley's 'Prometheus,' with *Cupid* as the principal character, was added, for which Mr. Tom Cooke supplied new music; moreover, this gentleman wrote additional accompaniments to the work, and conducted the performance. Miss P. Horton (afterwards Mrs. German Reed) sang the music of *Acis*, and Henry Phillips impersonated *Polyphemus*. One of the *Shepherds* was a Mr. J. Reeves, subsequently known to fame as Mr. Sims Reeves. The musical critic of the *Athenæum*—then the redoubtable Mr. Chorley—may again be quoted in connection with this Drury Lane production:—

The additions made to the instrumental score are gross and noisy. Trombones braying throughout the whole of Handel's overtures, may serve, as they did this day week, to conceal the slovenliness of the violins, and the inexactitude of the pair of oboes, which ought to move like one; but as concealing the main features of the composition, they are objectionable, and in the worst taste. We admit of no additional accompaniments to Handel, save such as are added by Mozart.

And then, in regard to the performers:—

The *Polyphemus* of Mr. Phillips was fairly sung; but when we say, that, while listening to *Damon* this day week, he all but laid his thumb to his nose, after the polite fashion of the New Cut, we have indicated the amount of classicality in his conception of the part.

The Macready-Stanfield version was revived at Drury Lane on May 5, 1843, when the great artists Clara Novello (*Galatea*) and Staudigl (*Polyphemus*) gave magnificent interpretations of their respective parts. The Princess's Theatre, Oxford Street, furnished the scene of the next stage revival—August 2, 1869—when the Drury Lane version of 1842 was reproduced. Blanche Cole (*Galatea*), Vernon Rigby (*Acis*), Montem Smith (*Damon*), Carl Formes (*Polyphemus*), with Miss Summers as the interpolated *Cupid*, formed the cast.

So far as we can discover, the last scenic representation in England was that which took place in the Opera Theatre of the Crystal Palace, June 17, 1871, under the direction of Mr. August Manns, when the cast included Blanche Cole, Vernon Rigby, Montem Smith, and Aynsley Cooke. The present writer retains vivid recollections of the huge mask worn by the last named in his portly and portentous impersonation of *Polyphemus*. On that occasion some members of the Crystal Palace choir, seated in the side galleries near the stage, assisted in strengthening the choruses.

Finally, it may be found useful if we give a list of some, even if not all, of the additional accompaniments which have amplified Handel's original thin score, with their dates and places of performance.

Written by	Date.	Place of Performance.
Mozart ..	1788	Hofbibliothek, Vienna.
Mendelssohn ..	1828	Singakademie, Berlin.
Cipriani Potter	1831	Tottenham Street Theatre, London
Tom Cooke ..	1842	Drury Lane Theatre.
George Perry ..	1842	
Michael Costa ..	1858	Birmingham Musical Festival.

The score of Mr. Perry—who was a wholesale purveyor of additional accompaniments—was prepared for the Worcester Musical Festival of 1842, according to the manuscript in the possession of Messrs. Novello; but 'Acis and Galatea' was not performed on that occasion. The reader may be referred to an interesting article, by Mr. Nicholas Kilburn, setting forth the exact differences between Handel's original instrumentation and the additions made by Mozart and Mendelssohn, which appeared in the *Sammelbände der Internationalen Musikgesellschaft* for Oct.-Dec., 1901, vol. iii., p. 129.

Mr. Henschel's 'Stabat Mater' was successfully performed, at Amsterdam, on January 21, by the Capella Choir, under the direction of Anton Averkamp, the town-orchestra of Utrecht playing the accompaniments on that occasion. We understand that Mr. Henschel has nearly completed the composition of a Requiem, which has been accepted for performance by the Singakademie of Breslau (his native town), though its production will in all probability be by the Cecilia Choir of Boston, Mass.

Church and Organ Music.

DR. WATTS' HYMNS: THE FIRST EDITION.

The Rev. James Mearns, assistant editor of the Rev. Dr. Julian's invaluable 'Dictionary of Hymnology,' contributed a most interesting article to the *Guardian* of January 29 last, on that exceedingly rare book, the first edition of the *Hymns and Spiritual Songs* of Dr. Watts. The only known copy in England—it has now, alas! probably gone to America—was recently sold by Messrs. Sotheby for the sum of £140. Mr. Mearns was permitted to examine the precious tome, with liberty to make notes therefrom, and the result of his investigations is contained in the *Guardian* article above referred to. The book bears the following title:—

HYMNS
AND
Spiritual Songs
in Three Books
I. Collected from the Scriptures.
II. Compos'd on Divine Subjects.
III. Prepar'd for the Lord's Supper.
With an ESSAY
Towards the Improvement of Christian Psalmody, by the Use of Evangelical Hymns in Worship, as well as the Psalms of *David*.

By I. WATTS.

And they sung a new Song, saying, Thou art worthy, &c., for Thou wast slain and hast redeemed us, &c.—*Rev.* 5 9.

Soliti essent (*i.e.*, Christani) convenire, carmenque Christo quasi Deo dicere. Plinius in Epist.

LONDON.
Printed by *J. Humfreys*, for *John Lawrence*, at the Angel in the *Poultrey*, 1707.

One of the most interesting features of the book is that it contains the first appearance in print of that greatly-treasured hymn, 'When I survey the wondrous Cross.' Its first verse reads thus:—

When I survey the wondrous Cross
Where the young Prince of Glory dy'd
My richest Gain I count but Loss
And pour Contempt on all my Pride.

The original form of its second line will not escape notice. Another well-known hymn made its first appearance at the same time:—'There is a land of pure delight.' It is said that the words

Sweet fields beyond the swelling flood
Stand dressed in living green.

came to the mind of Dr. Watts as he looked across Southampton Water and saw the New Forest in the distance.

At the end of the volume is an essay entitled:—

A Short Essay Toward the Improvement of Psalmody; or, An Enquiry how the *Psalms* of *David* ought to be translated into Christian Songs, and how lawful and necessary it is to compose other Hymns according to the clearer Revelations of the Gospel, for the Use of the Christian Church.

The Essay concludes with the following naïve confession:—

If the Hymns and Spiritual Songs which are here presented to the World are so unhappy as to discourage the Design of this Essay, I will censure and reprove them myself. If they are condemned as being unsuitable to the Capacity or Experience of plain Christians, I will easily confess a Variety of Faults in them; 'twas hard to restrain my Verse always within the Bounds of my Design; 'twas hard to sink every Line to the Level of a whole Congregation, and yet to keep it above Contempt. However, among so great a Number of Songs, I hope there will be some found that speak the very Language, and Desires and Sense of the meanest Souls, and will be an Assistance to their Joy and Worship. The Blemishes of the rest may serve to awaken some more pious and judicious Fancy to a more successful Attempt; and whoever shall have the Honour of such a Performance, I promise myself a large Share in the Pleasure. But we must despair of hearing the *New Song of the Lamb* in its Perfection and Glory, till *Babylon the Great is fallen, and the Kingdoms of this World are become the Kingdoms of the Lord and his Christ*, till *the New Heavens and the New Earth* appear, till *all the former things are passed away, and all things are made New.*

Isaac Watts—'the Father of the English Hymn,' as his tombstone in Bunhill Fields records—was born at Southampton, July 17, 1674, and died on November 25, 1748. He was only five feet in height, and of feeble physique throughout his life; but he left behind him nearly five hundred hymns and paraphrases, many of which are amongst the most cherished treasures of public and private devotion. His versifications of the Psalms include such noble lines as 'Our God, our help in ages past' (altered, but not improved, by John Wesley to 'O God, our help in ages past), and 'Jesus shall reign where'er the sun.' It should not be forgotten that Dr. Watts—who was a bachelor—was the author of those never-to-be-forgotten infantile rhymes: 'How doth the little busy bee,' and 'Let dogs delight to bark and bite."

THE DIAMOND JUBILEE OF THE ORGANIST OF CARLISLE CATHEDRAL.

On Ash Wednesday, the 12th ult., Dr. Henry Edmund Ford, organist of Carlisle Cathedral, celebrated the sixtieth anniversary of his appointment to that post, having officiated there for the first time on February 12, 1842. It is probably unique in the annals of our cathedrals for an organist to have held that office in one cathedral for an unbroken period of sixty years, and congratulations upon the event poured in upon Dr. Ford from old pupils and friends. It was as a choir boy in Rochester Cathedral that Dr. Ford began his musical career, and he is thus one of the group of cathedral organists who have had a like beginning, including Sir Frederick Bridge, of Westminster Abbey, Dr. Armes, of Durham, Dr. J. C. Bridge (Chester), Dr. Crow, Ripon, and Dr. Wood, Exeter. As a boy, he showed great musical ability, and, on leaving the choir, became an articled pupil of Ralph Banks, at that time organist of Rochester Cathedral.

Dr. Ford was only twenty years of age when appointed to Carlisle Cathedral, but his influence was soon felt in musical circles in the 'Border city.' Soon after his advent there he started a class, which attained to a membership of 100, for teaching singing on Mainzer's system, and in 1843 he became conductor of the Carlisle Harmonic Society. In the Cathedral he has upheld the musical service under discouraging circumstances, and his masterly performances on the fine organ—built by Father Willis, in 1856, to a specification prepared by Dr. Ford, in conjuntion with the late W. T. Best—have been much appreciated. On the occasion of his jubilee, ten years ago, Dr. Ford was presented by his fellow citizens with a service of silver, and other articles, and it was also upon that occasion that the degree of Doctor of Music was conferred upon him by Archbishop Benson.

Dr. Ford had an unfortunate accident two or three weeks ago, by which he broke a bone in his left wrist, but in spite of that he was enabled to play the service (Tallis in D minor) in the Cathedral on the occasion of his anniversary, although of course without the use of his left hand. He is still full of energy and vigour, and it is to be hoped that he may spend many more years of usefulness and honour in the post which he has filled so ably and so long.

GEORGE BENJAMIN ARNOLD.

We regret to record the death of Dr. Arnold, Organist of Winchester Cathedral, which took place at his residence in The Close, on January 31, in his seventieth year. Born at Petworth, Sussex, December 22, 1832, he became a pupil of Dr. S. S. Wesley, at Winchester, and subsequently held organ appointments at St. Columba's College, Rathfarnham, near Dublin, St. Mary's Church, Torquay, and New

MR. JOHN S. BUMPUS AND THE LATE DR. ARNOLD.
From a photograph taken December 9, 1901, by Basil M. Rideaux.

College, Oxford. In 1865, he succeeded his old master (Wesley) in the organistship of Winchester Cathedral, of which sanctuary he had thus held the office of chief musician for thirty-seven years. In addition to his daily round of organist duties, Dr. Arnold was a prolific composer. An account of his life appeared in The Musical Times of November last, in an article entitled 'A Visit to Winchester' (p. 719), which had the advantage of his revision in proof, and to which the reader may be referred.

The Dean of Winchester, in the course of a funeral sermon preached in the Cathedral, said, after referring to Dr. Arnold's kind-heartedness:—

> A strict sense of duty to be discharged as in the sight of God, to whom he would have to render an account, was, it seems to me, the ruling motive of his life. No one was ever less of a men-pleaser or time-server. He had experienced, like most of us, some reverses, disappointments, and vexations; and in talking to me about them on one occasion, I remember being struck by his saying: 'I have found my consolation in the consciousness that I have at least tried to do my duty.' He leaves behind him an example, very wholesome for these restless times, when men and women are ready to become discontented and to crave for novelty and excitement, of steady, persistent, patient work in one place for more than half a lifetime.

The remains of Dr. Arnold were interred in Winchester Cemetery amid many tokens of regret and esteem.

THE NEW ORGANIST OF RIPON CATHEDRAL.

Mr. Charles H. Moody, organist of St. Michael's Church, Coventry, has been appointed organist of Ripon Cathedral, in succession to Dr. Edwin J. Crow, who has held that office since the year 1873. Mr. Moody was born at Dennis Park, Stourbridge, March 22, 1874, was first a pupil of Mr. G. W. Bates, organist of the parish church at that time, and subsequently an articled pupil of Mr. Westlake Morgan, organist of Bangor Cathedral; but he received many valuable hints, especially on accompaniment to the choral service, from the late Sir John Stainer, who, up to the time of his death, took the greatest interest in his young friend's career. For a short time he was co-organist at St. Michael's College, Tenbury, and acting-organist of Wells Cathedral. In 1895 he became organist of Wigan Parish Church

MR. CHARLES H. MOODY.
(Photograph by Messrs. Maule and Co., Coventry.)

(an appointment once held by Sir Walter Parratt), and three years ago he went to St. Michael's, Coventry—a church which furnished a stepping-stone to the Cathedral appointments of Gloucester and Canterbury Cathedrals, held by Mr. A. Herbert Brewer and Dr. H. C. Perrin respectively, as it now has to Ripon. The appointment of Mr. Moody adds another to the large number of Cathedral organists who are under forty years of age. Judging from the record of his splendid work at Coventry and elsewhere, Ripon, no less than he himself, is to be congratulated.

'CHORALIA.'

'Choralia' is, in the words of its sub-title, 'a handy book for parochial precentors and choirmasters,' by the Rev. James Baden Powell (Longmans). Herein the Precentor of St. Paul's Church, Knightsbridge, speaks as a man having authority and one qualified to speak by reason of an experience of thirty-five years. Several interesting quotations might be made from the valuable historical information scattered about these pages, but an extract or two from the more practical portion of the book must suffice. On the subject of voluntary choirs, Mr. Baden Powell rightly says:—

Choir work, whether in church or at practice, is not a pastime, but a definite duty to God, and to consider that because the offering is voluntary, therefore attendance can be voluntary, discredits the offering.

No less weighty are his remarks on chanting:—

It [chanting] requires care and work. Psalms cannot be practised too much: it is helpful to poor readers (of English) to make them read better; it teaches all to pronounce their words together. A little chanting should be done at every practice.

He wisely maintains that chants 'with diatonic harmonies are preferable to those with decidedly chromatic harmonies, and those with the notes of the melody moving in close intervals to those which have long jumps from low to high notes.' There is much truth in the shrewd remark: 'The more epigrammatic a chant is, the more interesting will it be to sing.' In regard to matters too often accounted of lesser importance, he remarks:—

It has been said that the excellence of a choir can easily be discerned by the way it sings its 'Amens.' This means that the care given to smaller details of the service is as great as that given to the more important parts. Of course, this should be so.

With all his enthusiasm for a full choral service, rendered decently and in order, our author is to be commended for not ignoring the congregation. Under the heading 'How to accentuate the teaching of an anthem,' he makes the following pregnant suggestion:—

Remembering that the anthem is not a part of the service in which the congregation are expected to take a vocal part (any more than they would in the Lessons), it is valuable sometimes, where it can be done, to impress the teaching of the anthem by, so to speak, a correlative hymn chosen in connection with it.

He gives as an example an anthem setting of 'The Lord is my Shepherd,' followed by the hymn 'The King of Love my Shepherd is,' and goes on to say—

It is not a repetition, it is putting into the people's mouths a response, and a useful response, to what they have just heard, pressing home the valuable teaching of the 23rd Psalm. Many instances such as this may be found and brought valuably into use.

This opens an interesting field to composers. Moreover, he advocates a congregational practice, and a congregational choir; and he is broad-minded enough to refrain from throwing stones at such time-honoured congregational tunes as 'Miles's Lane' and 'Helmsley.' Useful information is set forth on hymns and hymn-tunes; and among the other subjects practically discussed—in addition to the formation and organization of a parochial choir, and a complete directory of the usual services—are Processions, Special Services, and Instrumental Music. We have much pleasure in drawing attention to a book which may be read with profit and edification by all who are interested in Church music.

OLD TIME CHURCH MUSIC IN SUFFOLK.

The Eastern Counties Magazine for February—an interesting quarterly publication edited by the Hon. Mary Henniker, and issued by Messrs. Jarrold and Sons—contains an entertaining article on the above subject by Dr. Edward L. Fenn, from which we make two extracts. They are portions of letters written by a former Rector of Holton-St.-Mary, a village just across the Essex border, in the year 1764. He was evidently not favourably disposed towards church choirs, judging from the following indictment:—

I have made a collection of select portions of Psalms and hymns, with plain and easy tunes, which will shortly be published. I have ordered a copy to be sent to you, of which I desire your acceptance. They are intended to encourage our congregations to sing ye old tunes, and to take this excellent part of Divine service out of ye hands of our country choirs, whose Airs and Impertinence and pretended Independence of ye Minister are become insufferable. A worthy clergyman (Dr. Owen), without my knowledge, acquainted ye late Archbishop with my Design, who said "Something must be done to put our psalmody on a better footing. The Sectarists," he added, "gain a multitude of followers by their better singing."

In another letter, this reforming Suffolk parson utters a real jeremiad:—

The Heavenly Part of our Service is performed in a very ill manner in almost all our country churches. The Congregation in general sit down unconcerned. The Performance is wholly given up to a few who are too often conceited, ignorant, obstinate Persons, who call themselves ye Singers. The Performers are placed in a Singing Seat, sometimes a raised seat like a Stage. Here they form themselves into a round Ring, with their Faces to each other and their Backs to ye congregation. Here they murder anthems, chuse improper Psalms, leave off in ye middle of a sentence, sing Psalms of all kinds to new, jiggish Tunes. If ye Minister offers to direct them, "He may mind his Text; he may sing himself, they will sing as they list or not at all." They frequently leave their own Parish Church, and go in a Body to display their Talents in other Churches. I have known them stroll six or seven miles for this purpose, sometimes with a young female singer or two in their Train.

It is quite evident that the troubled rector's designation of the music of the service as its 'Heavenly Part' was very far removed from the region of practical attainment at Holton-St.-Mary.

Sir Walter Parratt has been elected a Fellow of St. Michael's College, Tenbury, in succession to the late Sir John Stainer.

The issue of four new instalments (Nos. 6 to 9) of Novello's Anthem Book furnishes an opportunity for calling attention to the scope and usefulness of this publication. Each book contains twelve anthems, suitable for festival and general use, and all the seasons of the Church are provided for, the cost of each anthem working out at the modest sum of one penny.

The annual meeting of the London Church Choir Association was held at the Chapter House, St. Paul's Cathedral, on January 27, when the chair was occupied by Sir George Martin, President. It was decided to hold a Festival Service at St. Saviour's Collegiate Church, Southwark, on April 17.

Bach's Passion Music (St. John) will be sung, with orchestral accompaniment, at St. Anne's, Soho, on Friday evenings, the 7th, 14th, and 21st inst., at 8 p.m., and on Good Friday afternoon at 4 p.m., under the reverent direction of Mr. E. H. Thorne.

THE CHOIR BENEVOLENT FUND.

The Annual General Meeting of the Choir Benevolent Fund was held in the Chapter Room, St. Paul's Cathedral, on the 11th ult., Mr. Calkin Lewis being in the Chair. The balance-sheet presented was of a highly satisfactory nature. The Secretary's Report stated that the Society had attained its jubilee during the past year, but that, owing to generally depressed financial conditions, it had not been thought advisable to hold any Festival. Arrangements had, however, been made for a Festival Service at Christ Church, Lancaster Gate, in July. The advantages of membership of this Society cannot be too highly commended to the Lay Clerks of Cathedrals throughout the country.

ORGAN RECITALS.

Mr. Edwin H. Lemare, St. Margaret's, Westminster (his last recital previous to his departure for America, when he played his Symphony in G minor). — Mr. Herbert W. Jones, Parish Church, Callander (Concerto in B flat, Handel).—Mr. R. Garrett Cox, Great Brickhill Church (Concert Rondo in B flat, Hollins).—Mr. J. Charles Long, St. James's, Marylebone (Reverie, Stainer).—Mr. William Reed, Chalmers' Church, Quebec, Canada (Schiller March, Meyerbeer).— Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields (Sonata in G, Op. 28, Elgar).—Mr. Wilde, Wymondham Parish Church.—Mr. W. Cary Bliss, St. Mary, Oatlands (March on a theme by Handel, Guilmant).—Mr. R. H. Turner, Parish Church, Portsmouth (Theme in A, Hird).—Mr. G. Bernard Gilbert, Public Hall, Canning Town (O Sanctissima, Chipp).—Mr. H. M. Higgs, St. Nicholas, Sutton (Suite, Dr. Arne and Festal March, Calkin).—Mr. Roger Ascham, Feather Market Hall, Port Elizabeth (Sonata in F, Wolstenholme).—Mr. Walter Alcock, St. Anne's, Eastbourne (Overture in C, Mendelssohn).—Mr. W. Louch, St. John's, Longsight (Hommage à Mozart, J. B. Calkin).—Mr. H. Mozart Sheaves, Audlem Baptist Church (Postlude in D, Smart).—Mr. Alfred Bentley, St. Lawrence, Jewry (Toccata in A flat, Hesse).—Mr. Harold E. MacKinley, St. Lawrence, Jewry (Romanza, Gade).—Mr. C. J. Brennan, Elmwood Presbyterian Church, Belfast (Allegretto in A flat, Wolstenholme).

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. H. L. Balfour, Holy Trinity Church, Sloane Street.

Dr. J. C. Bradshaw, Christchurch Cathedral, New Zealand.

Mr. F. C. Butcher, St. Columba's College, Rathfarnham.

Mr. Stanley Chipperfield, Parish Church, Richmond, Surrey.

Mr. C. H. Moody, Ripon Cathedral.

Mr. James T. Pye, Christ Church, Surbiton Hill.

Mr. Alfred H. Robinson, organist to the Duke of Westminster at Eaton Hall.

Mr. William H. Speer, Christ Church, High Wycombe.

Mr. J. D. Turner, South United Free Church, Crieff, N.B.

Mr. W. Wolstenholme, the King's Weigh House Chapel, Grosvenor Square.

Mr. James Wood, Wesleyan Church, Newton Heath, Manchester.

Mr. Samuel S. Page, Crathie Parish Church, Balmoral.

Mr. Sidney Percy Barnby, Vicar Choral (Alto) of St. Paul's Cathedral.

Mr. T. M. Bradshaw (Alto), Old St. Pancras Church.

Mr. W. F. Dear (Alto), Berkeley Chapel, Mayfair.

Reviews.

MUSICAL LITERATURE.

Manuali Hoepli: Storia della Musica. Di Alfredo Untersteiner. Seconda edizione intieramente riveduta e ampliata. [Ulrico Hoepli, Milano.]

Music is the latest born of the arts, yet its story is a long one, and in this small, handy volume it is, of course, told very briefly. The scheme is an excellent one, and it offers a *résumé* which may be amplified by the reading of books on special periods or concerning special composers; and such books, by-the-way, are named at the end of each chapter. An outline of history of any kind is what a student first needs.

It will be impossible to discuss the volume *seriatim*. But let us just glance at one or two places. On page 245, the 'sonata au clair de lune' is mentioned as one of Beethoven's most notable sonatas. The statement is true, but that stupid title might well have been omitted. On page 312 we read of Perosi that 'he lacks neither inspiration nor knowledge,' and that there is no reason to doubt that 'he will give that perfect work which all, and with reason, expect from him.' There are, however, many who do not entertain such high hope. On the same page is given a list of the principal English musicians of the present day, which needs a little revision; and the name of the distinguished American composer, MacDowell, ought not to be among them, but in a fresh list with American names added to it. The admirers, and they are many, of Tschaïkowsky, will surely take umbrage at the statement that the Russian composer's works, with the exception of the noted and admired fifth and sixth symphonies, 'will not remain in the repertory, because in them inspiration is too variable,' and 'because there are frequent prolixities and strangenesses of rhythm and harmony.' Many of the appreciations of the great composers are excellent, but before the third edition is issued, further revision is desirable.

Studien zur Geschichte der Italienischen Oper im 17. Jahrhundert. Von Hugo Goldschmidt.

[Leipzig: Breitkopf u. Härtel.]

Our author in a brief preface remarks, and truly, that Italian opera of the seventeenth century shows in the most striking manner the transition from the old to the new art: he speaks of it as 'the cradle of modern music.' The subject has already been studied, as he reminds his hearers, in two ways—operas of that period have been published by the Gesellschaft für Musikforschung and in the Denkmäler der Tonkunst in Oesterreich, and, on the other hand, theoretical, critical, and æsthetic works have been written by such distinguished men as Hermann Kretzchmar and Romain Rolland. Goldschmidt not only treats his subject from an evolutionary point of view, showing the connection of 17th century operas with the past and the seeds of progress which they contain, but he gives a wonderful collection of examples, and thus infuses life into his remarks; he speaks, for instance, of some important feature in this or that opera, and by merely turning to the page in the appendix indicated, there it stands before one's eyes.

Herr Goldschmidt mentions the fact that the Monodic school waged war against polyphony, yet could not destroy it; it was, after all, the old school which strengthened and developed, as he afterwards shows, the new art.

'The importance of Roman art-life during the first half of the seventeenth century, as regards musical drama, has been hitherto practically ignored. The Venetian opera until recently was looked upon as the continuation and reformation of the Florentine prototype. Romain Rolland [in his "Histoire de l'opéra en Europe avant Lully et Scarlatti"], therefore, rendered service in pointing out that the nature of Roman Opera was a link of special importance between the starting point of the new movement and the monody of the Venetian national period.' Thus our author and his book is occupied in discussing at length this important link.

Rolland hinted at it, but the scheme of his work prevented him from treating it fully. The first chapter in the volume begins by mentioning Emilio del Cavalieri's 'Rappresentatione di anima e di corpo,' with which the new style of music made its entry into Rome in the year 1600, and then he goes on to show how varied melody, choral polyphony, the lied form, the aria, new tonality, and a feeling for unity were gradually introduced and developed by such composers as Agazzari, Marco da Gagliano, Stefano Landi (whose works show important advance in form, instrumentation, and characterisation), Michelangelo, Rossi, &c. He devotes many pages to Landi's last and greatest work 'Drama musicale il Santo Alesio,' a deeply earnest sacred work, and his closing remark is as follows:—'This appreciation may perhaps help to procure for our master that recognition which his great art-work deserves, but which history up to the present has denied him.' No one, indeed, can read these pages, and the musical examples connected with them in the appendix, without feeling that Herr Goldschmidt has rescued from oblivion a work of strong interest. The second part of the volume is devoted to the musical comedy of the 17th century (Opera buffa), and the third to the orchestra of the Italian opera of the same period. We must, however, refrain from entering into detail; if we once began we should not know where or when to stop. But it has, we hope, been made clear that to the serious student of history such a book is of immense interest and value.

Mastersingers. By Filson Young.

[London: William Reeves.]

'It means what it says,' replied Mendelssohn, when questioned about the 'meaning' of one of his quartets. The author of 'Mastersingers' seems to be fully aware of the impossibility of reproducing musical emotions in words, for in a postscript he disclaims having attempted anything more than a 'truthful record of the effect that certain works . . . produce on a single mind.' The works selected are the Pastoral and Pathetic Symphonies, Bach's Organ Fugues, and a few other classics; and there are also *éloges* of Berlioz and other composers. In these essays, some of which have appeared previously in a different form, Mr. Young displays a style singularly free from the affectations into which æsthetic critics are prone to fall, and shows a considerable gift of invective in a trenchant article on the conditions of musical life in England. In his estimates of composers he lets fall some very felicitous phrases, and his 'impressions' of the masterpieces selected are still more interesting for the skill with which the secrets of their magic are penetrated. It was a policy of doubtful wisdom to include appreciations of two living composers, and certainly it was a little patronising to refer to each of them as 'this man'; but any doubt as to the catholicity of the author's sympathies is removed by the remainder of the essays. The book deserved a happier title, and much more care in the matter of printing and binding; but in spite of this handicap, it will doubtless find many appreciative readers.

ANTHEMS.

The Lord liveth. By Arthur W. Marchant.
They that go down to the sea in ships. By Hamilton Clarke.

[Novello and Company, Limited.]

The music of the Eastertide anthem by Dr. Marchant is appropriately jubilant in character. Good contrast to the vigour of the opening chorus is secured by the *andante con expressione* section, to which succeeds a brief passage for a bass solo. A repetition of the opening strains, with sundry alterations, brings the anthem to a brilliant conclusion. Mr. Hamilton Clarke's anthem opens with a breezy introduction for the organ suggestive of 'the rude imperious surge,' and throughout the anthem, which extends to sixteen octavo pages, the organ part is of a suggestively troubled nature. The vocal portion includes a soprano solo of some length. The choral part writing is flowing, is grateful to sing, and contains some very effective passages and contrasts.

ORGAN MUSIC.

Communion in D. By Alfred Hollins.
Contemplation in E flat. By H. A. Wheeldon.
Triumphal Song. By A. H. Brewer.
Minuet in F. By Myles B. Foster.
Fantasy-Prelude. By Charles Macpherson.
Fantasia in E. By W. Wolstenholme.
Berceuse in D. By Edwin H. Lemare.
Air with Variations. Haydn (arranged by A. B. Plant).
Gavotte in C minor. Old French (arranged by Arthur W. Marchant).
Andante. From Mendelssohn's Italian Symphony (arranged by Edmund T. Chipp).
Overture to William Tell (arranged by Edwin H. Lemare).

[Novello and Company, Limited.]

The first piece on our list, by Mr. Alfred Hollins, loses none of its interest by certain Hopkinsesque characteristics—melody and true organ style: would that we had more of it! The devotional main theme is, in the final section, accompanied by the downward skips (of the seventh) which are a feature of the technically-called second subject. Musicianship and tunefulness here go hand in hand, and the result is a welcome addition to organ music for the church. Mr. Wheeldon, in his Contemplation, evidently portrays someone in a more or less agitated frame of mind, and, except during ten bars, the pedal part is going all the time. The result is a restlessness that hardly accords with the title, but as a rhapsodical type of organ music, the piece leaves little to be desired. Energy is the outstanding feature of the first section of Mr. Brewer's Triumphal Song, which needs a nimble pedalist to do it justice. Pleasant relief is afforded by a second subject in the dominant key (B flat), and the piece is worthy of the organist of Gloucester Cathedral. Mr. Myles B. Foster has always something melodious to say, and his Minuet in F does not disappoint expectation in this respect, nor, indeed, in constructive musicianship. The pedal staccato quavers in the trio section (key of D flat) need to be clearly, pizzicatoly played in order to realise his intentions.

The Fantasy-Prelude of Mr. Charles Macpherson is, like all his creative productions, thoughtful, strong, and unconventional. An E minor opening, slow, solemn and deep-toned, gives place to a *con moto* in nine-eight rhythm and in the key of G minor, fugally treated. After considerable and clever development, the opening solemnities are super-accompanied by a demisemiquaver figure, but the end is 'like the touch of an infinite calm.' In the conception of this effective Fantasy-Prelude, one can imagine that the composer had in his mind the great cathedral of St. Paul and the magnificent organ therein upon which he so admirably performs. It will well repay the attention of recitalists. Mr. Wolstenholme, like Mr. Macpherson, has chosen the Fantasia form as the expression of his thoughts in the composition before us—dedicated, by-the-way, to Mr. Edwin H. Lemare. A bustling semiquaverish opening gives place to a plaintive *andante expressivo* in the key of E minor, but later on, in strong contrast, comes a lively fugue (nine-eight rhythm, and to be played at the speed of dotted crotchet = 116), starting in the pedals. The end is worthy of what has gone before, and the effectiveness of this Fantasia admits of no disputation. To say that the Berceuse in D is cast in the same mould as similar compositions by Mr. Edwin H. Lemare is not only within the bounds of truth, but perchance a sufficient recommendation. There is a certain rhythmic restlessness in the piece; but may not that be in its favour in the eyes of some performers?

A few words must suffice for the four arrangements. In regard to the Variations in G of Haydn, the arranger gives no clue as to the work from which they are taken. How interesting it would have been to have printed the incident of the London clergyman's dream, related by Haydn during his visit to London, on the occasion upon which he conducted the symphony (in D) of which

these variations form a part. The old French Gavotte (in C minor) has a musette (in the major key), in the performance of which the merest tyro of a pedalist need have no compunction about 'putting his foot into it'—the pedal part is one long, sustained note, the lowest C! Dr. Chipp's capital transcription of the so-called Pilgrim's March from Mendelssohn's Italian Symphony is a reprint, clearly set out and helpful to the eye; and the fact that Mr. Lemare is responsible for the arrangement of the evergreen William Tell overture is a sufficient guarantee of its excellence and practicability.

PIANOFORTE MUSIC.

Entr'acte II. from Ravenswood. By A. C. Mackenzie.
Scenes from an every-day romance. By Coleridge-Taylor.
Summergold Gavotte. By H. W. Wareing.

[Novello and Company, Limited.]

The Entr'acte by Sir Alexander Mackenzie is entitled 'Lucy,' and the music is of the expressive and agitated character which one expects from being associated with Sir Walter Scott's heroine. Pianists with a sympathetic style will find in this piece an effective medium for the display of their abilities. Mr. Coleridge-Taylor's 'Scenes' were originally written for full orchestra, and consequently his pianoforte arrangement is orchestral in style. The scenes are four in number—severally, an *Allegro*, an *Andante*, *Tempo de Valse*, and *Presto*. Each is stamped with the individuality which is found in all Mr. Taylor's productions. The most effective on the pianoforte are the first and last, but these require some brilliancy of execution, and the third movement, which is easy and melodious, will probably enjoy most favour. Mr. Wareing's Gavotte starts, as gavottes should, on the third beat in the bar, a point frequently overlooked by modern writers of this old dance form. The direction 'tempo di Gavotta,' however, is somewhat vague, but judging by the style of the music, the composer presumably means it to be played as a 'Gavotte noble,' which was taken in rather slow time. The principal theme is melodious, and also possesses the didactic character associated with these dance strains.

Uebungen. Exercises and Etudes by Pischna. Edited by A. Ruthardt.
Arabesques. By Graham P. Moore.
Valse Impromptu and Etude de Concert. By Waddington Cooke.

[Bosworth and Co.]

The book of exercises by Pischna is of an advanced type, and students would do well to carefully read the preface. The aim of the author is to give simultaneous, and yet distinct, employment to each hand, and even to each finger. He was for many years professor at the Imperial Institute at Moscow; and the editor is professor at the Leipzig Conservatorium.

Mr. Moore has probably taken Schumann's Children's Album as his model for the construction of these little sketches. They are eminently suitable for beginners, and are fairly graceful and melodious, though without any pretension to originality.

The pieces by Mr. Waddington Cooke are musicianly, characteristic, and well-written for the pianoforte. The harmonies are interesting and varied. The *Etude* is likely to become a favourite.

Valse Triste, in G minor, and *Chant d'Avril* in G major. For pianoforte solo. By Stephen Esipoff.

[Forsyth Brothers.]

Both these pieces acquire artistic interest by the composer's clever treatment of his principal themes. The melancholy of the Valse is pronounced, but the suggestion of hope is also present, as it seems to whisper softly in the concluding pianissimo chords, the last of which is in the tonic major. The April song is impregnated with the exuberance and the confidence of awakened hope. Both are easy of execution.

Autumn. Selection of themes from 'Much Ado about Nothing,' for pianoforte. Composed by Edward German.

[Novello and Company, Limited.]

The first of the above pieces is from the orchestral suite, entitled 'The Seasons,' written by Mr. Edward German for the Norwich Festival of 1899. As arranged by the composer for the pianoforte, the salient points of the music have been carefully preserved, and the interest of the piece is increased by its containing reminiscences of the 'Summer' and 'Spring' sections of the suite. The transcription of 'Autumn' will be found easy to play, and the music is written in Mr. German's best manner. The selection of themes from the incidental music for Mr. Alexander's revival of 'Much Ado about Nothing,' furnishes six short and expressive little pieces which lovers of Shakespeare will find pleasure in connecting with the characters of the play.

SONGS.

Das Veilchen. Words by Goethe; music by Clarisse Mallard. *The Catspaw.* Words by Millais; music by Morton Latham. *How shall I send my love a greeting?* Words by Gertrude Harraden; music by Arthur Fox.

[Charles Woolhouse.]

Miss Mallard's music is favourably known to many amateurs, and her setting of Goethe's little story with a moral sustains her reputation as a gifted and accomplished musician. The voice part affords opportunities for effective vocalisation, and the accompaniment possesses musical interest. Miss Mallard has also provided a good English translation to the German words. 'The Catspaw' is not a zoological song, but is an illustrative setting of some poetical lines, dealing with the passing of a zephyr-like breeze 'among the pines that fringed the mountain's crest.' Mr. Morton Latham's music is well laid out for the voice, and the accompaniment cleverly suggests the environment of the poem. Mr. Fox's song deals with the doubts of a lover concerning whether he shall send a message to his sweetheart by the breeze, a bird, or a moonbeam. Ultimately he adopts the moonbeam, which perhaps is quite as reliable as the other two mediums. The chief merit of the song is its flowing melodiousness. It imperatively demands a tenor voice.

Six Songs. By John Warrack.

[Novello and Company, Limited.]

These six songs merit the attention of cultured vocalists. They are more suitable for the drawing room than the concert room, but they are *salon* music of the best kind. The most successful of the settings is that of Mr. W. E. Henley's little poem, 'Bring her again, Oh Western wind,' the music to this echoing the impassioned character of the words with truth and fidelity. Mr. Warrack has also allied Heine's 'Du bist wie eine Blume' to expressive and grateful strains. The other songs are more simple in character.

Love Absolute. Words by Clifton Bingham. Music by H. Chilver Wilson.
Lullaby. Words by Oram Bailey. Music composed by Battison Haynes.
Sweet Vales of Devonia. Words by Edward Capern.

[Novello and Company, Limited.]

Mr. Chilver Wilson's song will appeal to vocalists who incline to latitude of time in the delivery of their words. The first lines are given in *recitative* fashion, and the subsequent changes of *tempo* are dominated by the suggestions of the text. The music is appropriately impassioned, and tonal transitions are generously employed. It is imperative that the accompanist and singer should be in perfect accord, in fact the ideal interpreters would be two musical minds with but a single thought.

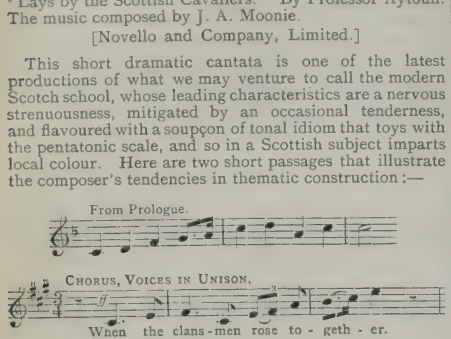
The 'Lullaby' by the late Mr. Battison Haynes is peculiarly pleasing. It is *not* in six-eight time, which

is really quite a relief. The composition is a charming little song which forms a faithful witness to the talent of the lamented musician. 'Sweet Vales of Devonia' is also placid in character, and possesses a peculiar purity of style which makes it very engaging.

Killiecrankie (The Burial March of Dundee). A ballad for tenor solo, chorus and orchestra. The words from 'Lays by the Scottish Cavaliers.' By Professor Aytoun. The music composed by J. A. Moonie.

[Novello and Company, Limited.]

This short dramatic cantata is one of the latest productions of what we may venture to call the modern Scotch school, whose leading characteristics are a nervous strenuousness, mitigated by an occasional tenderness, and flavoured with a soupçon of tonal idiom that toys with the pentatonic scale, and so in a Scottish subject imparts local colour. Here are two short passages that illustrate the composer's tendencies in thematic construction:—



There is no nonsense about Mr. Moonie's music; there is vigour, intensity, and a downright quality about it that impels attention. The subject of the cantata is one that appeals to a Scotsman, although Professor Aytoun's metrical treatment of the story of the famous fight in Killiecrankie Pass is hardly cast in the mould for musical purposes, consisting as it does of one hundred lines in unbroken eight-seven metre. But Mr. Moonie has cleverly avoided the rut of rhythmic monotony in dealing with the difficulty—in fact, it is one of the merits of his setting that he contrives to secure great variety of rhythm, and at the same time he is punctilious as to the verbal accentuation. The tenor solo affords agreeable relief to the chorus, and allows ample scope for the display of the powers of a *tenore robusto*. The chorus part is not easy; in fact, it is calculated to try the mettle of the best choirs; but it is full of interest, and the part-writing is melodious, especially in the last section, which admirably reflects the pathos of the situation. The orchestral part is full, and demands experienced playing and conducting.

Obituary.

ALFRED GILBERT.

The death of Alfred Gilbert, one of the oldest students of the Royal Academy of Music, on the 6th ult., has to be recorded with regret. He was born at Salisbury on October 21, 1826, and at the age of fourteen became a pupil of Dr. Charles Corfe—the Corfe-mixture organist (according to Ouseley and others) of Christ Church Cathedral, Oxford. In March, 1845, he entered the Royal Academy of Music, then a resident as well as a teaching Institution, and was appointed assistant organist of Hanover Chapel, Regent Street. He held organ appointments at St. Matthew's, Spring Gardens; Chepstow; Mitcham; Kentish Town; and St. Mark's, Hamilton Terrace. In 1851 he gave a series of classical concerts in conjunction with the Misses Charlotte and Susanna Cole, the latter of whom he married. Mr. Gilbert, who was a Director of the Philharmonic Society, and a member of the Royal Society of Musicians, had the additional distinction of being elected *Socio onorario della Reale Accademia S. Cecilia* of Rome. His son, Mr. Alfred Gilbert, R.A., is the distinguished sculptor. We refer in another column (p. 165) to some incidents of Mr. Gilbert's student days at the Royal Academy of Music.

The well-known professor at the Guildhall School of Music, Chevalier Emil Bach, died suddenly from heart disease, at his residence in Cricklewood, on the 15th ult., at the age of fifty-three. He was a prolific composer, his works including the one-act opera, 'The Lady of Longford,' produced at Covent Garden under the regime of the late Sir Augustus Harris, and the two-act opera, 'Irmengarda,' brought out at Drury Lane, in addition to a Capriccio Polonaise, for pianoforte, and 'Carols of Cradleland.'

The death occurred, at Berlin, on the 16th ult., of Privy Councillor Harry Pierson, assistant to Count Hochberg, the Intendant General of the Royal Prussian Theatres. Mr. Pierson completely re-organised the Berlin Royal Theatres, and for this he will always be remembered. He died at the age of fifty, and was son of the late Henry Hugh Pierson, the composer.

We regret to record the death, on the 1st ult., at Leipzic, of Salomon Jadassohn, professor of composition and instrumentation at the Conservatorium, the well-known composer and teacher, aged 70. Dr. Jadassohn was the author of several learned treatises on the theory of music.

On the 5th ult., very suddenly, at Newcastle-on-Tyne, Thomas Albion Alderson, for thirty-six years organist and choirmaster of St. Andrew's Church, Newcastle, aged 59.

On the 6th ult., at Lowestoft, Harry Denton Flowers, Associate of the Royal College of Music, and organist, since 1885, of St. Margaret's Parish Church, Lowestoft, aged 39, deeply regretted.

The death of Dr. G. B. Arnold, of Winchester, is referred to on p. 169.

MRS. NEWMARCH ON 'RUSSIAN OPERA.'

On the 11th ult., at the monthly meeting of the Musical Association, the President, Sir Hubert Parry, in the chair, Mrs. Newmarch read a paper (Part II.) on 'The development of National Opera in Russia.'

Referring to her first paper, Mrs. Newmarch said she had already spoken of the innate musical capacities of the Russian people, and of their long efforts to found a School of national music. Neither Alabiev, Lvov nor Verstovsky, gifted amateurs as they were, had been strong enough to effect this; it was left for Glinka to catch up the spirit, not only of Russian music, but of that of the neighbouring East, and in his operas, 'A Life for the Tsar' and 'Russlan and Lioudmilla,' to realise the dream of a national opera. The most direct followers of Glinka were Borodin and Rimsky-Korsakov, and, with a certain admixture of foreign influence, Cui and Tchaïkovsky. Departing, for the time being, from the direct line of Glinka's influence, Mrs. Newmarch spoke of three composers who stood somewhat apart from the rest of the New Russian School. Dargomijsky was the contemporary of Glinka; but could hardly be called his disciple. He claimed to have introduced the modern music-drama into Russia. Moussorgsky was the direct disciple of Dargomijsky. Serov also claimed to have written the first Russian music-drama, but he was the representative of Wagnerian methods, and his works were not always in keeping with the national genius.

Dargomijsky began his musical life as an amateur, whose songs were much admired during the forties. Under Glinka's influence, he began to study music seriously. From the first he was greatly preoccupied with *realism* in music, and desired 'the note to be the direct representative of the word.' Guided by these principles, he gradually discarded all the old arbitrary divisions of the Italian opera, and became a great master

of declamatory art. In his opera 'The Roussalka' (The Watersprite) we first see the application of these innovating ideas. But in his more mature work, 'The Stone Guest' (Don Juan) he carries them still farther. Here, he has rejected the older forms of opera entirely, and his singers express themselves in that *melos*, or *mezzo recitativo*, which is neither song nor speech, but the connecting link between the two. Dargomijsky had arrived by a perfectly independent, parallel path at the same goal as Richard Wagner. Comparisons between the two must not be pushed too far. Dargomijsky's achievement was small as compared with that of Wagner. Mrs. Newmarch, however, considered that the Russian composer was no mere imitator of the Bayreuth master, but a strong and original genius, who would have found the way to a reformed music-drama even if Wagner had never existed. There was no similarity of style between these composers. Dargomijsky retained his nationality intact. He died in 1869, and the instrumentation of 'The Stone Guest' was carried out, in accordance with his directions, by Rimsky-Korsakov. This work had been called 'the Gospel of the New School.' It embodies most of the dominant ideas of that School, as set forth by Cui in his book, 'La Musique en Russie.' Its influence upon the younger composers had been enormous, but it was not a *popular* opera in any sense of the word.

Moussorgsky was pre-eminently a vocal, a dramatic composer, and in this respect his musical temperament has more affinity with Dargomijsky than with Glinka. Musical psychology was the chief problem of his art. In his own words, 'To seek the most delicate and subtle features of the human crowd, to follow them into unknown regions and make them our own: to feed upon humanity as a healthy diet which has been neglected, here lies the whole problem of art.' But since he made the exact copying of nature the whole duty of the artist, Moussorgsky logically rejected the formula 'art for art's sake' as meaningless. Beauty of form ceased to attract him. Insensibly he drifted into an attitude of complete negation. Of all the Russians, to him alone can be applied the epithet 'musical Nihilist.'

Mrs. Newmarch described in detail Moussorgsky's great historical music-drama 'Boris Godounov,' which gives a realistic picture of mediæval Russian life. His second opera, 'Khovantshina,' belonged to the period of Peter the Great. Musically, it was very little, if at all, inferior to 'Boris Godounov,' which had, however, the advantage of being founded on Poushkin's great drama. Moussorgsky was a great connoisseur of Church music, and is very correct in his use of ecclesiastical themes. He died in 1881 of a nervous complaint, accelerated by the immoderate use of stimulants.

Serov was one of the first enlightened critics who appeared in Russia. During the forties and early fifties, musical criticism was at its lowest ebb. Oulibichev and Lenz were men of undoubted talent, but they had drifted into specialism, and wrote chiefly in German. All the other critics of the leading papers might have said, with Wordsworth, 'our *berth* is but a sleep and a forgetting.' Serov's articles in *The Contemporary* created a sensation in the musical world. His writings, which were useful in their day, because they set men thinking, have now all the weakness of purely subjective criticism. Throughout the three bulky volumes which contain his collected writings, there is no trace of any ordered philosophy of criticism. He was unstable and capricious in his judgments; but joined to personal *prestige* a good literary style and 'a wit that felled you like a mace.' The most intimate friend of his youth was Vladimir Stassov, destined to become a still greater scholar and critic than himself. Serov's early efforts at composition did not amount to much more than improvisations. At this time, joined to a vast but vague ambition, he had the irritating consciousness of poverty of inspiration. He acquired the theory of music with great difficulty. In 1858 he returned from Germany quite 'Wagner mad,' to use his own expression. 'I would gladly suffer at the stake to be his apostle,' he wrote, at this time. This exalted frame of mind found no echo in Russia, where Balakirev was striving to solve the problem of a new school of music, not upon Wagnerian, but upon *national* principles.

For forty years, Serov's inspiration had refused to yield material for an opera, but indignation seemed to supply the necessary stimulus. In twelve months' time he had written his first opera, 'Judith,' which had an unparalleled success, rivalling even 'A Life for the Tsar.' 'Judith' recalls Wagner in the 'Lohengrin' and 'Tannhäuser' period, and has also some curious reminiscences of Meyerbeer. Besides many purely external attractions, it has intrinsic value as music, and was one of Tchaïkovsky's 'first loves' in opera. The extraordinary *popular* success of 'Judith' showed Serov the short-cut to fame, and in his second opera, 'Rogneda,' he emphasizes all that is sensational and decorative, with a view to catch the public taste. In this he succeeded; 'Rogneda' drew crowded houses. His third opera, 'The Power of Evil,' was an attempt to fuse Wagner and Glinka, and to create a Russo-Wagnerian music-drama. The result was something purely artificial—a hybrid which produced nothing in its turn. 'The Power of Evil' never enjoyed the same popularity as his earlier operas. Mrs. Newmarch concluded her paper with a recent criticism of Serov by his old friend and opponent, Vladimir Stassov, and by Wagner's personal tribute to the memory of his disciple.

Mrs. Henry J. Wood contributed very greatly to the elucidation of the paper by her dramatic rendering of airs from 'The Roussalka,' 'Khovantshina,' and 'Rogneda.'

London Concerts.

ALEXANDER BALUS.

A performance of this little-known oratorio of Handel's was given by the Handel Society, at St. James's Hall, on the 19th ult. The composer achieved a great success with his 'Judas' in 1746, so his librettist, Dr. Morell, turned once again, though with less success, to the Maccabees for a subject. Alexander Balus was written in 1747, and produced in 1748. Some of the airs and choruses contain music such as Handel could write at a moment's notice; but, although the work as a whole may be inferior to 'Judas' and other oratorios of the master, there are inspired pages in it: the 'Calumny' chorus, the delightful 'Hail, wedded love' duet, and above all the air, 'Convey me to some peaceful shore,' are of a simplicity on which only genius dare venture. The performance, under the direction of Mr. J. S. Liddle, was very creditable. Mr. E. G. Croager presided efficiently at the organ. But why was there no harpsichord or pianoforte? Without such aid, Handel's music cannot be properly presented.

The soloists were Miss Ethel Wood, Miss Georgina Dupuis, Miss Bessie Grant, and Messrs. Samuel Masters, W. P. Besley, T. H. Robb and H. Lane Wilson. It may be mentioned that this oratorio was revived two years ago at a meeting of the Incorporated Society of Musicians at Scarborough, under the direction of Dr. A. H. Mann, and in accordance with the wishes of the composer, both as regards number of instrumentalists and vocalists, and faithful reproduction of Handel's score. The Right Hon. Arthur J. Balfour, M.P., the First Lord of the Treasury, a devoted lover of Handel, who, by-the-way, lent an old handbook of the promoters of the Scarborough performance above mentioned, was present among the audience.

MR. ROBERT NEWMAN'S CONCERTS, QUEEN'S HALL.

To complete the novelty record of the Promenade Concerts, which successfully concluded on the 1st ult., mention must be made of some interesting symphonic variations by Hans Koessler (played on January 30) and, on the last day of January, the Symphony No. 2 in E minor, by Hans Huber. The concluding section of the latter work, designated 'Metamorphosen,' by the composer, is a theme with variations, illustrating, rather too graphically perhaps, certain pictures by Bœcklin. On the 1st ult., a distinctly poetical symphonic poem, entitled 'Among the mountains of

Cambria,' by Mr. W. H. Reed, a member of Mr. Wood's orchestra, was produced; it is a clever work, with local colour in the skilful treatment of some Welsh Melodies.

At the second symphony concert, on the 1st ult., the first performance in England was given of the 'Love scene' from the vocal poem 'Feuersnoth,' composed by Herr Richard Strauss, an elaborately orchestrated work which, like most of its kind, loses much when dissociated from its natural stage environment.

MR. A. P. GRAVES'S 'POST BAG.'

The Irish Literary Society gave an attractive concert at St. George's Hall, on January 27. The first and last parts were miscellaneous, but between them came an operetta entitled 'The Post Bag,' the libretto by Mr. A. P. Graves, the music, based to a large extent on Irish tunes, by Signor Esposito. It proved an amusing little piece. The story is of an Irish girl whose lover is far away; he sends her a letter, but written in Irish. This the postman, and afterwards the blacksmith, both desperately in love with the girl, translate for her, but each in a way calculated to give himself a good chance. The sudden return of the lover puts an end, once and for all, to their scheming. Signor Esposito's music is bright and attractive. Miss Evangeline Florence gracefully impersonated the maiden, while Messrs. Joseph O'Mara and Denis O'Sullivan, as the two importunate and lying lovers, by their lively acting and excellent singing, provoked roars of laughter and produced rounds of applause. The accompaniments were played on two pianofortes by Miss Ladd and the talented composer.

Gounod's 'Redemption,' performed by the Royal Choral Society, at the Royal Albert Hall, on the 12th ult., attracted a large audience. The soloists were Madame Sobrino, Miss Maggie Purvis, Mdlle. Giulia Ravogli, Mr. Ivor Foster, Mr. Daniel Price and Mr. Ben Davies, and Sir Frederick Bridge skilfully led his choral and orchestral forces.

The organ recital given by the students of the Royal Academy of Music, at Queen's Hall, on the 10th ult., was chiefly remarkable for the performance of the first movement of an Organ Sonata in D minor, composed and performed by Benjamin J. Dale, a student. We have before spoken favourably of this youth's productive talent, and this his latest creative achievement gives promise that he is on the right road, and that what he has to say is well expressed, with a commendable absence of make-believe. The performances of other students—K. Otto Stops, Jessie Barrett Handley, Stanley Marchant, Mabel Colyer, and Alexandra M. M. Tallant (*place aux dames!*) gave proof of the excellent organ instruction given at Tenterden Street. Mr. F. Corder conducted Liszt's 'Orpheus,' arranged for organ, harps, and strings, and pleasant variety was afforded by a violin solo played by Margaret S. Holloway, a recitation given by Mabel Moore, and some songs.

Amateur orchestras in the metropolis have shown considerable activity during the past month. On the 5th ult., the Imperial Institute Amateur Orchestra gave its third concert of the season in the Jehangier Hall, Imperial Institute. The programme included Schubert's B minor symphony, Wagner's Rienzi overture, Judex from Gounod's 'Mors et Vita,' and Mr. Landon Ronald's song-cycle 'Summer Time,' sung by Mr. Henry Boulderson, and conducted by the composer. That excellent pianist, Miss Marguerite Elzy, played the solo part in Saint-Saëns's pianoforte Concerto in G minor (Op. 22), and the orchestral players rendered a good account of themselves under Mr. Randegger's enthusiastic sway.

At Queen's Hall, on the 13th ult., the concert of the Strolling Players' Amateur Orchestral Society included performances of Beethoven's Pastoral Symphony—rather lacking in refinement—and Dr. Elgar's 'Three Bavarian Dances,' which were excellently played. Signor Simonetti as violin soloist, and Mr. Harold Garstin, who admirably interpreted the solo part in Schumann's Concertstück for orchestra, gave pleasure to a large audience. Mr. William Shakespeare conducted.

An interesting concert was given by Miss Louie Löwe and Miss Anna Löwe, at the Royal Institute of Painters, Piccadilly, on the 5th ult. The programme opened with an Overture by Bach from his *Orchesterpartie* for strings, oboes, and bassoons, in C major. The whole suite shows, as Spitta remarks, a master hand, and it was a pity to play only the first movement, and that too without a harpsichord, or, at any rate, a pianoforte part. The rendering of the music by a small orchestra, conducted by Miss L. Löwe, was fairly good. Bach's Concerto in D minor, with Miss A. Löwe at the pianoforte, followed. After various items, including two bright choruses for female voices, by Lady Thompson, pleasingly sung by a small choir of ladies, came Handel's motet 'Silete Venti,' a work written by the composer when in Italy. There was a large and appreciative audience.

Among the large number of concerts, recitals, &c., given during the past month, the following deserve honourable mention:—Mr. Mark Hambourg (pianoforte), on the 8th ult., and Messrs. Ysaye and Busoni (pianoforte and violin), on the 15th, both at Queen's Hall, all artistic in their aims.——Mr. Plunket Greene and Mr. Leonard Borwick gave one of their attractive and enjoyable song and pianoforte music-makings at St. James's Hall on the 7th.——At Bechstein Hall, pianoforte recitals were given by Miss Polyxena Fletcher on the 4th; on the following day by Señor Sobrino, assisted by his gifted wife as vocalist; on the 15th by Madame Carreño; and on the 18th by Miss Evelyn Stuart; on the 11th, Miss Ethel Barns and Mr. Charles Phillips gave the third of their series of artistic chamber concerts, and on the 14th, Mr. Charles Copland and Miss Marian Cassinet gave a concert-recital which was much enjoyed, and at which Miss Ellen Bowick recited.

At Steinway Hall, Mdlle. Adele Aus der Ohe gave her second pianoforte recital on the 13th, and the Herbert Sharpe Trio commenced the fourth series of their excellent chamber recitals on the 11th, when the revival of Dr. Stanford's pianoforte Trio in G minor formed an attractive feature in the programme.

Choral and Orchestral Societies.

The West Hampstead Choral and Orchestral Society gave a highly creditable performance of Coleridge-Taylor's 'Hiawatha,' Scenes 1 and 2, at the Hampstead Conservatoire, on the 11th ult. The solo-vocalists were Mr. Frank Tebbutt (in the 'Wedding-Feast') and Miss Katie Thomas and Mr. Arthur Barlow (in the 'Death of Minnehaha'). The choir, which is steadily improving in numbers and quality, sang with excellent attack and expression; and the orchestra, materially strengthened with professional assistance, chiefly in the wind instruments, played well. Mr. E. G. Croager, who conducted with great care, deserves much credit for his excellent training of both choir and orchestra.

The Dulwich Philharmonic Society gave a concert Recital of Gounod's 'Faust' at the Crystal Palace, on the 8th ult. The solo vocalists were Madame Marie Duma, Miss Fanny Emerson, Mr. Henry Beaumont, Mr. Haigh Jackson, and Mr. Arthur Winkworth. The choruses were particularly well sung; Mr. Walter W. Hedgcock was at the organ, and Mr. Arthur Fagge was as usual a painstaking and careful conductor.

The St. George's Choral Society, Brockley, sang Mr. Gaul's sacred cantata 'The Holy City,' in St. George's Church, on the 10th ult. Mr. F. W. Bridges conducted, and Mr. A. E. Davies was the organist.

The Finsbury Choral Association gave their second Subscription Concert at the Northern Polytechnic Institute, on the 13th ult., when Mackenzie's 'Dream of Jubal'

Now dawning glows the day of days.

ANTHEM FOR EASTER.

Words (from the Latin) by F. J. A. Hort. Composed by David Stanley Smith.

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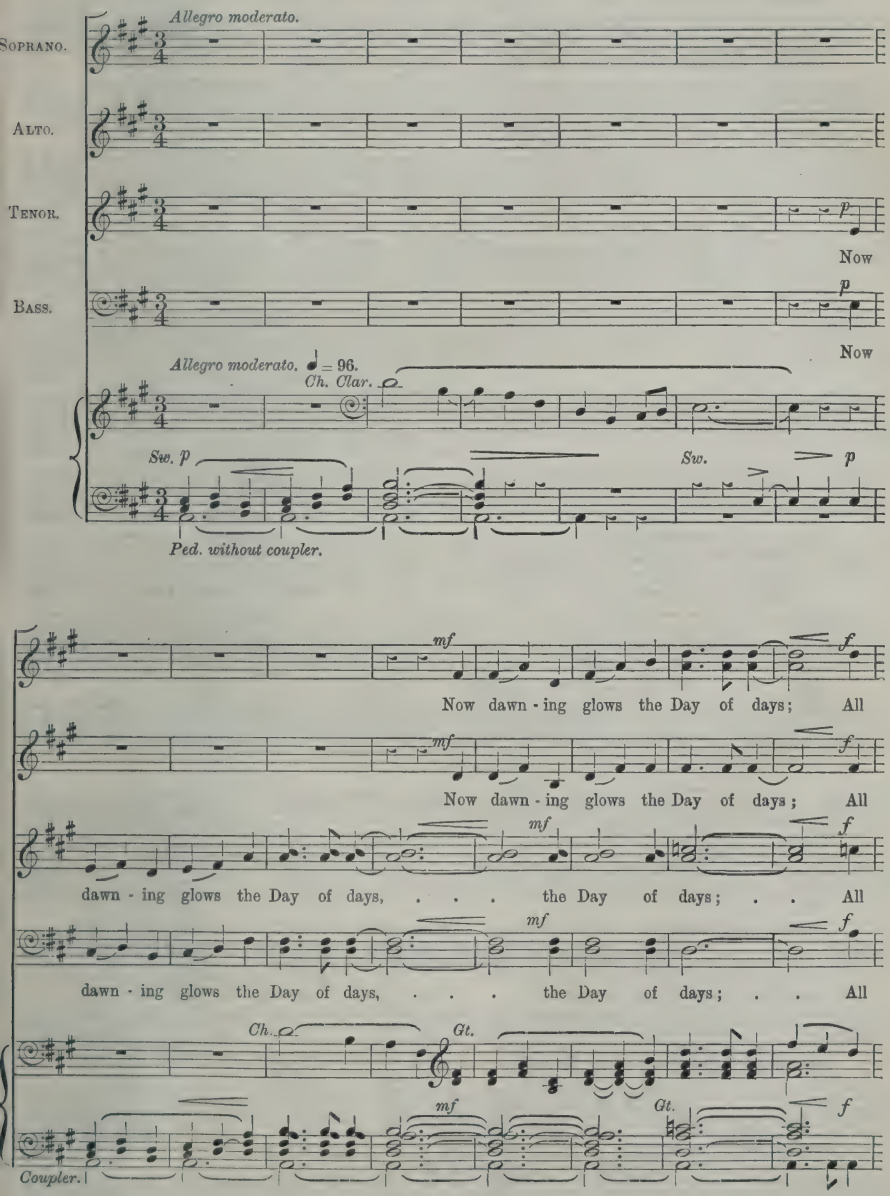

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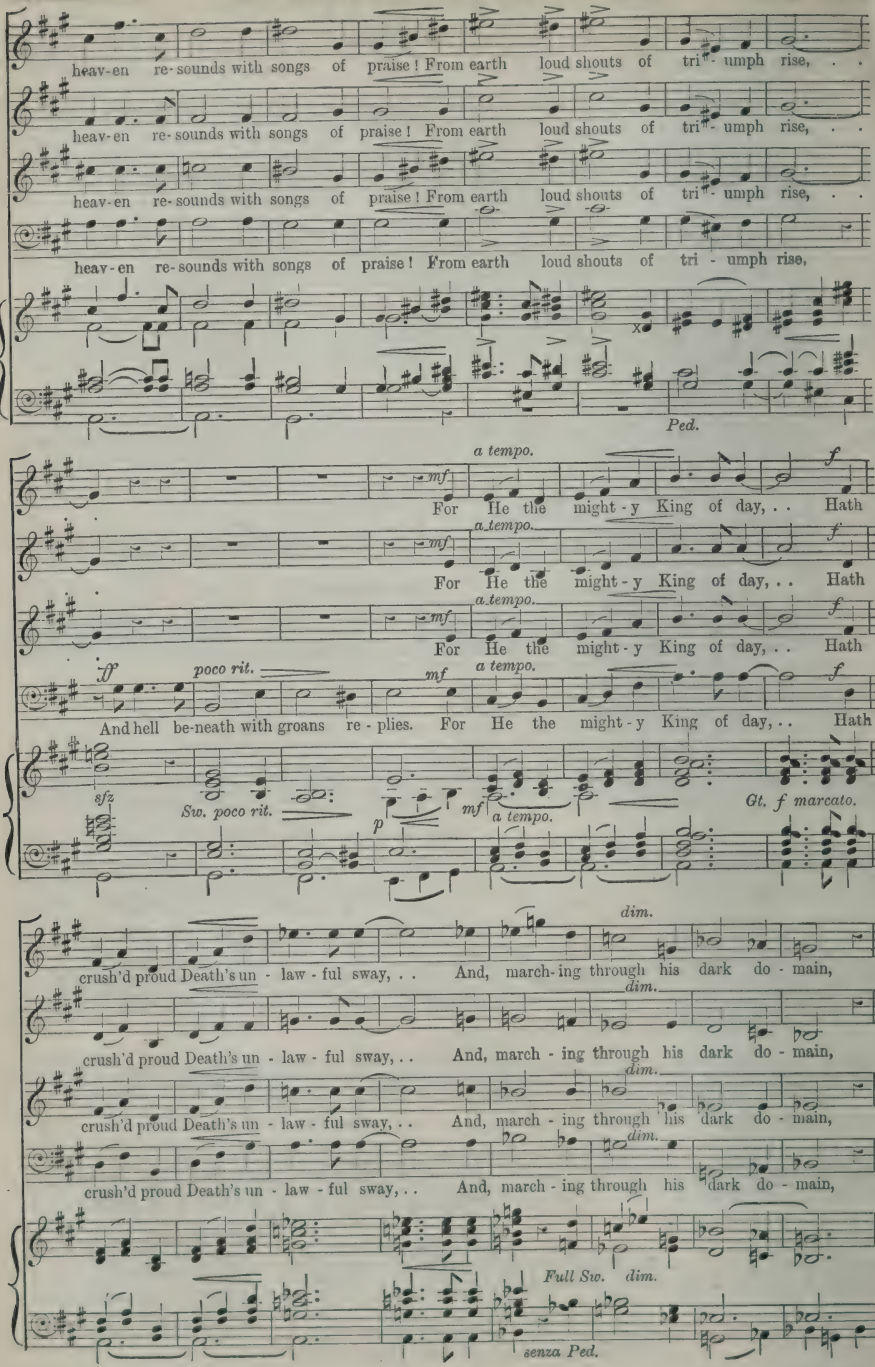
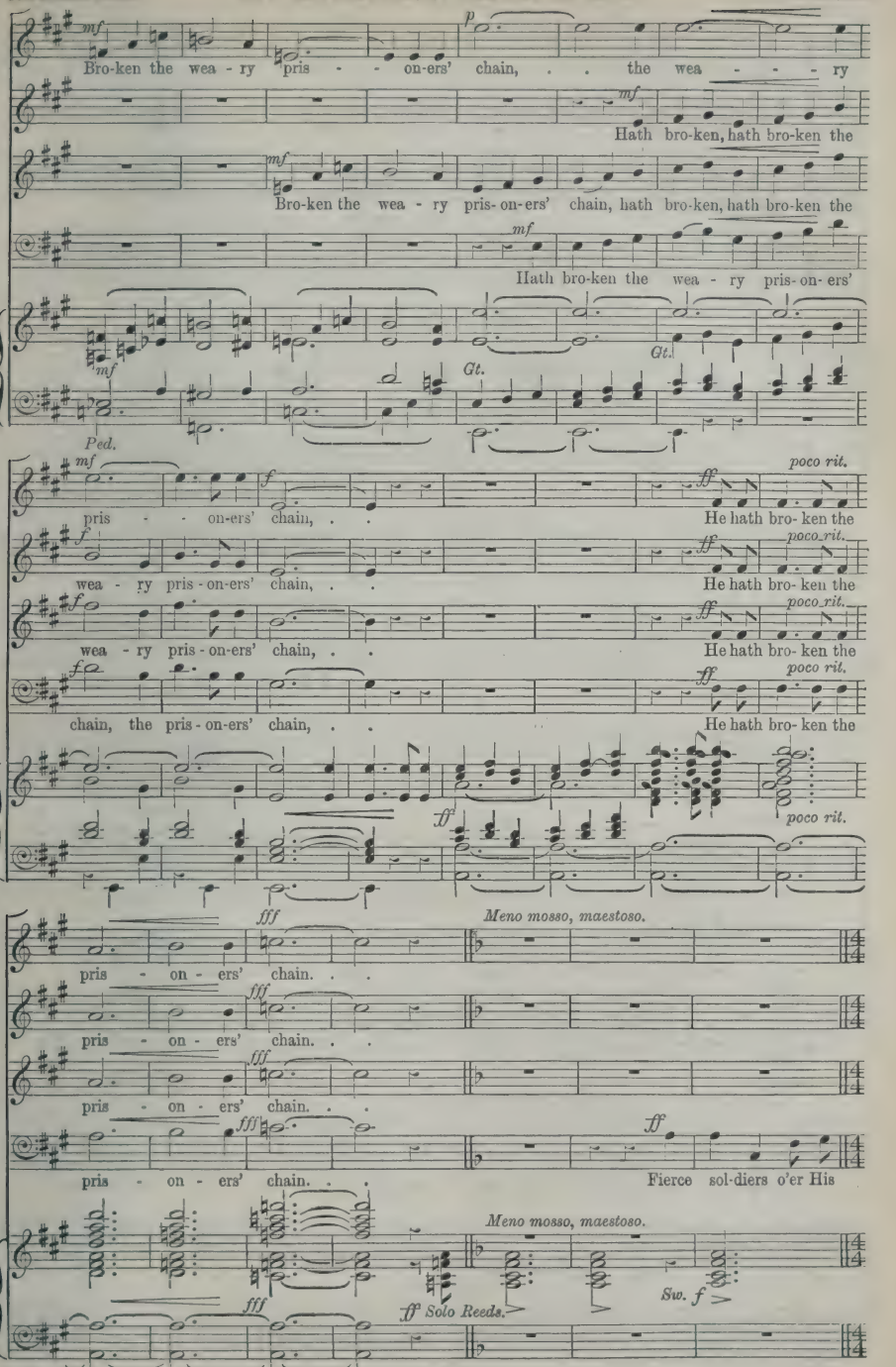
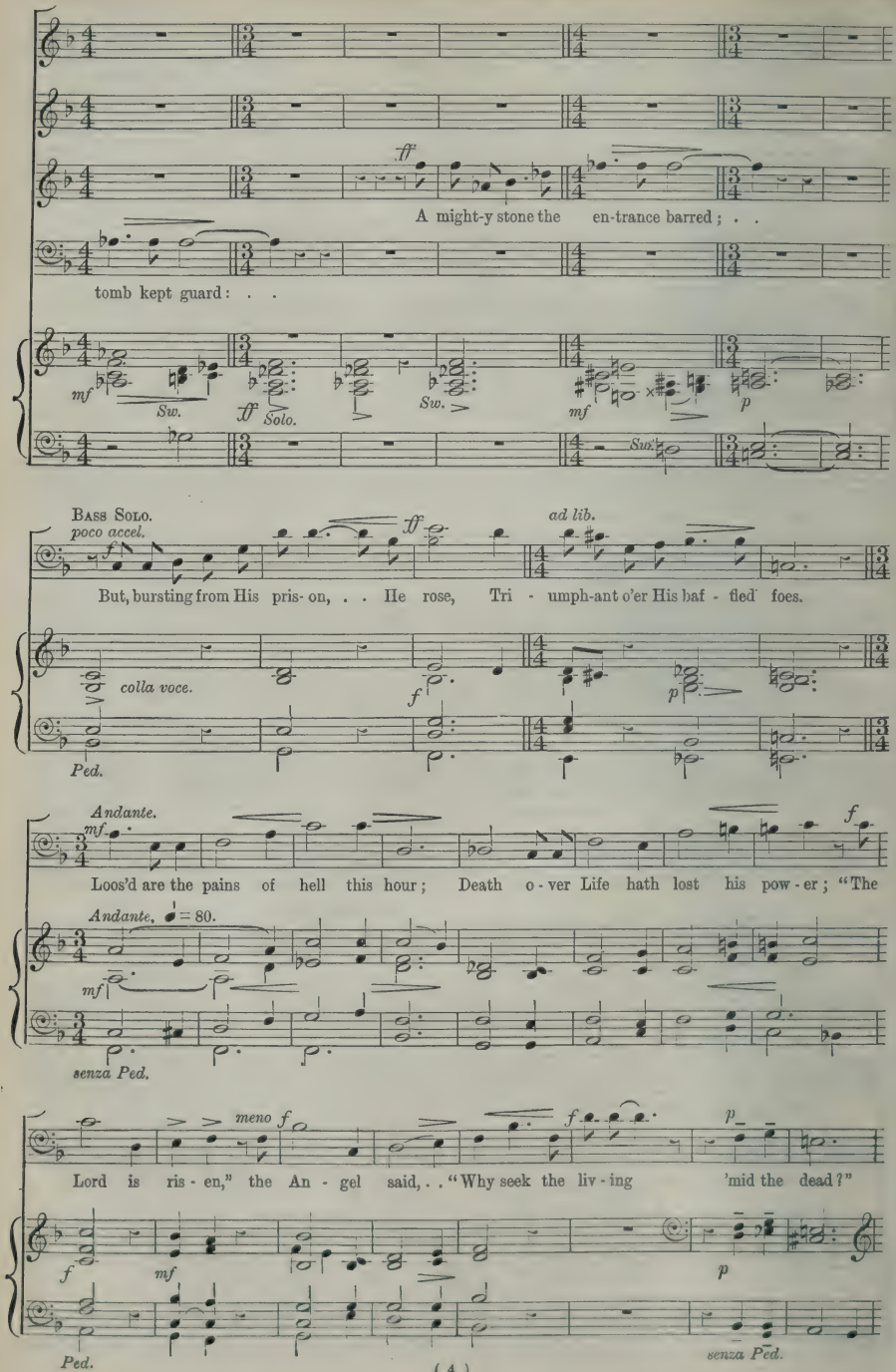
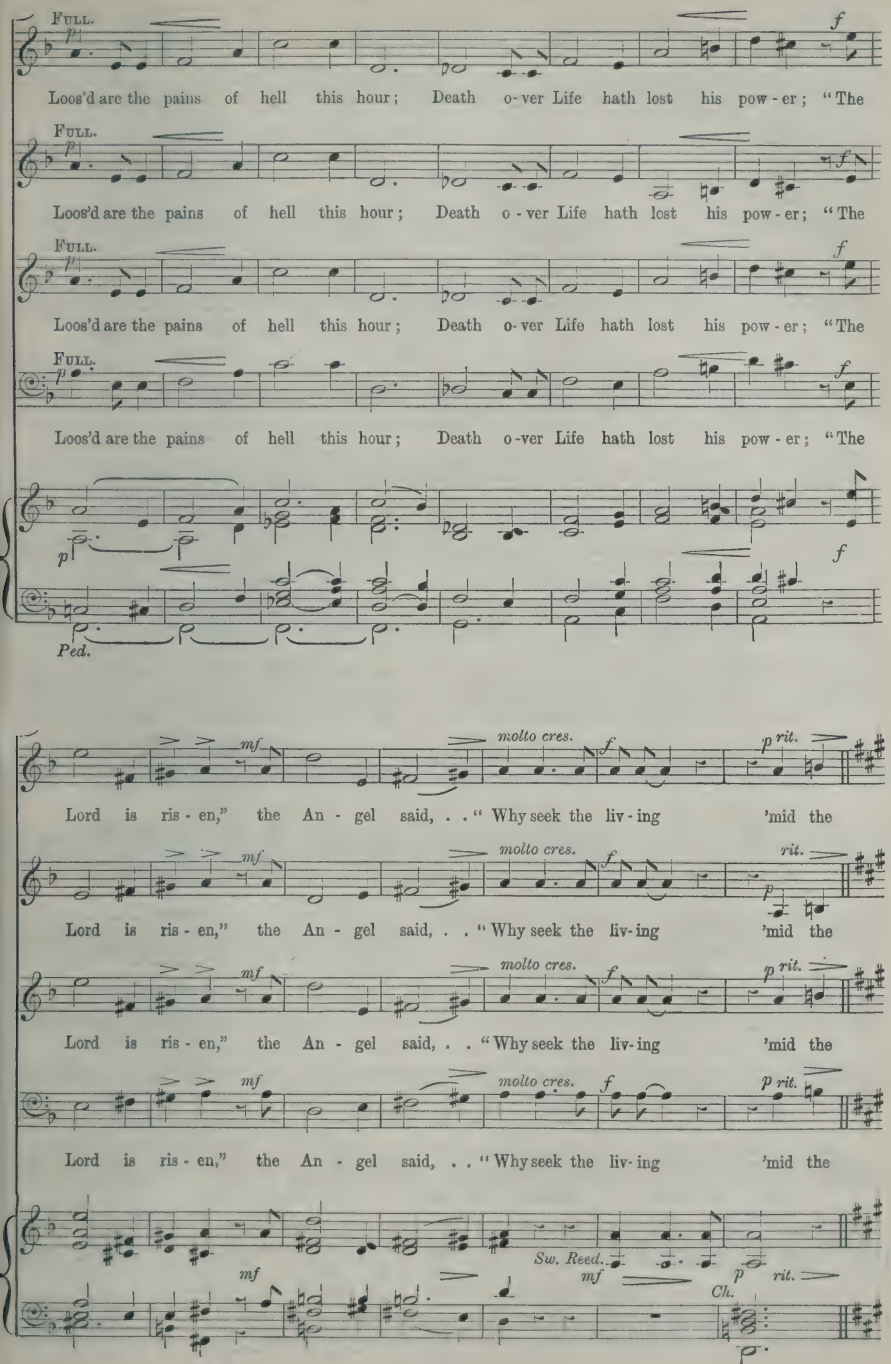
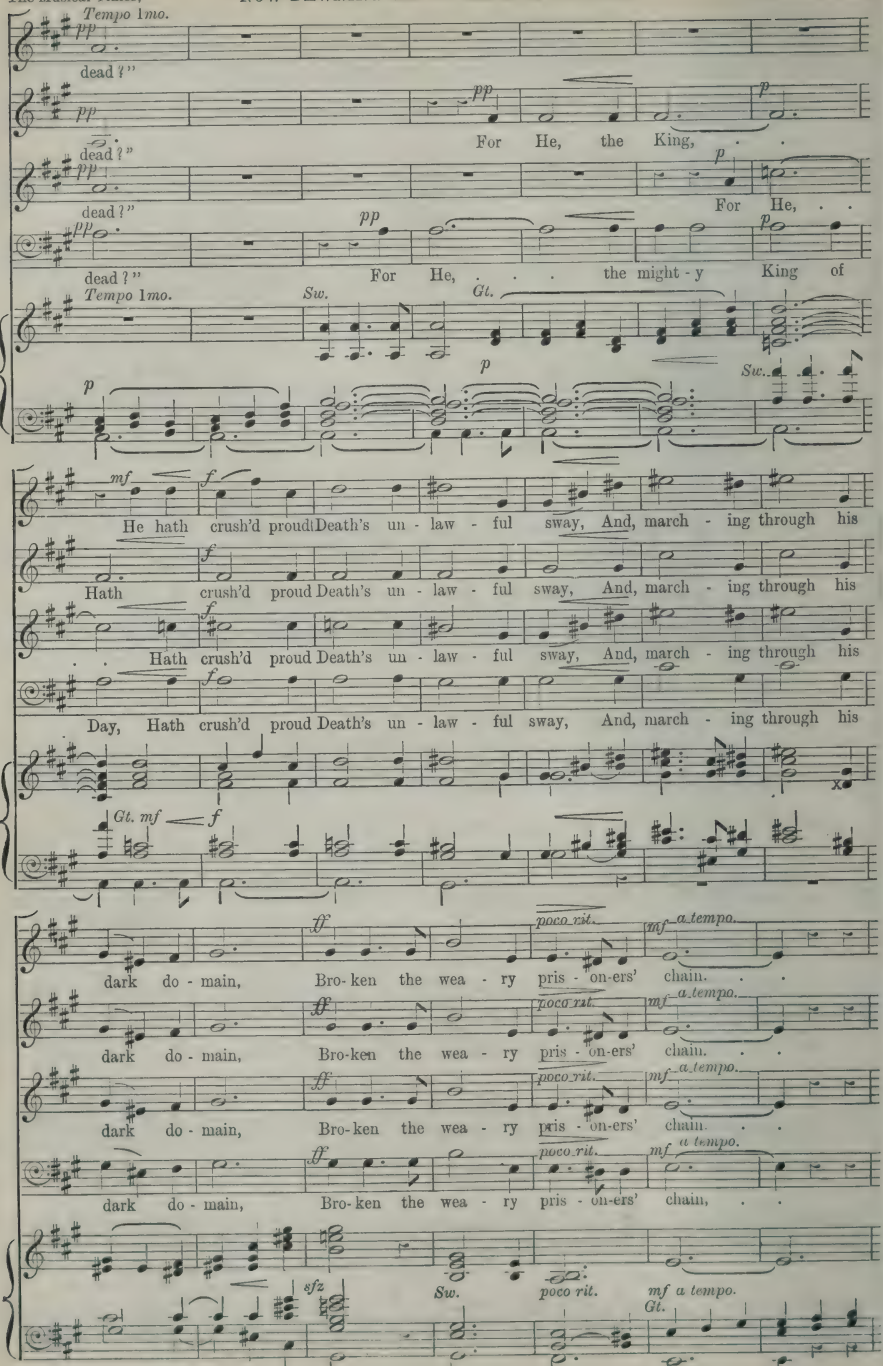
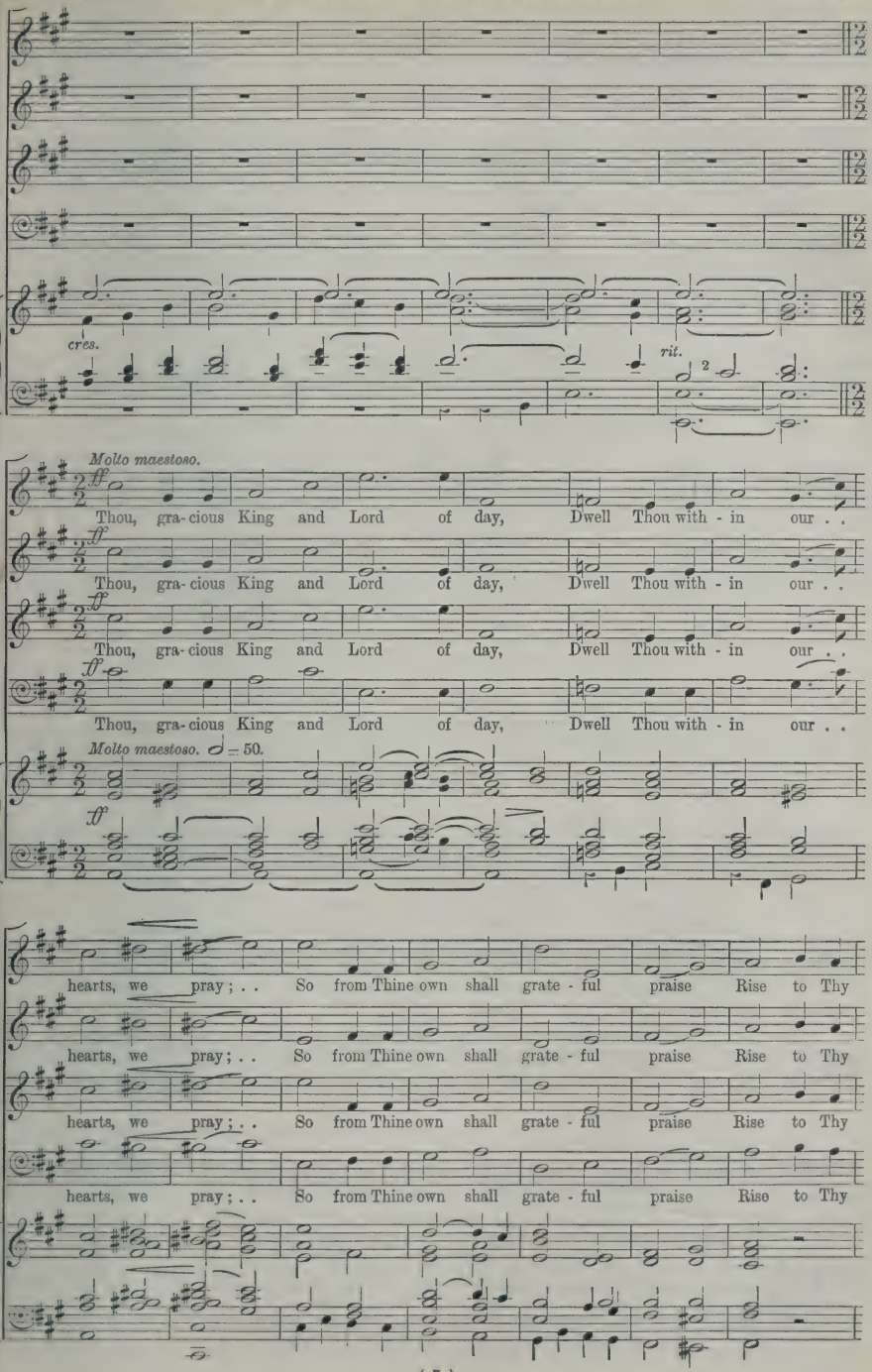
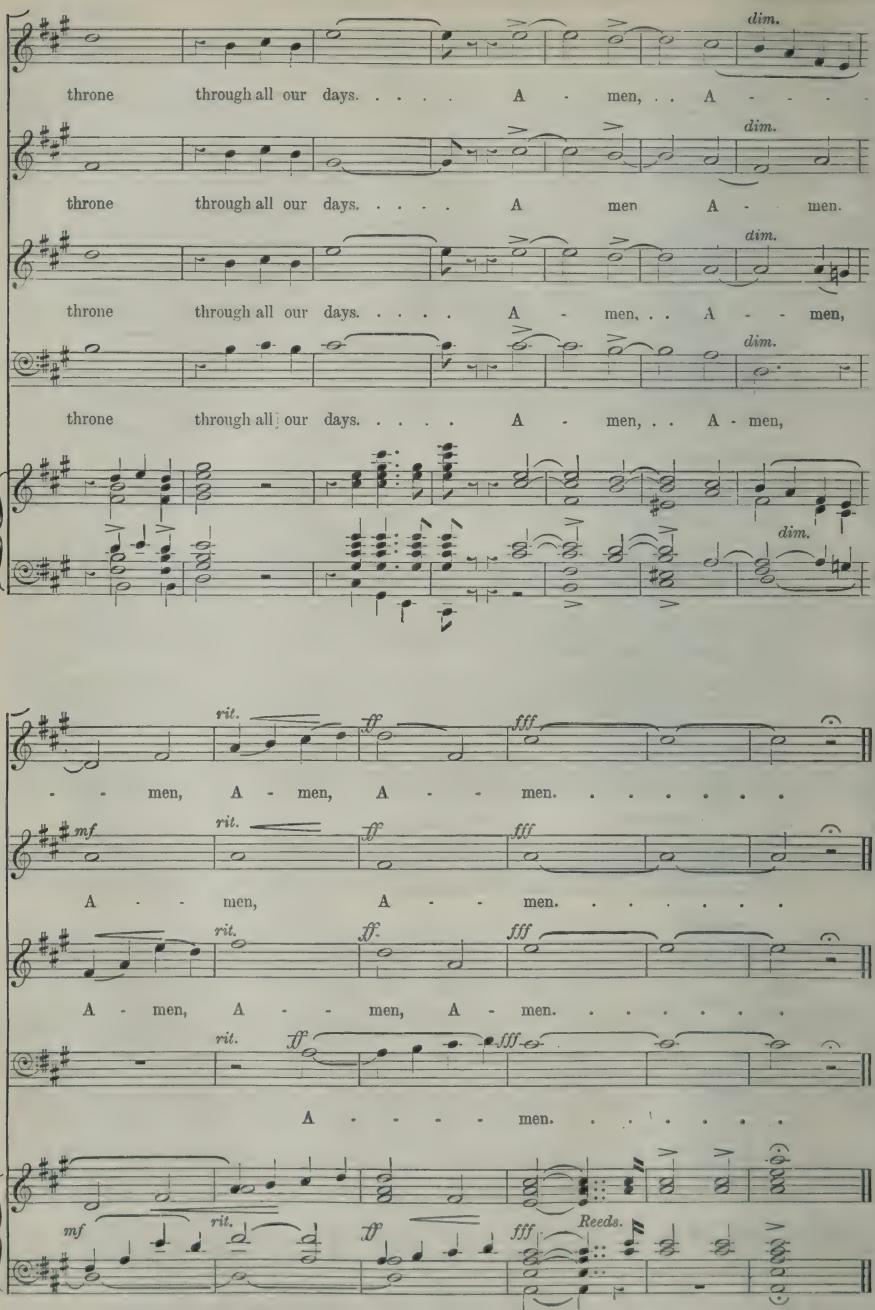

heav-en re-sounds with songs of praise! From earth loud shouts of tri-umph rise, . .
heav-en re-sounds with songs of praise! From earth loud shouts of tri-umph rise, . .
heav-en re-sounds with songs of praise! From earth loud shouts of tri-umph rise, . .
heav-en re-sounds with songs of praise! From earth loud shouts of tri-umph rise,
Ped.
a tempo.
mf
f
For He the might-y King of day, . . Hath
And hell be-neath with groans re-plies. For He the might-y King of day, . . Hath
ff
poco rit.
sfz
Sw. poco rit.
p
Gt. f marcato.
crush'd proud Death's un-law-ful sway, . . And, march-ing through his dark do-main,
dim.
Full Sw. dim.
senza Ped.


mf
Bro-ken the wea - ry pris - - on-ers' chain, . . the wea - - - - ry
p
mf
Hath bro-ken, hath bro-ken the
mf
Bro-ken the wea - ry pris-on-ers' chain, hath bro-ken, hath bro-ken the
mf
Hath bro-ken the wea - ry pris-on- ers'
Gt.
Gt.
mf
Ped.
mf
pris - - on-ers' chain, . .
f
poco rit.
ff
He hath bro- ken the
f
wea - ry pris-on-ers' chain, . .
poco rit.
ff
He hath bro- ken the
f
wea - ry pris-on-ers' chain, . .
poco rit.
ff
He hath bro- ken the
f
chain, the pris-on-ers' chain, . .
poco rit.
ff
He hath bro- ken the
poco rit.
fff
Meno mosso, maestoso.
pris - on - ers' chain. . .
fff
pris - on - ers' chain. . .
fff
pris - on - ers' chain. . .
fff
ff
pris - on - ers' chain. . .
Fierce sol-diers o'er His
Meno mosso, maestoso.
fff
ff Solo Reeds.
Sw. f


ff
A might-y stone the en-trance barred; . .
tomb kept guard: . .
mf
Sw.
ff
Solo.
Sw.
mf
p
Sw.
Bass Solo.
poco accel.
f
ff
ad lib.
But, bursting from His pris-on, . . He rose, Tri - umph-ant o'er His baf - fled foes.
colla voce.
f
p
Ped.
Andante.
mf
f
Loos'd are the pains of hell this hour; Death o-ver Life hath lost his pow-er; "The
Andante, ♩ = 80.
mf
senza Ped.
meno f
f
p
Lord is ris-en," the An - gel said, . . "Why seek the liv-ing 'mid the dead?"
f
mf
p
Ped.
senza Ped.


Full.
p
f
Loos'd are the pains of hell this hour; Death o-ver Life hath lost his pow-er; "The
Full.
p
f
Loos'd are the pains of hell this hour; Death o-ver Life hath lost his pow-er; "The
Full.
p
f
Loos'd are the pains of hell this hour; Death o-ver Life hath lost his pow-er; "The
Full.
p
f
Loos'd are the pains of hell this hour; Death o-ver Life hath lost his pow-er; "The
p
f
Ped.
mf
molto cres.
f
p rit.
Lord is ris-en," the An-gel said, . . "Why seek the liv-ing 'mid the
mf
molto cres.
f
rit.
p
Lord is ris-en," the An-gel said, . . "Why seek the liv-ing 'mid the
mf
molto cres.
f
p rit.
Lord is ris-en," the An-gel said, . . "Why seek the liv-ing 'mid the
mf
molto cres.
f
p rit.
Lord is ris-en," the An-gel said, . . "Why seek the liv-ing 'mid the
Sw. Reed.
mf
mf
p
rit.
Ch.

Tempo 1mo.
dead?"
For He, the King,
For He,
For He, . . the might - y King of
Tempo 1mo.
Sw.
Gt.
Sw.
He hath crush'd proud Death's un - law - ful sway, And, march - ing through his
Hath crush'd proud Death's un - law - ful sway, And, march - ing through his
Hath crush'd proud Death's un - law - ful sway, And, march - ing through his
Day, Hath crush'd proud Death's un - law - ful sway, And, march - ing through his
Gt.
dark do - main, Bro - ken the wea - ry pris - on-ers' chain.
poco rit.
a tempo.
Sw.
Gt.


cres.
rit.
Molto maestoso.
ff
Thou, gra- cious King and Lord of day, Dwell Thou with - in our . .
Molto maestoso. ♩ = 50.
hearts, we pray; . . So from Thine own shall grate - ful praise Rise to Thy

dim.
throne through all our days. . . . . A - men, . . A - - - -
dim.
throne through all our days. . . . . A men A - men.
dim.
throne through all our days. . . . . A - men, . . A - - men,
dim.
throne through all our days. . . . . A - men, . . A - men,
dim.
rit.
ff
fff
- - men, A - men, A - - men. . . . . .
mf
rit.
ff
fff
A - - men, A - - men. . . . . .
rit.
ff
fff
A - men, A - - men, A - men. . . . . .
rit.
ff
fff
A - - - - men. . . . . .
mf
rit.
ff
fff
Reeds.

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and the Third Act of 'Lohengrin,' constituted the programme. Under Mr. Allen Gill's skilful and spirited direction, the choir sang with full appreciation of the dramatic requirements of the work, and the orchestra, largely strengthened by professional aid, was fully efficient. A capable trio of vocalists was found in Miss Ethel Wood, Mr. Henry Beaumont, and Mr. Charles Tree (assisted in the Gloria of the first work by Miss Bessie Jones). Mr. Charles Fry once more occupied his place as reciter of Mr. Bennett's beautiful verses.

Mendelssohn's 'St. Paul' was performed at the Great Assembly Hall, Mile End Road, on the 12th ult., by Mr. G. Day Winter's choir and orchestra. The solo vocalists were Madame Clara Leighton, Miss Lisa Gibson, Mr. Henry Beaumont, and Mr. Arthur Walenn. Mr. Duncan Callow presided at the organ, and Mr. G. Day Winter ably conducted.

Success, as heretofore, attended the annual concert of the London Sunday School Choir, at the Royal Albert Hall, on the 15th ult., when the band and chorus numbered 1,200 performers. The programme was of a miscellaneous kind, but the singing, more especially, reached a high level of excellence. Mr. William Whiteman was conductor-in-chief, while Mr. David M. Davis directed the orchestra in the performance of their selections. Miss Kate Cherry, Madame Alice Gomez, and Mr. Ben Davies were most acceptable soloists, and Mr. Horace G. Holmes and Mrs. Mary Layton presided at the organ and pianoforte respectively.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, February 10, 1902.

Were it not for that unfortunate spirit of fugaciousness with which time and tide, as well as things dependent upon them are imbued, I should postpone this letter a few days in order to include in it an account of the production of Mr. Paderewski's opera 'Manru,' which our public seems disposed to look upon as the crowning event of the Metropolitan season. In four days that interesting occurrence will take place. The composer is here, and busily engaged in supervising the rehearsals. Yesterday, he entertained the chorus and ballet with an impromptu pianoforte recital as the quickest and surest means of bringing them to a consciousness of a *tempo* which he desired, and, I believe, also gave an illustration of how the village-folk dance in the mountainous regions of Galicia. Ordinary composers are not put to such straits, but our operatic people are sadly overworked, and since all but impossible things are asked of them, extraordinary agencies must be employed to help them along. Inside of six weeks they have been called upon for about fifty performances (five of opera and one concert each week in this city and two of opera in Philadelphia), and have brought forward no less than twenty different works, to say nothing of Rossini's 'Stabat Mater' and Verdi's 'Requiem.' One of the operas was new to the New York repertory. This was Mr. de Lara's 'Messaline,' which came like a shadow and has already departed, followed by the execrations of the city's music reviewers. Not one voice was raised in its behalf. After three fitful performances it departed 'unwept, unhonoured, and unsung.'

But this is carrying me away from my first subject, which is 'Manru.' Mr. Paderewski, it will be recalled, gave up his Spanish and Italian tours in order to be on hand for the interesting *première;* but, having a proper appreciation of thrift, he will make good the Spring series of concerts here. I do not think he will be a sufferer in consequence from a financial point of view. Ten days before his first recital in New York, which will follow hard upon the heels of his opera's production, every seat in Carnegie Hall was already sold. What the consequences of a sensational success of 'Manru' may be, I shall leave to the imagination of the English people who know how the Paderewski cult manifests itself in London. The popular pianist will start out on his peripatetics on the 19th inst. His opera is booked for performances in Boston, Chicago, and Pittsburgh, and no doubt the enterprises will prove mutually helpful. Of the travelling artists, the most successful thus far have been Madame Nordica, who forsook opera temporarily in favour of a vast and comprehensive concert tour, and Kubelik, who has turned the heads of the Chicagoans. In four recitals, all given within a fortnight, the receipts amounted to $21,763·25. Of course, I am not to be called upon to say what this proves; the fact is significant, however, and I might add that the enterprising management did not overlook the circumstance that the great city that sitteth at the foot of Lake Michigan has a large and impressionable Bohemian community. Meanwhile, another manager is exploiting a wonderfully gifted boy, named Florizel Reuter, who does prodigious things upon the fingerboard of the violin, and whom I would be tempted to set down as even a more remarkable product than Kubelik, were it not painfully evident in his playing that he is a hot-house product, from whom little can be expected in ten years, when he shall have reached the age of the young Czech.

We have had another novelty at the Philharmonic concerts. This time it was the work of a Finnish composer—Jean Sibelius's legend for orchestra, entitled 'Lemminkäinen journeys homewards.' I observe that Mr. Thomas seems to have taken quite a fancy to it. He was the first to play it in America, and has already repeated it several times. It is a superb piece of orchestral colouring, designed to give musical delineation to a succession of incidents in the Finnish epic, the 'Kalevala,' and has a national as well as individual note that is apposite; but, as in the cases of all the other novelties which Mr. Paur has imported from the strenuous young revolutionaries of Germany, I missed in it the noble melodic idea which, once upon a time, was thought to be essential to a truly noble art-work. It was but a huge heaving of one short phrase above the surface of a dark and rushing surge of harmonies impelled by the galloping of fiddles engaged in creating the impression of a wild ride. Colour, colour, nothing but colour; sometimes colour harmonic, but chiefly colour orchestral. It is getting to be somewhat wearisome to have nothing new save what is taken out of the German dish, but Mr. Paur is inexorable, and for the next concert we are promised an excerpt from Richard Strauss's latest opera, 'Feuersnoth,' as a fillip for Mozart's 'Jupiter' symphony.

Mr. George W. Chadwick's labours in connection with the New England Conservatory of Music in Boston have constrained him to lay down the duties of conductor of the festival of the Worcester County Musical Association. Mr. Wallace Goodrich, who has acted as organist of the festivals for several years, has been chosen in his stead, with Mr. Franz Kneisel, principal of the Boston Symphony Orchestra, as associate to care for the instrumental performances. Mr. Goodrich has proved the sincerity of his devotion to the highest types of choral music by organizing in Boston a professional choir on the lines of the Musical Art Society of New York. Two concerts a year are to be given for the present—one of church music chiefly of the sixteenth and seventeenth centuries, and one of secular works. The first of these is to take place in a church, the second in a hall.

H. E. Krehbiel.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, February 15.

Richard Strauss has been in Vienna again, and, as usual, his visit has attracted the attention of all music-lovers, occasioned as it was by the performance of several of his works. At the Imperial Opera an admirable representation took place of his new lyrical stage work, 'Feuersnoth'; in the concert room, he introduced to us his charming melodramatic music to Tennyson's 'Enoch Arden' (recited by Herr Ernst von Possart, of Munich), and, in conjunction with his wife, Frau Strauss de Ahna, he also gave a recital of his songs. The success of 'Feuersnoth' was, in its

first performance undoubtedly brilliant. But it was superficial, as became sufficiently evident already at the second and third repetitions of the work, which, notwithstanding its occasional beauties, is not very satisfactory as a whole, being, moreover, hampered by a weak libretto. The music, indeed, is a perfect marvel of beautiful colour effects, but is not equally remarkable either for invention or originality of thought. Possart's masterly recitation, from memory, of Tennyson's poem, created a profound impression. Its accompanying music, played on the pianoforte by the composer, is the reverse from being too obtrusive, and shows an exceedingly delicate sense of artistic proportions. It illustrates the verse only at the most important moments, and then invariably with telling effect. An equally favourable impression was produced by the Lieder interpretations of Frau Strauss, assisted as she was by the excellent pianoforte accompaniment of her husband. There were not a few very charming songs included in the programme; songs, whose popularity in Germany is fully justified.

Another distinguished visitor we had in the person of Siegfried Wagner, who appeared in one of the Philharmonic concerts in his capacity of composer and conductor. I have never been able to see anything very remarkable in his conducting, and as regards his compositions, I question if they would be accorded the honour of performance, but for the fact of their being written by the son of a mighty genius.

Quite a number of new works were presented to us by the Concert-Verein. These included a very musicianlike overture to Grillparzer's drama 'Der Traum ein Leben,' from the pen of Victor von Herzfeld, a professor at the Budapest Conservatorium; a truly excellent Pianoforte Concerto in C minor, by Robert Gound, a much-esteemed pianist-composer resident in Vienna, who gave a capital interpretation of his own work; a Symphony in E major, by Franz Schmidt, teacher of the violoncello at our conservatorium, a work replete with youthful life and energy, effective in its colouring and finely elaborated, which attracted the special attention of all connoisseurs; and a somewhat pretentious symphonic poem, entitled 'Barbarossa,' by the Munich conductor of the Kaim orchestra, S. von Hausegger, a young composer of high ideals and possessing a great command of brilliant orchestration, but deficient, as yet, in proper artistic self-restraint. Nor should I omit to mention the first production by the Verein of an overture 'Zrinyi,' by that distinguished young Hungarian pianist, Ernst von Dohnanyi—a stately *pièce d'occasion*, which reflects much credit upon his technical acquirements also as a composer. Another interesting and very musicianlike new composition, viz., a string quartet, was introduced by the Rose Quartet Party. The composer, Rudolph Braun, a young Viennese artist, is afflicted with blindness, and his undoubtedly great talent as a composer is under the circumstances all the more remarkable. In view of all these promising youthful productions, and the fresh and vigorous life pervading them, one is justified in looking towards the future of the art with pleasure and confident hopefulness!

Amongst the solo performers claiming the public ear, the pianists always occupy a prominent place numerically. At the present moment, Frederic Lamond fascinates and delights music-lovers by his masterly interpretations of the most important pianoforte works of Beethoven, spread over four recitals. He is a true artist, every inch of him, who completely sinks his own personality in the art-work of which he is the exponent. Dohnanyi, the younger and the more brilliant executant, is likewise here just now. He achieved his greatest triumph, perhaps, with the B flat major Concerto of Brahms, though he interprets all the masters with equal success. Amongst the less-known aspirants to fame may be instanced Herr Martinus Sieveking, who introduced himself not unfavourably with a Pianoforte Concerto by Rachmaninoff, and Fräulein Bertha Jahn, quite a young artist of, however, considerable promise. The same may be emphatically stated in regard to the yet more youthful violinist, Steffi Geyer, to whom I had occasion to refer some time since, and whose really extraordinary talent was again displayed before Viennese audiences recently.

There has been no lack either of distinguished vocalists during the past month, foremost amongst whom was Johann Messchaert, whose four recitals were crowded by the numerous admirers of his truly great art. Considerable interest also is being aroused in musical circles just now by the appearance of two lady vocalists hitherto unknown to us—Tilly Koenen and Therese Behr, both contraltos. The former, a native of the Dutch Indies and educated at Amsterdam, is the possessor of a superb voice, to which is added a most vivacious, impetuous temperament and an intensely musical nature. The final artistic finish and ripeness of judgment, which she as yet lacks, are, on the other hand, the prime characteristics of Therese Behr's singing, whose voice is not particularly remarkable, but whose technical acquirements are of the very highest order. Thus, for very different reasons, the success achieved by the two singers has been as instantaneous as it has been complete.

Mandyczewski.

MUSIC IN BELFAST.

(from our own correspondent.)

The third concert of the season was given by the Philharmonic Society on January 31. The programme was miscellaneous, and included Miss Liza Lehmann's Cycle Song, 'In a Persian Garden.' (It used to be called a Song Cycle, but many things are topsy-turvey nowadays.) The quartet of artists who sang it were Mesdames Emily Squire and Marian Mackenzie, Messrs. James Leyland and Denham Price. The accompaniment was admirably played by Monsieur Parlovitz. Mr. W. H. Squire, who visited Belfast for the first time, played several violoncello solos, and charmed the very large audience by the beauty of his tone and perfection of his technique. The Society's Chorus sang Elgar's 'Banner of St. George,' 'May every joy,' from 'Lohengrin' and Glinka's 'Life for the Czar,' all accompanied by the orchestra, which also performed very creditably Beethoven's Overture to 'Fidelio' and the Prelude to 'Lohengrin.'

An excellent and well-attended miscellaneous concert was given on the 14th ult., in aid of the Railway Benevolent Institution. The singers were Mr. Thomas Thomas, Miss Jessie Goldsack, Miss Evangeline Florence, and Mr. Andrew Black. Miss W. Burnett (violin), a military band, and the Belfast Male Choir (Dr. Price, conductor) lent variety to a very enjoyable concert, and the Ulster Hall was filled in every part by an appreciative audience.

MUSIC IN BIRMINGHAM.

(from our own correspondent.)

On the 1st ult. the Amateur Orchestral Society gave a popular concert in the Town Hall. The programme was of a high-class description, including Gounod's overture to 'Mirella,' and the Nocturne and Wedding March from Mendelssohn's 'Midsummer Night's Dream' music. Mr. Willy Lehmann played the solo part in Jules de Swert's violoncello concerto in C minor (Op. 38), and Miss Maggie Jaques and Mr. J. A. Cohen contributed songs. Mr. Halford conducted.——The Sixth Halford Concert was held in the Town Hall on the 4th ult.; Mozart's 'Jupiter' Symphony, beautifully played, and a selection from Wagner, formed the orchestral features. Miss Fanny Davies made a welcome re-appearance as pianist, and gave a truly splendid rendering of Sgambati's Concerto in G minor (Op. 15), tone and execution being alike magnificent.——The Seventh Concert took place on the 18th ult., when Beethoven's Symphony in C minor, Tschaïkowsky's 'Francesca da Rimini'—a novelty—and the 'Carnaval Romain' of Berlioz formed the programme. The pianist was Mr. Frederick Dawson, who took the solo in Cowen's Concert-stück. The performance of Tschaïkowsky's weird composition was extremely fine, full of dramatic force, yet never coarse. It made a great impression. Dr. Cowen's cheerful music, so happy in spirit, was a great contrast.

Mr. Dawson gave the solo part in his best style, and the orchestral work was admirable. Mr. Halford conducted with care and judgment.

The Third Harrison Concert, on the 3rd ult., was given up to MM. Ysaye and Busoni, who played Bach's Violin Sonata in B minor, and the E flat Sonata of Saint-Saëns, with the utmost delicacy and charm. M. Ysaye gave as solo the 'Suite Ancienne' of Vieuxtemps, and M. Busoni played Beethoven's Sonata in E (Op. 109). Mr. William Green sang Beethoven's 'Adelaide' with fine effect, and Mr. Percy Pitt accompanied.——On the 6th ult., at the Grosvenor Rooms, Mr. Max Mossel held his third drawing-room concert. The artists were Madame Blanche Marchesi (who sang as fascinatingly as ever), M. de Pachmann, and M. Ivan Mossel (violoncellist). Mr. G. H. Manton was an excellent accompanist. ——Madame Marie Fromm and Miss Margaret Holloway gave a pianoforte and violin recital in the Masonic Hall, on the 7th ult., when the two ladies were associated in a fine performance of Rubinstein's Sonata in G minor. Miss Holloway, who has developed both in technique and tone since her last visit, was heard to special advantage in her master's (M. Sauret) delightful Elegie et Rondo, which was warmly encored. Madame Fromm's contributions included three pieces by Schumann and a Marche Triomphale by Alkan.——Mr. Montague Pollack, a clever young violoncellist, gave a recital in the same hall, on the 11th ult. His solos included three pieces by Dessau, and a poetic 'Elegiac Poem' by Granville Bantock, the composer playing the pianoforte part. Miss Marguerite Saunders was the vocalist.

On the 8th ult., the first of a series of twelve historical chamber concerts was given in the Temperance Hall. The scheme was initiated by M. Karl Johannessen, a violinist lately resident here, in conjunction with Mr. F. W. Beard. Music from the sixteenth century to the present time is to be given in chronological order. Mr. Arnold Dolmetsch and party were the artists engaged, and the first concert was devoted to English music from Byrd, Morley, Lawes, and Simpson, to Purcell. The old instruments were employed, and Mr. Dolmetsh gave the explanatory lecture. At the second concert, on the 15th ult., the programme was made up from the works of Couperin, Marais, the two Scarlattis, Ariosti, Handel and Bach. In addition to Mrs. Elodie Dolmetsh, who gave the vocal pieces and played the harpischord, the executants included Miss Mabel Johnston (viola da gamba and violone), Mr. Dolmetsch and Mr. Johannessen (violins), Mr. Leo Kienle (viola), and Mr. Lehmann (violoncello). A feature of the second concert was Bach's Concerto in D minor, for harpsichord and strings, the old six-stringed violone being played instead of the ordinary double-bass. The performance was most interesting. These concerts are attracting large audiences, and are given on Saturday afternoons, when people are at leisure.

An excellent performance was given of 'Elijah' at the popular Town Hall Concert on the 8th ult., Mr. J. H. Adams conducting. Mr. Turner brought his opera season to a close the same evening, after a successful run of seven weeks.

A return lately issued showed that 337 concerts had been given in the public parks and recreation grounds during the season of 1901, at a cost to the ratepayers of £312.

A most interesting presentation was made, on the 5th ult., to Mr. G. H. Johnstone, chairman of the orchestral committee of the festival. That gentleman for fifty years was a member of the choir of the church to which he belonged. Practically he created the choir and maintained it. In retiring, Mr. Johnstone was the recipient of many kind expressions, and the illuminated address and other presents he received will be pleasant souvenirs of his long connection with the Choir of Wretham Road Church.

Mr. Henry Gadsby read a paper, on the 8th ult., at 20, Hanover Square, before the Incorporated Society of Musicians (London Section), on the subject of 'Phrasing and Accent in Pianoforte Playing,' illustrated by Beethoven's Sonatas, Nos. 10 and 7.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

A concert of sacred music, consisting principally of anthems and choruses, was given at the Presbyterian Church on January 31. There was an augmented choir, under the direction of Mr. L. W. Strange, Mr. Francis Colls being at the organ. The soloists were Miss Georgene Wickenden (Clevedon) and Mr. Walter Fancourt. Throughout, the performance was of a highly creditable character, and a large audience was present.

Colston Hall was well filled on the 6th ult., the occasion being the annual Ladies' Night of the Bristol Royal Orpheus Glee Society. The choir, under the direction of Mr. George Riseley, acquitted itself admirably in the glees and part-songs selected, those sung for the first time being James Coward's 'As it fell upon a day,' R. J. S. Stevens's 'O thou that rollest above,' Schultz's 'A loving Father holds thy hand' (the soloist, Mr. W. Thomas, bass at Bristol Cathedral), C. S. Evans's 'Vulcan, contrive me such a cup,' 'Here's a health unto his Majesty' (selected in honour of the approaching Coronation), and Alex. Patterson's 'Wedding of Shon Maclean.' The soloist in Moore's 'Oft in the stilly night,' 'Ye banks and braes,' and Kücken's 'Soldier's love,' was Mr. E. J. Way, alto of Christ Church, Lancaster Gate, whose charming voice aroused the audience to enthusiasm. The programme contained three pieces composed and conducted by Mr. C. Lee Williams—'Peace,' 'The Pedlar,' and 'Lost Time.'

Mr. George Gordon's orchestra, which plays at Sunday services in Redland Park Hall, gave a concert in the building on the 7th ult. In addition to overtures and selections played, there were songs contributed by Miss Lillian Mattock, Miss Sylvia Tippett, and Mr. F. E. Preston, local vocalists.

At Colston Hall, on the 15th ult., the annual concert in aid of the Great Western Railway Employés' Widows and Orphans' Fund, was held. The band of the Second Life Guards performed operatic selections, and songs were contributed by Miss Maggie Purvis, Mr. William Lavin (an American tenor), and Mr. Alexander Tucker, the accompanist being Mr. Dinelli Skelding. Mr. Riseley was at the organ.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The chief musical event since our last letter was the Wagner concert, given by the Dublin Orchestral Society, (conductor, Signor Esposito), on January 24. The programme consisted of excerpts from Wagner's works, with the exception of a Concerto for oboe with string accompaniment by Handel, the solo part of which was performed by Mr. D. Lalande, whose playing in this and also in the Shepherd's Air from 'Tristan und Isolde,' created a great impression.

The Chamber Music Union continues to attract small and select audiences of music lovers. The fifth recital consisted of works for violoncello and piano, played by Herr Bast and Signor Esposito; and the sixth, for piano and strings, included Schumann's quintet, the artists being Mr. Charles Schilsky, Mr. P. Delaney, M. Grisard, Herr Bast, and Signor Esposito.

At Miss Myra McGuckin's concert, Miss Beatrice McCready, a native of this city, showed considerable progress since her last appearance here, and Mr. Barton McGuckin, in excellent voice, sang with his usual success.

One of the many entertainments promoted, by the stall-holders of 'Gigas' (a bazaar to be held in May for the Royal City of Dublin Hospital), took the form of a song recital by Mrs. Hutchinson, Miss Florence Etlinger, and Mr. Denis O'Sullivan, with Mr. C. W. Wilson at the pianoforte. Mrs. Hutchinson's many friends were glad to hear her in such good voice, her excellent production and refined taste keeping it as fresh as ever. Mr. Denis O'Sullivan was very successful in Italian, German, and English songs. Mrs. Hutchinson and Miss Florence Etlinger sang duets by Dvorák and Caracciolo.

At the Mariners' Church, Kingstown, and Christ Church, Leeson Park, new organs have been opened, the former (built by Messrs. Abbott and Smith, of Leeds) by Dr. Sinclair, of Hereford, the latter (the work of Messrs. Gray and Davison) by Mr. Henry Shellard, organist of the church.——The visit of Mons. Ysaye, on February 17 and 18, has been looked forward to with much interest, it being his first appearance here. He created a very favourable impression.

The awards in the Composers' Competition in the 'Feis Ceoil' have been decided as follows (Professor Villiers Stanford, adjudicator):—Cantata, Rev. Dr. Collisson; Symphony (on Irish tunes), Signor Esposito; String Quartet, Mr. Herbert Harty; Anthem for solos and chorus, Mr. Frank Muspratt, of Limerick.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

The Norwich Philharmonic Society has taken a new departure, for its 102nd concert, given on the 6th ult., took place in St. Andrew's Hall, a room of much larger dimensions than has heretofore been used. A considerably increased number of playing members rendered the removal almost imperative, which is likely to exert much influence upon instrumental music in the city. The programme included Beethoven's Symphony in D; Gade's 'Ossian' Overture, the Prelude to Act 3 of 'Lohengrin' and German's 'Nell Gwyn' Dances. Dr. Frank Bates conducted, and, as the result of his most painstaking rehearsing, these works were played with more finish and precision than has usually been shown by the Society. Mr. F. W. B. Noverre rendered yeoman service at the leader's desk. Miss Eldina Bligh gave a clever reading of Max Bruch's Violin Concerto in G minor, and Mr. Plunket Greene delighted the audience with a number of songs.

The eighteenth concert of the Norwich Orchestral Union, conducted by Mr. E. Harcourt, took place on January 29. A new part-song 'The message of the bells,' written and composed by the conductor, was sung by the chorus with orchestral accompaniment. The vocalists were Miss Letitia Burton, Miss Luckett, and Messrs. Fürness, Luckett, Harrod, and Raven. The band successfully performed Mozart's Symphony in B flat, and a movement from Reissiger's Trio in D minor, for pianoforte, violin, and violoncello, was played by Mr. W. N. P. Saunders, Mr. W. Johnson, and Mr. E. Harcourt. Mr. Saunders also contributed several pianoforte solos.

The Great Yarmouth Orchestral Society gave their annual concert, on January 28, at the Town Hall, before a large audience, and the conductor, Mr. C. W. Moss, is to be congratulated on a successful performance. The vocalists were Mr. Henry Brearley and Miss Katherine Greg. The great attraction was the violin playing of Miss Sybil Keymer, a gifted child of eight and a-half years of age, and a pupil of Professor Wilhelmj, who played with remarkable tone and expression, wonderful in one so young, Mendelssohn's Violin Concerto, and Wieniawski's mazurka 'Die Obertasse.'

The North Walsham Amateur Musical Society performed Mendelssohn's 'Elijah' at their concert on the 5th ult. Great praise is due to the conductor, Mr. A. S. Wilde, for the efficient manner in which the choruses were rendered throughout. The principal vocalists were Miss Claribel Hyde, Miss Hester Kimbell, Mr. Bertram Pearce, and Mr. Herbert Simmons. The instrumental accompaniments were played by a quintet of strings, led by Mr. F. W. B. Noverre, with Dr. Bunnett at the pianoforte, and Mr. John Dixon at the harmonium.

The King's Lynn Musical Society gave their second concert of the season on the 5th ult., when, under the conductorship of Mr. A. H. Cross, an admirable rendering of Stanford's 'The Revenge' was given. Mr. F. Dewberry, at the organ, and Messrs. Harvey and J. H. Pratt, at two pianofortes, were responsible for the accompaniments. The remainder of the programme was made up of operatic selections, the vocalists being Miss Perceval Allen and Mr. Charles Copland. A performance of 'The Revenge' was also very creditably given by the Hunstanton Choral Society, on the 7th ult., under the same conductor, with the help of a few members belonging to the Lynn Society.

The Ipswich Choral Society, under the conductorship of Mr. Bunnell Burton, gave a performance, on January 23, of Mr. Coleridge-Taylor's 'Hiawatha.' The choruses throughout were remarkably well sung, while the accompaniments were played with a precision and correctness that did great credit to a band composed chiefly of amateurs. The soloists were Miss Agnes Nicholls, Mr. Herbert Grover, and Mr. Lawrence Rea.

A violin and pianoforte recital was given, on the 4th ult., at Lowestoft, by Mr. Coote-Suggit and Mr. A. M. Potts. The former artist achieved great success in his violin solos, and his rendering of Max Bruch's Concerto in G minor showed great executive ability. Mr. Potts, who is an accomplished pianist, played some Chopin pieces in a most charming style, his execution and expression both being admirable.

Mr. Palgrave Raven, of Syleham Hall, in Suffolk, has composed an operetta, 'Alice in Wonderland,' and on January 23 and 24, it was brought out at Fressingfield, a remote Suffolk village, which has the distinction of possessing a very good choir. The new work, in three acts, is decidedly original, while three or four numbers are specially to be commended. The chorus, which numbered about forty voices, discharged their duties admirably.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

A sense of keen regret overcomes the Edinburgh music-lover as the series of orchestral concerts draws to a close, and after the last concert this feeling is intensified into one of loss and vacuity. Especially has this been the case since Dr. Cowen assumed the conductorship, for not only has he approved himself a leader of the first force, but the Band he has gathered round him has been one of the best, if not the absolute best, which has ever performed in our city. The soloists, also, have been, with perhaps one exception, of the highest rank in their various departments of art. Small wonder, therefore, at our regrets! The seventh concert gave us the B minor (unfinished) Symphony of Schubert; the 'Parsifal,' Vorspiel; and the 'Ruy Blas' and 'Leonora' (No. 1) overtures. Miss Maud Powell was the soloist, and fairly electrified her audience by her magnificent rendering of Tschaïkowsky's Violin Concerto in D. The last-named composer was also much in evidence at the eighth concert, his Pianoforte Concerto in B flat minor being superbly played by Madame Carreño, and his Elegie and Waltz from the Serenade for strings receiving a charming rendering by the strings of the orchestra. Mendelssohn's 'Italian' Symphony, the 'Prometheus' overture, and the march from 'Tannhäuser' were also included in the programme. The ninth concert was choral-orchestral, and the occasion received much *eclat* from the fact that Sir Hubert Parry appeared to conduct in person the first performance here of his 'Song of darkness and light.' Sir Hubert proved himself thoroughly capable of working up the band to a very enthusiastic response to his beat. The chorus was Mr. Kirkhope's choir, one of the three fine choral bodies of which Edinburgh can boast with a very justifiable pride. The choir appeared to great advantage in Sir Hubert's cantata, and also made a profound impression in the 'Requiem' of Brahms—a work with which the name of the choir is honourably associated here, and which Mr. Kirkhope conducted himself. Admirable support was given by the soloists, Madame Agnes Nicholls (soprano), and our very talented local baritone, Mr. Robert Burnett, both of whom sang with great distinction.

At the last concert—again Tschaïkowsky!—the great Russian being represented this time by his truly remarkable Second Suite in C (which took the place of the usual Symphony), and which received an equally remarkable rendering. The overtures to 'Don Giovanni' and 'William Tell,' the Air de Ballet in G from 'Rosamunde,' and some really brilliant singing by Miss Florence

Schmidt, completed a fine performance. Dr. Cowen was recalled frequently, and received an ovation at the finish.

The third of Professor Niecks's Historical Concerts, at the University, consisted of examples of Italian opera of the eighteenth century. The composers selected from were Pergolesi (six numbers from 'La serva Padrona'), Nicola Logroscino (aria from 'Il Cicisbeo'), Piccini (two arias from 'La Buona Figliuola Maritata'), Cocchi, Galuppi, Paisiello, and Cimarosa (Finale of the first act of 'Il Matrimonio Segreto'). The various numbers were rendered by a most capable body of local professional vocalists, and gave great pleasure to a large audience. As usual, Professor Niecks's notes to the programme were of great value and interest.

A new Ladies' Choir, under the conductorship of Mr. J. A. Y. Stronach, gave an interesting first concert on the 7th ult. The choir sang several pieces very sweetly, and were ably supported by Miss Mary Latta (contralto) and Mr. James Winram (violinist). The Amateur Orchestral Society's second concert of the season took place on the 12th ult. The programme contained a Ballet-Suite of Gluck's, arranged by Felix Mottl; Beethoven's E flat Pianoforte Concerto (the solo part excellently played by Miss M. Graham), and the 'Meistersinger' overture. Mr. Collinson conducted.——Miss Lilian Foulis, a rising young local violinist, greatly enhanced her reputation by her violin recital. She steadily improves in technique and artistic perception, and has the enormous advantage of playing on a superb 'Stradivarius.'——The concerts of the People's Entertainment Society and of the Sunday Society continue to attract large audiences; and excellent programmes of high-class music have been placed before the Edinburgh Society of Musicians by Mr. James Winram and Mr. Tom Craig.

Professor Niecks, in proposing the health of the Scottish Orchestra, at a supper given to Dr. Cowen by the Scottish Arts Club, paid a glowing tribute to the guest of the evening as a conductor and as a composer, and declared that he had 'scored' in every sense of the word. The Professor pointed out, however, that Dr. Cowen's stick would wave in vain, and his fine sense of orchestral colour be useless, were it not that he had before him a body of orchestral players second to none, ready and willing, and able to convert into beautiful sound all his subtle and delicate conceptions. The toast was responded to by Mr. Maurice Sons, leader of the Scottish Orchestra.

MR. MOONIE'S 'KILLIECRANKIE.'

(By an Occasional Correspondent.)

The annual choral-orchestral concert of Mr. Moonie's choir was given in the Music Hall on the 7th ult. The interest of the evening was undoubtedly centred in a first performance of 'Killiecrankie,' a new work by Mr. Moonie. The libretto is from Aytoun's 'Lays of the Scottish Cavaliers,' and abounds in dramatic passages, which Mr. Moonie has been peculiarly successful in wedding to music. The wonderfully realistic effect at the lines 'Down we crouched amid the bracken,' &c.; the triumphant strains of the battle music; the beautiful orchestral interlude, and the weird music of the closing scene, may be instanced as specially noteworthy in Mr. Moonie's treatment of the ballad. The orchestration is really brilliant, and materially heightens the effect of the choral music, which all through is full of melodious writing and characteristically permeated with a distinctly national flavour. On the conclusion of 'Killiecrankie,' Mr. Moonie had to respond to enthusiastic recalls, and was presented with a laurel wreath by the members of his choir.

The other works performed were Goring Thomas's 'Sun-Worshippers,' and 'Hiawatha's Departure' (first time in Edinburgh), by Coleridge-Taylor.

Throughout the evening the choir fully maintained its reputation for practically flawless ensemble singing. Besides that technical equipment absolutely necessary for the successful rendering of all high-class choral music, there was that beauty of tone only obtainable from skilful training. Mr. Moonie intuitively possesses the art of imbuing each member of his choir with an earnest desire to realise to the fullest extent the musical meaning of every phrase, and the artistic interpretations he invariably secures reach a standard seldom associated with choral performances. The soloists, Madame Emily Squire, Mr. Herbert Grover, Mr. Robert Burnett—a rising local baritone—and an excellent orchestra, ably led by Mr. Dambmann, contributed greatly to the success of the concert.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

An important event, from a pianist's point of view, at least, was the appearance at the eleventh classical concert, on January 28, of Madame Teresa Carreño, who gave a powerful reading of Tschaïkowsky's pianoforte concerto in B flat minor, and a remarkable display of technique in Tausig's arrangement of Schubert's Marche Militaire. Two choral novelties—Parts I. and II. of Mr. Coleridge-Taylor's 'Hiawatha,' and Dr. Cowen's 'Ode to the Passions'—were given at the twelfth concert on the 4th ult. The singing of the Choral Union gave evidence of careful rehearsal and, on the whole, a satisfactory performance was the result. The soloists were Miss Agnes Nicholls and Messrs. Henry Brearley and Charles Tree; and the Scottish Orchestra played the accompaniments excellently, Mr. Bradley conducting with his customary skill. The programme of the thirteenth classical concert, on the 11th ult., included Dvorák's overture 'In der natur,' Tschaïkowsky's 'Caracteristique' Suite (first performance in Glasgow), and Rubinstein's Pianoforte Concerto (No. 4) in D minor, the solo part being taken by Miss Kathleen Bruckshaw, whose playing was marked by neatness and finish, but was somewhat lacking in force. The last of this season's classical concerts, on 13th ult., was one of the most enjoyable. Gluck was represented by his overture 'Iphigénie en Aulide,' Mozart by an aria from 'Don Giovanni' (sung by Miss Helen Jaxon), Dr. Elgar by his 'Orchestral Variations,' and Beethoven by his 'Choral' symphony. The exacting choral part of the last-named was capitally sung by the Choral Union, while Misses Helen Jaxon and Edna Thornton, and Messrs. Reginald Brophy and David Hughes, gave the solo music with acceptance. Dr. Cowen conducted.

The Scottish Orchestra made its final appearance for this season at the popular concert on the 15th ult. As is customary on this occasion, a 'plebiscite' programme was given, the management wisely omitting the 'Pathétique' symphony and the overture to 'Tannhäuser' from the list. The selection consisted of the prelude to 'Lohengrin,' Dvorák's 'New World' symphony, Schubert's Ballet Air in G from 'Rosamunde,' Elgar's 'Military March in D,' Tschaïkowsky's '1812' overture and the same composer's Waltz for strings. In estimating the orchestral performances of the season, it must be admitted that the standard has throughout been of the highest artistic excellence. The *personnel* of the band is first-rate, and Dr. Cowen, in addition to his technical skill as a conductor, has the faculty of getting the best from his forces *con amore*.

The Paisley Choral Union, under Mr. James Barr, performed 'Elijah' on the 14th ult. The alto and tenor sections of the choir are weak, but the sopranos and basses leave little to be desired. The choruses were all sung with great spirit and intelligence, and a section of the Scottish Orchestra supplied an excellent accompaniment. The soloists were Misses Helen Jaxon and Edna Thornton, and Messrs. Reginald Brophy and David Hughes.

It is pleasing to report that an anonymous donor has agreed to defray the cost of improving the organ in Glasgow Cathedral (a fine example of Father Willis's workmanship), by introducing a solo organ and renovating the present instrument at a cost of £1,900, and by substituting electric motors for the present hydraulic blowing power at a cost of £500.

The choir of Ibrox United Free Church gave a creditable performance of Anderton's 'The Wreck of the Hesperus' and miscellaneous pieces, on the 6th ult. Mr. McVicar, the organist of the church, conducted, and contributed some pianoforte solos.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The third of the series of four concerts of Chamber Music, under the direction of Miss Ellicott and Miss Hirschfeld, was held in the Guildhall, Gloucester, on January 29, when the ensemble was extremely good. The soloists were Miss Hirschfeld (pianoforte), Miss Edie Reynolds (violin), Mr. Lionel Tertis (viola), and Mr. C. Ould (violoncello). The concerted pieces were a quartet in B minor, by Miss Ellicott, recently produced at Steinway Hall, and now heard in Gloucester for the first time, and Brahms's quartet in G minor. The vocalist was Mrs. Henry J. Wood, who sang two songs (in Russian) by Tschaïkowsky, and three songs by Basil Harwood, Grieg, and Max Strange, respectively. The accompanist was Mr. Lionel Tertis.

The annual Concert given by the Gloucester Instrumental Society, conducted by Mr. E. G. Woodward, which took place at the Guildhall, Gloucester, on the 10th ult., proved a great success. In addition to the orchestral pieces, Mr. Woodward had provided a great attraction in the engagement of the well-known violinist, Mr. W. Henley, and Miss Violet Perry sang very acceptably a number of well-selected songs. The orchestra played Mendelssohn's Italian Symphony, Beethoven's 'Fidelio' Overture, German's Henry VIII. dances, Matt's Orchestral Suite, and Ernst's Fantasie 'Otello,' Mr. Henley playing the elaborate violin solo. Mr. Henley was most enthusiastically applauded for his masterly playing of the solo part in Ernst's Otello Fantasia and Wieniawski's 'Theme Varié.' The band was led by Mr. W. F. Newton, and Madame Amy Woodward was the excellent accompanist. We should not omit to mention the success of a Romance and Bolero by Mr. J. W. Austin, Jun. (who was playing in the band), as it is really an effective composition, and was heartily received. In the interval, Mr. Woodward was presented by the Mayor of Gloucester with a silver-mounted and suitably inscribed baton for the success with which he has conducted the Society for a great number of years.

At the concert of the Cheltenham Philharmonic Society, on the 11th ult., success was not only deserved but was gained in the renderings given to Sullivan's 'Martyr of Antioch' and Berlioz's 'Symphony Fantastique.' The choir sang their parts in Sullivan's difficult and exacting music-drama with considerable spirit and precision, showing evidence of painstaking preparation. The band showed high qualities in the elaborate 'Symphony Fantastique' of Berlioz, and no praise is too high for Mr. Phillips's enterprise in including this interesting work in the programme, and securing such an admirable rendering of it. The solo parts in 'The Martyr of Antioch' were taken by Madame Sobrino, Miss Olive Lakin, Mr. Gregory Hast, and Mr. Charles Copland, and Mr. C. J. Phillips conducted with his usual energy and skill.

The Dursley Choral Society is an active body. As a result of the winter practices, the members gave at the Victoria Hall, on the 5th ult., 'Judas Maccabæus,' the band and chorus numbering seventy performers. Mr. A. W. Keys is the energetic and successful conductor of the Society.

Two concerts deserving of mention, held too late for reference in last month's notes, were given in Gloucester on January 23—the one by Mr. Josef Woodward, and the other by the Co-operative Festival Choir. This Choir has been splendidly trained by Mr. W. H. Morgan, who conducted a capital performance (orchestra of 20 performers led by Mr. F. Dawes) of Leoni's 'The Gate of Life.' The soloists were Miss Violet Perry, Mr. C. Eynon Morgan (Gloucester Cathedral Choir), and Mr. P. Howard Gray.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The ninth concert of the Philharmonic Society took place on the 4th ult., when the programme consisted of the third Act of 'Lohengrin,' and Act III. of 'Tannhäuser.' The vocalists were Madame Ella Russell, Miss Winifred Wynne (first appearance at a Philharmonic concert), Mr. Philip Brozel, and Mr. Andrew Black. Madame Russell sang the music allotted to *Elsa* and *Elizabeth* with power and effect, and Miss Wynne had a flattering and gratifying success. Mr. Brozel and Mr. Black succeeded excellently in the music assigned to them.

Dr. Cowen's programme, at the tenth concert of the same society, drew one of the largest audiences of the season, on the 18th ult. Tschaïkowsky's Symphony in E minor (No. 5), Beethoven's overture to 'Coriolan,' and Dvorák's 'Carneval' overture, the 'Siegfried Idyll,' and the 'Huldigungs' march (Wagner) were the chief features, and for each Dr. Cowen obtained distinguished renderings. Madame Albanesi was the vocalist.

Mr. A. E. Rodewald may be said to have excelled himself in his provision for the Liverpool Orchestral Society's concert on the 8th ult., of which the most interesting item was Mr. Granville Bantock's symphonic poem, 'Thalaba the Destroyer,' then performed for the first time in Liverpool. The work was conducted by the talented composer. The subject for exposition, as will be readily surmised, was drawn from Southey's poem, and is 'programme' music of an advanced kind. Mr. Bantock was warmly recalled at the close. For Liszt's version of the 'Rakoczy' march there was obtained a really fine performance; and also in the programme were Berger's First Symphony in B flat (Op. 71), and with Miss Katharine Goodson as soloist, Grieg's Pianoforte Concerto in A minor (Op. 16) was presented. Mr. Albert Archdeacon was the vocalist. Included in the programme presented on the 22nd ult. by the same energetic Society, were the Scotch Symphony of Mendelssohn, Rameau-Mottl's Three Characteristic Dances (for the first time in Liverpool), the Intermezzo from Svendsen's Symphony in B flat, and Cæsar Cui's suite, 'In modo populari'—a well-varied scheme. Mr. Plunket Greene was the vocalist.

Though Mr. S. Vickers has been the moving spirit in the organization of many concerts in Liverpool during the years that have gone, those at the Philharmonic Hall, on the 1st ult., were the first over which he held sway *in propria persona*. Miss Ellen Beach Yaw proved an enormous attraction, and her extraordinary voice and facile method secured the warmest appreciation, and the band of H.M. Grenadier Guards played both afternoon and evening, *inter alia*, Tschaïkowsky's 'Overture Solennelle, 1812.' The third Schiever concert took place, on the 15th ult., at the College of Music. Chief interest centered in the performance, for the first time in Liverpool, of Tsckaïkowsky's Trio for pianoforte, violin, and violoncello (Op. 50), inscribed 'A la memoire d'un grand artist.' With Mr. Schiever (violin) were Mr. Walter Hatton (violoncello), and that talented artist, Miss Leonie Michels (pianoforte). The work was played in quite admirable fashion. The simple beauty of Schumann's 'Fairy Tales,' written in trio form (for pianoforte, violin and viola), was again revealed by the care bestowed on it by Miss Michels, Mr. Schiever and Mr. Carl Courvoisier. Among the list of particularly attractive concerts given in Liverpool during the past month, none deserved more attention than the violin and pianoforte recital offered by Messrs. Ysaye and Busoni on the 6th ult., in the Philharmonic Hall, with the co-operation of Mr. William Green as the vocalist and Mr. Percy Pitt as accompanist. Mr. Leonard Borwick assisted Miss Eveline Barry at her interesting concert, in the Small Concert Room, St. George's Hall, on January 27, to which Miss Edna Thornton, Mr. Ford Waltham, Madame Hopps, Misses Vida Kenion and Eveline Barry also contributed. Miss Mary Hillhouse gave an afternoon concert, at which was introduced a new ballad by Mr. Cyril Meir Scott, whose orchestral suite given at the last Richter concert provoked the maximum of interest. The song in question is scored for orchestra, and is called 'Helen of Kirkconnel.' It is of a gloomy character, but charged, however, with dramatic qualities, and it was well sung by Mr. F. W. Austin. Mr. John Ross (violin), Miss Mary McCullagh (violoncello), and Miss F. Nightingale (pianoforte) also helped. Mr. Frank Bertrand and Mr. Beresford H. Smyley gave a pianoforte and vocal recital at the College of Music on the 20th ult. The last of the Huyton subscription concerts occurred on January 31. The artists

who took part included Mr. Bantock Pierpoint, Miss Lillie Wormald, Miss Mabel Wells, Mr. T. Barlow, and Miss Backsheen Wood. The Liscard Orchestral Society—a flourishing organization whose concerts are given under the direction of Mr. Philip Smart—presented an interesting programme on the 15th ult., included in which were Beethoven's No. 2 Symphony, Weber's 'Oberon' overture, and excerpts from the works of Wagner, Max Bruch, and Pascal. The vocalist was Miss Sarah Crook. Mr. James Lyon's chamber concert took place on January 24, at Liscard, at which Miss Meadows sang most acceptably. The choir of Trinity Church, Bootle, gave, on the 12th ult., J. H. Maunder's cantata 'Penitence, Pardon, and Peace.' Mr. J. B. Fortay was at the organ. Miss Richardson's eighteenth annual concert took place in Hope Hall, on February 11, when the concert-giver was assisted by, amongst others, Miss Aimée Rolda, a talented pupil of Madame Marchesi. Miss Nelson's evening concert was given on the 5th ult., at which thirty artists appeared. Mr. Charles Magrath sang excellently at Mr. Thomas Shaw's concert in Hope Hall, on the 15th ult.

The Goossens' Choral Union grows apace. Already upwards of 200 members have been enrolled, and the organisation promises great things for the future.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

We have enjoyed a great deal of most excellent music during the past month, for, the second half of our season having fairly set in, there has been a crowding together of what may be considered our more occasional and irregular concerts and recitals. To the Schiller Hall Mr. Carl Fuchs brought down, February 8, the inimitable Bohemian String Quartet Party, to the great delight of his subscribers. Two evenings later, Mr. Max Mayer again summoned his friends to listen to such refined interpretation of chamber music as he always provides, the programme being enlivened by two groups of pleasantly-rendered songs by his accomplished wife. Dr. Watson's Vocal Society has repeated Gade's cantata 'The Erl-King's Daughter' with the customary finish of that excellent Association. Moreover, the many suburban choral bodies have shown vigour in performance, as well as in preparation for a triumphant closing of their winter work. The third of the Harrison subscription meetings was more than usually attractive to musicians, through the co-operation of two such consummate artists as Messrs. Ysaye and Busoni, with the added charm of Mr. William Green's singing of that most exquisite of all songs, Beethoven's 'Adelaide.'

At the Hallé Concerts we had, on the 6th ult., a capital performance of 'Elijah,' with Mr. R. H. Wilson's well-disciplined choir, when Miss Agnes Nicholls proved her claim to be regarded as one of our best oratorio sopranos. In conducting, as well as in occasionally checking the eccentricities of soloists, Dr. Richter showed a most gratifying growth of interest in Mendelssohn's great masterpiece. The next Thursday, Madame Carreño played Tschaïkowsky's Concerto in B flat minor with that vigour of grip and dashing style for which she is celebrated, and in Richard Strauss's symphonic extravaganza 'Till Eulenspiegel,' the band showed so thorough a mastery of its difficulties as to create an immediate demand for its repetition at the next gathering.

Mr. Lane is steadily advancing his claim on the Manchester public by liberality in securing soloists, as well as by assiduity in the discipline of his choir. The performance of 'Elijah,' two evenings after that at the Hallé concerts, was particularly creditable; while to have an opportunity of hearing Madame Blanche Marchesi and Mr. Plunket Greene in the chief parts was especially pleasing and novel.

Mr. F. E. Weatherley delivered his popular lecture 'Thirty-three years of song writing' to the members of the Tonic Sol-fa Association, at 186, Aldersgate Street, when his entertaining reminiscences were received with much acceptance by an interested audience.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

The Durham Musical Society gave its first concert of the season in the Town Hall, Durham, on January 29, the works chosen for the occasion being Cowen's 'St. John's Eve,' and Gade's 'Erl-King's Daughter.' Both works were very creditably performed, the soloists being Miss Annie St. John, Miss C. Alderson, Mr. E. Kellett, and Mr. John Nutton. Mr. F. Eustace Leatham conducted.

The ninety-eighth concert of the Newcastle Chamber Music Society took place, on the 4th ult., in the Assembly Rooms, Newcastle-on-Tyne, when the Bohemian String Quartet, consisting of Messrs. Hoffmann, Suk, Nedbal, and Wihan, played Beethoven's Quartet in C minor (Op. 18, No. 4) and Schubert's Quartet in A minor (Op. 29) in a manner which delighted all hearers. The vocalist was Miss Esmé Atherden, who contributed several songs with charming effect.

The Seaham Harbour Musical Society gave a performance of Gade's 'Erl-King's Daughter' in the Londonderry Institute, Seaham Harbour, on the 4th ult., with Miss M. M. Robinson, Miss C. Alderson and Mr. John Nutton in the solo parts. The programme also included several part-songs, which were very effectively sung. Mr. J. L. Smith conducted.

Barnby's 'Rebekah' was given in St. John's Church, Newcastle, on the 6th ult., by the Postal Telegraph Choral Society. The solos were sung by Miss Jenny Brown, Mr. J. Winter, and Mr. Clennell. Mr. F. Gibson presided at the organ, and Mr. J. E. Hutchinson conducted.

A very successful pianoforte and vocal recital was given, on the 3rd ult., in the Grand Assembly Rooms, Newcastle, by Messrs. Edgar Bainton and Frederic Hosking. The principal features were Mr. Bainton's playing of Schumann's 'Etudes Symphoniques' and Mr. Hosking's singing of the same composer's 'Dichter Liebe.' Mrs. Hosking was an excellent accompanist.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Grantham Philharmonic Society were responsible for a successful performance of Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' on the 6th ult., under the direction of Mr. H. P. Dickenson. Included in the same programme was Handel's Coronation Anthem, 'Zadok the Priest.'

On the same date, the East Bradford Choral Society gave their fourth annual concert, which was devoted to the production of Gaul's 'Una.' The soloists were Madame Moulds, Miss Ethel Ball, and Messrs. Harry and George Stubbs. Mr. J. A. Hay conducted. At the second concert of the Long Eaton Orchestral Society, on the 6th ult., Miss Ada Crossley and Mr. Frank Tebbut were the vocalists, and Mr. Fred Mountney, the violinist. The orchestra of forty performers was conducted by Mr. Emil Swift.

In Nottingham, on the 6th ult., Mr. Arthur Lakin gave his annual vocal recital, assisted by Mr. William Henley, Miss Margaret Hearn, and Mr. G. F. Sands. The programme was attractive, and the recitalist deserves credit for having introduced a Loewe ballad amongst his other songs.

On the 13th ult., the Sacred Harmonic Society gave 'Israel in Egypt'—or, to speak more correctly, portions of it—for the 'cuts' were extensive. Considering the work which this Society has done of late, this performance can hardly be classed as one of their best. Mr. Henry J. Wood conducted, and the principals were Miss Agnes Nicholls, Miss Ethel Lister, Madame Kirkby Lunn, and Messrs. Maxwell, Llewellyn, and Dearth.

Classical chamber music was beautifully rendered by the Hess Quartet at Miss Cantelo's concert on the 17th ult. The novelty of the programme was Sinding's Quintet.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sheffield Sunday School Union Festival, which takes place annually in the Albert Hall, was held on the 10th and 11th ult. A choir of 500 voices, conducted by Dr. Coward, with Mr. J. W. Phillips at the organ, sang with admirable precision and good tone a selection of glees, part-songs, and anthems. This well-managed affair, with its attendant months of preparatory training, cannot fail to benefit, musically, the juveniles who take part in it, and the more so as the programmes are selected with excellent judgment. Another attempt was made by the Sheffield orchestra, on the 13th ult., to persuade an audience to attend afternoon concerts. Under Dr. Coward's direction the members played Mendelssohn's 'Italian' Symphony in finished style, and were also heard to equal advantage in Wagner's 'Die Meistersinger' Overture, MacCunn's orchestral ballad 'Ship o' the Fiend,' Smetana's 'The Bartered Bride,' and Dr. Cowen's 'Four English Dances.' A local effort, doing high-class work and possessing immense possibilities, the Sheffield Professional Orchestra is entitled to and should obtain generous public support. The Amateur Orchestral Societies of Heeley (Mr. W. Chapman) and Brincliffe (Mr. J. H. Parkes) respectively do excellent work in the cultivation of instrumental music and the training of young players, and the concerts given by them during the past month have been entirely successful. At South Street Chapel, Sheffield, Mr. W. S. Skelton's work has borne excellent fruit, as was proved by the performance of Macfarren's 'May Day' and Gade's 'Erl King's Daughter.' Miscellaneous music has been well represented by a violin and pianoforte recital by Messrs. Ysaye and Busoni, with Mr. W. Green as vocalist, and by the third of Miss Foxon's interesting series of Chamber concerts, at which Mr. Willy Hess's String Quartet appeared. Oratorio in Church is becoming increasingly popular here. Spohr's 'The Last Judgment' was given in St. Andrew's Presbyterian Church, on the 25th ult., with Mr. H. Cooker as director, and Mr. S. Freeman at the organ, the soloists being Miss E. Rich, Mr. W. Burrows, and Mr. A. Shaw.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

If the Leeds Parish Church choir is less of a pioneer than it was half-a-century ago, in the time of Dr. Hook and Dr. S. S. Wesley, this is rather on account of the general levelling-up occasioned by its example than of any falling-off from its high standard. That it observes the motto 'noblesse oblige' was indicated by the fact that for the concert that forms the choir boys' annual 'benefit,' and which took place on January 23, three parts of Bach's 'Christmas' Oratorio were given, the solos being taken by Messrs. Brearley and Browning, while the airs for female voices were sung by the boys collectively, and, under Mr. Alfred Benton's careful direction, were wonderfully effective. On January 29, the subscription concerts were resumed, a fine orchestral programme being varied by two choral works, sung by the chorus of the Leeds Philharmonic Society, Brahms's 'Gesang der Parzen,' a composition of truly classic nobility, and too seldom heard, was beautifully sung under Dr. Richter's direction, while, under the conductorship of Mr. Fricker, their trainer, the choir gave a good account of the eight-part motet 'Blessing, Honour, Glory' that used to be attributed to Bach, but is assigned by Spitta to one G. G. Wagner. Beethoven's Seventh Symphony, and the fine 'Faust' overture of Wagner (in this case Richard of that ilk), with Max Bruch's first Violin Concerto (the solo part most artistically played by Mr. Rawdon Briggs), were the chief instrumental features of a highly enjoyable concert. On the same evening, Mr. Christensen, a local pianist, gave a concert, and on the 5th ult., the 'Bohemian' Society gave one of their excellent chamber concerts, string quartets by Schubert (in D minor) and Dvorák (in F, Op. 96) being well played by Messrs. Elliott, Wright, Haigh, and Giessing.

The enterprising Leeds Choral Union gave a concert of exceptional interest on the 11th ult. Dr. Stanford's 'Te Deum,' with Madame Medora Henson, Mrs. H. P. Atkinson, Mr. G. Riley, and Mr. C. Knowles as soloists, was ably sung, if the dramatic side of the work was hardly realised, and in the third act of Tannhäuser, Mr. Philip Brozel distinguished himself by an expressive interpretation of the narration of the Pilgrimage. But the feature of the concert that was of the liveliest interest was a brand new Pianoforte Concerto in D minor by Mr. Waddington Cooke, who began his career as a choirboy at the Leeds Parish Church, then a scholar at the Royal College of Music, and lastly a pupil of Leschetizky. Both as composer and as pianist Mr. Cooke surprised even his admirers. His concerto has ideas, and they are used with a remarkable sense of proportion, and a refreshing freedom from irrelevance or redundancy. The orchestra is employed with excellent taste, and the colour, so far as could be gathered from a performance not perfect in every detail, is laid on with judgment, while the solo part, though most brilliant and well-suited to the technique of the instrument, is always made an integral part of the whole, and is as interesting as it is effective. In a word, the concerto is a very charming work, and a first hearing leaves one with a desire for a second. The concert was conducted by Mr. Alfred Benton, who, it is interesting to recall, gave Mr. Cooke his first pianoforte lessons.

The third of the Leeds Free Orchestral Concerts which Mr. Edgar Haddock conducts took place on the 15th ult. The 'Unfinished' Symphony of Schubert showed in points of detail some of the weak places of the band, but the '1812' Overture of Tschaïkowsky was played with capital vigour, and its strident coda suited a popular audience, and provoked a storm of applause. Mr. F. A. Sant-Angelo introduced Weber's first Pianoforte Concerto, a moderately interesting revival, and Miss Millicent McLaughlin was the vocalist. Mr. Emil Bach was to have appeared at one of the Leeds Musical Evenings, on the 18th ult. (and at a similar concert at Harrogate the previous evening), but his sudden death, two days before, made it necessary to procure a substitute in Miss Sant-Angelo, who played very charmingly a programme well suited to her graceful and poetical style. Recitals were given by Ysaye and Busoni at Bradford on the 13th ult., and at Leeds on the 14th ult., when the large and enthusiastic audiences showed how the fame of these great artists has penetrated even Yorkshire.

OTHER YORKSHIRE TOWNS.

The concert of the Bradford Permanent Orchestra, on January 24, introduced Dr. Cowen's charming 'Butterfly's Ball,' for the first time in Yorkshire. It proved difficult, but received a creditable interpretation under the composer's direction, and made a good impression. The so-called 'Jupiter' Symphony was exceedingly well played, but was not listened to as attentively as it deserved. Miss Agnes Nicholls's songs and Mr. John Dunn's violin playing, were very successful, and well received. The prominent feature of the Bradford subscription concert, on the 7th ult., was the appearance of the famous Bohemian String Quartet, whose *ensemble* is in its way unrivalled. In quartets by Beethoven and Dvorák, and in movements by Grieg and Tschaïkowsky, they showed their superb fire and warmth of feeling. Madame Carreño was pianist and Mdlle. de St. André, vocalist.

An exceptionally enjoyable chamber concert, one of the subscription series, was given at Wakefield on the 6th ult. Miss Fanny Davies played a series of unhackneyed pieces with even more than her accustomed fire, if that be possible, and took part with Mr. Percy Such in Brahms's Violoncello Sonata in F (Op. 99). Mrs. Arkwright sang songs with great charm and absence of effort. Otley is a small town in Wharfedale, but an ambitious one, and it possesses an almost ideal room for chamber music, in which, on the 3rd ult., one of a pleasing series of concerts was given by the violinist,

Miss Ethel Barns, and Mr. Charles Phillips, the baritone, with whom were associated the refined vocalist, Miss Elsie Mackenzie, and a pianist, Madame Lily Henkel.

At Huddersfield there have been subscription concerts, on January 28 and February 11. On the former date, Madame Blanche Marchesi, Miss Louisa Dale, and Mr. Plunket Greene were the vocalists, with Mr. Leonard Borwick and Mr. Paul Ludwig as instrumentalists. Mr. Simonetti's 'London Trio' appeared on the latter occasion. The Brighouse Choral Society, under Mr. J. H. Pearson, gave a miscellaneous programme, on the 4th ult., including some part-songs and the fine chorus from Elgar's 'Caractacus,' 'Britons alert,' while Sullivan's 'Di Ballo' overture and Haydn's 'Farewell' symphony were the more striking orchestral pieces. The Cleckheaton Orchestral Society gave its annual concert on Ash Wednesday, and played the 'Oberon' overture with great point, under Mr. Stott's thoroughly able direction. Mr. T. E. Weist Hill's brilliant violoncello solos were a striking feature of the event.

The second of the York Musical Union concerts was given on the 5th ult., the Bent Quartet Party, including Messrs. A. Bent, E. Hopkinson, A. Hobday, and P. Ludwig, together with Mr. Padel as pianist, contributing an interesting programme. Two of the Scarborough chamber concerts have to be recorded:—on January 27, Dvorák's 'Dumky' trio (Op. 90), was given; on the 10th ult., Brahms's Violin Sonata in A (Op. 100), the instrumentalists being Mr. Cass (violin), Miss Alderson-Smith (violoncello), and Mr. Owen Williams (pianoforte). A similar series was given at Filey by Miss Wheelhouse, a local violinist, and on the 7th ult., Dvorák's 'Bagatellen' (Op. 47), and Bach's Concerto in D minor, for two violins, were included in the programme.

Correspondence.

THE MASTER OF THE BOYS OF THE CHAPEL ROYAL.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Dear Sir,—In the very interesting article on 'The Chapel Royal,' which appears in the current issue of your excellent magazine, it is stated that 'The office of Master of the Children (or Master of the Song) can be traced as far back as Edward IV. (1473-4).' Will you allow me to point out that this office can be traced some years earlier, namely, to 1468, when Henry Abyndon was granted the sum of 40 marks yearly 'for the instruction, governance, and clothing of the boys of the Chapel of the King's household.' This provision was renewed on February 14th, 1471, by privy seal of King Henry VI., and is to be found in the recently-published Patent Rolls of Edward IV., including the 49th of Henry VI.

From the house-books of Edward IV., we learn that the eight children of the Chapel were to be taught 'song and organs by the Master of Songe, which Master is appointed by the Dean.' These eight children had daily commons in the Hall next the Yeomen of the Vestry; and 'when any of these children came to 18 years of age and their voices change,' if preferment could not be had in the Chapel Royal, 'the King assigneth them to a College of Oxford or Cambridge of his foundation, there to be at finding and study both sufficiently, till the King may otherwise advance them.'—Yours very faithfully,

Wm. H. Grattan Flood.

Enniscorthy Cathedral,
February 14, 1902.

We hear, as we go to press, that Mr. William Prendergast, organist of St. Paul's Church, York Place, Edinburgh, has been appointed organist of Winchester Cathedral, in succession to the late Dr. G. B. Arnold; another instance of an old chorister of a cathedral becoming its chief musician.

Foreign Notes.

Aix-la-Chapelle.—A new opera, 'Enoch Arden,' the libretto by K. W. Marschner, the music by Victor Hausmann, met with a very good reception on its first performance last month at the Municipal Theatre.

Amsterdam.—Under the auspices of the Maatschappy tot Bevordering den Toonkunst, a grand musical festival was held recently, all the works produced being by composers of Dutch nationality. The society was founded in 1829, and the present was the first festival organised by it on purely national lines. M. Willem Mengelberg conducted, and amongst the compositions which obtained the greatest success were a Te Deum by Alphonse Diepenbrock, and an orchestral ballade 'Elaine and Lancelot,' by B. Averkamp.

Berlin.—Dr. Elgar's 'Cockaigne' overture was introduced for the first time to a Berlin audience at one of the recent symphony concerts of the Tonkünstler Orchester, under Herr Richard Strauss's direction. The work was given a very spirited interpretation, and produced an excellent effect, much praise being bestowed by critics upon its characteristic themes and their masterly polyphonic treatment. Berlioz's 'Romeo and Juliet' symphony, which had not been given here for many years, was accorded a most brilliant performance at the concert of the Royal Orchestra, on January 31, under the direction of Herr Weingartner.——At the concert of the Singakademie, which took place on the same day, Handel's 'Acis and Galatea' delighted a numerous audience, the work being capitally rendered by the choir, under the conductorship of Professor Schumann, with Frau Herzog, Herr von zur Mühlen, and Mr. Ffrangcon Davies in the solo parts.——Mr. D. F. Tovey has given several chamber music concerts recently, with the co-operation of Professor Joachim, Herren Wirth and Schrattenholz, and his talents both as a pianist and composer have been much appreciated.——Interesting visitors were the members of the Paris 'Société de Musique de Chambre pour instruments de vent,' who, both in a concert given by the pianist, M. Risler, and one of their own, attracted the attention of music-lovers by their fine technique and admirable *ensemble* playing.——At the Royal Opera, a first performance took place recently of the opera 'Heilmar,' by Wilhelm Kienzl, the composer of the popular 'Evangelimann.' The work was originally produced some eight years since at Munich, but has been revised by the composer, and in its present form met with a favourable reception.——In memory of the late Hermann Wolff, the greatly-esteemed Berlin concert director, a most impressive performance was given, on the 9th ult., in the hall of the Philharmonie, by the members of the Philharmonic orchestra, conducted by Herren Nikisch and Rebicek, and of the Philharmonic choir, under the direction of Herr Siegfried Ochs. The pieces produced were the Funeral March from Beethoven's 'Eroica' Symphony, the Prelude to 'Parsifal,' and Brahms's 'Schicksalslied,' Professor Reimann opening the solemnity with a prelude played on the organ.

Bologna.—A very successful chamber concert was given last month, at the Liceo, by Signor Giuseppe Martucci, in co-operation with the pianist, Signor Pollini. The programme was devoted exclusively to Signor Martucci's compositions, and included a Quintet in C, a Trio in E flat, and some Variations for two pianofortes.

Bremen.—A new fairy opera, entitled 'Cinderella,' by the Italo-German composer, Ermunno Wolf-Ferrari, was brought out on January 31, at the Stadt Theater, under Capellmeister Jaeger's direction, with success.

Brussels.—At the Théâtre de la Monnaie, a successful revival has taken place of Méhul's almost forgotten comic opera, 'Irato.' An interesting first performance was given at the Concert Populaire of the music of Berlioz's opera, 'La Prise de Troie,' with the chorus of the Théâtre de la Monnaie, supplemented by members of other choirs, under the direction of M. Sylvain Dupuis.

Cologne.—The celebrations in connection with the artistic jubilee of Dr. Franz Wüllner included the performance, at the Gurzenich Hall, of one of Wüllner's most important compositions—viz., a setting for male choir, soli, and orchestra, of the 98th Psalm, the choir on this occasion being reinforced by members of the five male choral societies of Cologne.

Copenhagen.—The new 'People's Theatre,' for the performance of opera, has been successfully inaugurated with Ignaz Brüll's 'Gringoire,' and Enna's fairy opera 'The Princess.'

Dresden.—The newly-formed Choral Society, under the direction of Herr Waldemar von Baussnern, rendered a very good account of itself, at its recent first concert, with the performance of Handel's 'Hercules.' The oratorio, which was given for the first time in Dresden on this occasion, produced a most marked impression. ——Fräulein Marie Wieck, half-sister of the late Clara Schumann, recently celebrated, in excellent health, the seventieth anniversary of her birth. The artist is still active as a pianist and teacher of the method of her father, the late Friedrich Wieck.——At the fifth symphony concert of the season of the Royal Orchestra, under Herr von Schuch's direction, a new 'symphonic fantasia,' by Georg Göhler, was produced for the first time. It is an ambitious work, of a very advanced type, and did not meet with the undivided approval of the audience.

Elberfeld.—An excellent and much appreciated performance of Edgar Tinel's oratorio 'Franciscus' was given at the fourth subscription concert of the season of the Musik-Verein, under Dr. Hayn's direction.

Florence.—The prize offered by the Royal Musical Institute, for a grand fantasia for two pianofortes, with orchestral accompaniment, has been awarded to a young composer, Signor Falconi di Capracotta.

Frankfort-on-Main.—At a recent chamber concert, Richard Strauss's Violin Concerto was introduced for the first time, by Professor Hugo Heermann, and enthusiastically applauded.

Gera.—At a recent concert of the Musikalische Verein, a new choral composition for mixed choir and orchestra, by Joseph Frischen, attracted the attention of music-lovers. It is a setting of Goethe's poem 'Grenzen der Menschheit,' a serious composition, reminiscent of the style of Brahms, but exhibiting much individual thought, dramatic power, and skilful treatment of both voices and instruments.

Leipzig.—A new Symphony in B minor, by Waldemar von Baussnern, was produced for the first time at the eighth concert of the season of the Winderstein orchestra, and very favourably received.

Magdeburg.—August Klughardt's new oratorio, 'Judith,' scored a complete success on its first performance recently by the Musik-Verein. The remarkable work is also shortly to be produced at Leipzig, Halle, Wiesbaden, and numerous other German cities.

Metz.—The hundred-and-fiftieth anniversary of the existence of the Municipal Theatre was celebrated, on the 4th and 6th ult., by the performance respectively of the 'Antigone' of Sophocles and of Wagner's 'Tristan und Isolde.' Since the inclusion of the city in the kingdom of the Fatherland, the theatre, established under the *régime* of Louis XV., has become an important centre for the cultivation of German dramatic and musical art.

Milan.—The monument erected to the memory of Verdi in the Central Cemetery, the work of the sculptor Cuadrelli, was unveiled on January 27, in the presence of a numerous concourse of spectators. The ceremonies included the performance, by the municipal orchestra, of the deceased composer's 'Miserere,' and an eloquent address delivered by Professor Sinigaglia.

Munich.—Dr. Ludwig Wüllner, the distinguished vocalist, gave an interesting recital, last month, of songs by Richard Strauss, accompanied on the pianoforte by the composer, and greatly appreciated by a numerous audience. At the Residenz Theater, where a revival has taken place of Gluck's pastoral play, 'Die Maienkönigin,' and of Schneider's 'Schauspieldirektor,' with Mozart's music. Both these little pieces received a *con amore* interpretation under Herr Stavenhagen's direction, and met with an enthusiastic reception. An important new work for the organ, viz., a symphonic fantasia and fugue (Op. 57), has just been published from the pen of Max Reger.

Paris.—Highly successful first performances of works by Franz Liszt have taken place recently, viz., at the Conservatoire, on the 2nd ult., of the 13th Psalm, with M. Cazeneuve as the admirable interpreter of the solo part, and at the Lamoureux concert of January 26, of the 'Dante' symphony.——At a subsequent concert of the latter institution a remarkable new symphony in C major, by Paul Dukas, the composer of the picturesque 'Apprenti sorcier,' attracted the attention of connoisseurs. The programme also included the first performance of a poetically-conceived composition for a female voice, with orchestra, entitled 'Edith au col de cygne,' from the pen of Georges Hüe, which was received with much favour.—— A septet for strings, by Georges Alvary, an ably-written work in the style of Brahms, was an interesting novelty at the Colonne concerts. Mdlle. Ida Ekman, a native of Finland, made a highly successful *début* at this institution with an air by Handel, and songs by Jean Sibelius and Richard Strauss.——At the instigation of the director, M. Albert Carré, an interesting series of lectures on the history of French opera is being delivered just now at this theatre, by such competent critics as MM. Fierens-Gevaërt, André Hallays, Vincent d'Indy, and de Tourcand, the discourses being illustrated by excerpts from the works of the different composers under notice.

Prague.—A highly favourable reception was accorded, at one of the recent concerts of the Philharmonic Society, to the prelude and other excerpts from a music-drama, 'Walther von der Vogelweide,' by Heinrich Rietsch, the professor of musical science at the Prague University.

Rome.—By order of the Ministry of Public Instruction, a Commission is shortly to be appointed with a view to the reform of the existing law of copyright in the kingdom of Italy.

Rouen.—A five-act opera, 'Les Guelfes,' by Benjamin Godard, the libretto by Louis Gallet, was brought out for the first time in France, at the Théâtre des Arts, last month, when it produced a very favourable impression.

Zurich.—Paderewski's opera 'Manru' has been mounted at the Stadt Theater, with great success, and continues to attract numerous audiences.

Mr. W. H. Hadow concluded his course of four excellent lectures at the Royal Institution on the 8th ult., when he took the subject of Wagner. The three previous discourses treated respectively of Gluck, Mozart, and Weber.

Mr. F. Gilbert Webb is announced to read a paper on 'Musical Criticism,' before the Incorporated Society (London section), 20, Hanover Square, on the 8th inst. The following is a synopsis of the paper:—Definitions of criticism—Expectations of the artist and the public—Criticisms of 1756, 1805, and 1852—The conservatism of criticism—Development or retrogression—The foundation of true criticism—Critics; whence they come and whither they go—Different styles of modern criticism—What criticism has accomplished—The ideal critic.

A competition for Three Open Scholarships, of the approximate value of £30 each, for Violin (either sex), Singing (Tenor), and Organ (males only), respectively, is announced to take place at the London Organ School, early in April. Full particulars may be obtained of the Secretary.

The Choir of Horbury Congregational Church, Notting Hill Gate, performed Lee Williams's Sacred Cantata, 'The last night at Bethany,' on the 13th ult. The solo parts were sung by Miss Sylvia Bennett, Mr. T. H. Craft, Mr. Perfect, and Mr. H. T. Taylor. Mr. C. Thornton Turner, the organist and choirmaster, conducted.

Mr. Whitney Mockridge has just returned from his ninth successful tour in the United States and Canada. He made his re-appearance in London at the Ash Wednesday Concert given at St. James's Hall.

Brief Summary of Country and Colonial News.

We do not hold ourselves responsible for any opinions expressed in this summary, as the notices are either collated from local papers or supplied to us by correspondents.

Aberfeldy (N.B.).—The Choral Union performed Gaul's 'Ruth,' together with a miscellaneous second part, in the Town Hall, on the 14th ult. The choir numbered over sixty voices, and the solos were taken by Mrs. McCulloch Robertson, Miss Annie Glass, and Mr. John MacPherson, the accompaniments being played by Miss E. K. Menzies (pianoforte) and Mr. E. Nicol (organ). Mr. Harry Minchin conducted.

Ashburne.—The Ashburne Orchestral Society gave a concert on the 4th ult., the principal items being Suppe's 'Morning, Noon, and Night in Vienna' Overture, Elgar's 'Salut d'Amour,' and Mendelssohn's G minor concerto; in the solo part of the last-named, Miss Mabel Tutt proved an able pianist. Violin solos were played by Miss Grace Mellor, and Madame Louie Fidler was the vocalist. Mr. W. H. Tutt conducted.

Bishop's Stortford.—The 'Messiah' was performed by the Musical Union on January 29. The choir and orchestra were both fully efficient, and the solo vocalists were Miss Maggie Purvis, Miss Marie Hooton, Mr. Joseph Reed, and Mr. Charles Knowles. Mr. A. Eaglefield Hull conducted.

Brighton.—The Sacred Harmonic Society, under the able direction of Mr. Robert Taylor, performed Verdi's Requiem, in the Dome, on January 28. The efforts of the choir were very successful, some of the choruses especially being given with remarkable breadth and impressiveness; the orchestra was no less efficient, displaying both refinement and power. Mesdames Gillespie, Edith Hands, Messrs. Anderson Nicol and John Sandbrook formed an excellent quartet of soloists. The programme also included Handel's Organ Concerto, No. 4, in F, ably played by Mr. Percy Taylor, and Gounod's 'Gallia,' which was admirably performed.

Bromley.—An interesting glee concert was given by Mr. William A. Everington and his male-voice double quartet party, at the Royal Bell Hotel, on the 7th ult. The programme included the following glees and part-songs:—'Strike the lyre' (Cooke), 'Phyllis dyes her tresses black' (Prendergast), 'The forget-me-not' (Hatton), 'The shepherd's farewell' (Smart), 'Go, Rose' (Beale), 'Tell me, babbling echo' (Paxton), 'Peace' (Bridge), 'Come, arouse' (Coward), 'The image of the rose' (Reichardt), 'When hands meet' (Pinsuti), 'I love my love in the morning' (Allen), 'Simple Simon' (Macey), 'Amidst the myrtles' (Battishill), 'The Bells of St. Michael's Tower' (Stewart), and 'Bold Turpin' (Bridge).

Cardiff.—The Musical Society gave a performance of Handel's 'Alexander's Feast,' with full orchestra and chorus, on the 6th ult., under the able direction of Mr. T. G. Aylward. The solo vocalists were Miss Una Bruckshaw, Mr. Henry Beaumont, and Mr. W. Llewellyn.

Catford.—On the 5th ult., at St. George's Parish Hall, an orchestral concert was given, conducted by Mr. Wilcox Lawrance. The principal items were the overtures 'Zampa' and 'Poet and Peasant,' and a selection from Sullivan's works. Much interest was felt in a new Suite for orchestra in B flat, by the conductor, entitled 'Reception in Fairy Land.' The work is melodious and skilfully scored.

Coventry.—A highly interesting festival performance took place at St. Michael's Church, on the 3rd ult., when a choir of 170 voices was gathered from the Musical Society, Co-operative Festival Choir, Free Church Choral Union, and the Holy Trinity Festival Choir, together with a full professional orchestra, under the direction of Mr. A. Herbert Brewer. The works performed included the conductor's cantata 'Emmaus,' and Mendelssohn's 'Hymn of Praise,' preceded by Handel's Organ Concerto in B flat, the solo part admirably played by Mr. Walter Hoyle. With such artists as Madame Sobrino and Mr. Ben Davies it is needless to say that the solos were in the highest degree satisfactory. The choir displayed excellent tone and quality, and sang throughout with steadiness and good attack, and the orchestra was fully equal to the demands of the music. Mr. A. Herbert Brewer's ability and experience as a conductor were once more fully demonstrated.

Dudley.—The Vocal Union gave a concert in the Public Hall, on the 5th ult., when Stanford's 'Revenge' and Coleridge-Taylor's 'Hiawatha's Wedding-Feast' were the chief features of the programme. In both works the efforts of the choir were highly praiseworthy, and the orchestra played the accompaniments with much delicacy. The solo vocalists were Mrs. Walter Aston, Mr. S. J. Halliley, and Mr. F. Lightowler. Mr. W. H. Aston, the conductor, kept his forces well under control.

Hanley.—The fifth of the thirteenth season of the Meakin Popular Concerts was given in the Victoria Hall, on the 3rd ult., when Mr. Edwin H. Lemare gave one of his delightful organ recitals, with much success. Miss Evangeline Florence was the vocalist.

Haverhill.—The Choral Union gave a successful performance of Handel's 'Judas Maccabæus,' in the Town Hall, on the 6th ult. The soloists were Miss Louisa Atkinson, Miss Alice Wallace, Mr. Otto Dene, and Mr. Harry Dearth. Mr. Herman Brearley presided at the organ, and Mr. W. H. Bullock conducted.

Hereford.—The Herefordshire Orchestral Society gave two excellent concerts under the direction of Dr. G. R. Sinclair on the 6th ult. (evening), and 7th ult. (afternoon), the programmes of both concerts being nearly identical and including Mendelssohn's 'Scotch Symphony, Schubert's Entr'acte (No. 3) 'Rosamunde,' Beethoven's 'Leonore' Overture (No. 3), and German's 'Harvest Dance.' The interpretation of these works by the orchestra, under the skilful conductorship of Dr. Sinclair, was deserving of high praise. Madame Alva was the vocalist at both concerts; at the afternoon concert, Miss May Mukle played the Adagio and Minuetto from Locatelli's Sonata in D for Violoncello with much effect and skill; and in the evening programme, Mr. G. A. Carrodus played Bottesini's Fantasia on 'Sonnambula' on the double bass.

Lewes.—Mr. Horace Jackson gave an orchestral and vocal concert in the Town Hall, on the 5th ult., when a special feature of interest was the performance (said to be for the first time in England) of Mozart's 'Masonic' Cantata, to which English words have been adapted under the title of 'The Praise of Friendship,' by Mr. G. C. Dusart. The choir sang with much vigour and care, and the solos were ably given by Mr. Waldegrave Mitchell and Mr. R. E. Miles. The orchestra played 'Judex,' from Gounod's 'Mors et Vita,' the first movement of Schubert's 'Unfinished' Symphony, overture, 'Yelva,' Reissiger and Luigini's 'Egyptian' Ballet Suite, and the chorus sang the 'Vintagers'' chorus from 'Loreley.' Madame Edith Walling (vocalist) and Mr. Quinlan (violinist) also contributed to the programme.

Lincoln.—St. Swithin's Choral Society gave a concert in the Corn Exchange, under the conductorship of Mr. John Pullein, on January 28, when Elgar's 'Banner of St. George' was performed, the accompaniments being played on a pianoforte, harmonium, two trumpets, and drums. The second half was a miscellaneous selection, to which the choir contributed Pearsall's Christmas carol 'In dulci jubilo'; Roland Rogers's part-song 'The river floweth strong, my love,' and Eaton Faning's 'Song of the Vikings.' Madame Annie Norledge and Mr. Charles Woodward were the soloists.——The Musical Society's Orchestral Class provided a large share of the very successful concert held in the Drill Hall, on the 5th ult., the programme including Schubert's entr'acte from 'Rosamunde,' Gounod's overture to 'Mirella,' German's 'Henry VIII. Dances,' and Hérold's overture to 'Zampa.' A very fine performance was given of the Andante and Allegro movements from Mozart's Concerto in E flat, for horn and orchestra, Mr. Adolph Borsdorf playing the horn solo with faultless accuracy and superb

effect. The solo part in Mendelssohn's Concerto was played with great distinction by Mr. John Dunn. Miss Greta Williams was the vocalist. Dr. G. J. Bennett conducted with great care and skill, and Mr. N. S. Trevitt was an efficient accompanist.

Llanelly.—The Tabernacle Choral Society performed Sullivan's 'Prodigal Son' on the 4th ult. The solo vocalists were Miss S. M. Lewis, Miss Rachel Thomas, Mr. Maldwyn Humphreys, and Mr. L. R. Bowen; Miss Blodwen Davies and Mr. Luther Owen presided at the organ and pianoforte respectively, and there was a good orchestra. Mr. C. Meudwy Davies conducted.

Louth.—A concert was given by the Louth Choral Society, in the Town Hall, on January 23. The programme included Bridge's Choral Ballad 'The Flag of England,' Mendelssohn's 'Hear my prayer,' and the Bridal Chorus from Cowen's 'Rose Maiden.' The principal soloist was Miss Maggie Davies. Mr. Charles Woodward (vocalist), and Mr. H. O. Moss (violoncellist), also took part in the miscellaneous selection which followed. The band (led by Miss Edith M. Porter), and chorus numbered eighty performers. Mr. Owen M. Price conducted.

Plymouth.—The Philharmonic Society gave a concert recital of Wagner's 'Flying Dutchman,' in the Guildhall, on January 29. The choir was augmented by a contingent of 60 vocalists from Saltash and Liskeard, making a total of 200 voices, and the choruses were given with good tone, vigour, and excellent attack; the orchestra (led by Mr. John Pardew) was fully equal to the demands made upon it. Excellent representatives of the principal parts were found in Madame Sobrino (*Senta*), Miss Edna Thornton (*Mary*), Mr. Joseph O'Mara (*Erik*), Mr. Arthur Walenn (*Daland*), Mr. Albert Collings (*Steersman*), and Mr. Andrew Black in the title part. Mr. Arthur C. Faull, who conducted, is to be congratulated on a very successful performance.

Reading.—The fifth season of Miss Eveline Fife's chamber concerts took place in January and February, at the Small Town Hall. At the first two concerts (January 27 and the 3rd ult.), String Quartets by Borodine, Tschaïkowsky, and Haydn were played with admirable finish by Herr C. K. Elderhorst, Miss Eveline Fife, Mr. Alfred Hobday, and Mr. W. E. Whitehouse, the same artists also giving the Brahms Pianoforte Quintet, with Miss Katharine Eggar as pianist. At the third and last concert (10th ult.), the Misses Eveline and Stella Fife and Miss Eggar contributed instrumental solos and trios, and an interesting item was Stanford's 'Princess' Cycle of Vocal Quartets, sung by Mrs. Stepney Rawson, Miss Grace Day-Winter, Mr. Stepney Rawson, and Mr. H. G. Rawson. The solo vocalists at the three concerts were Miss Mabel Bond, Miss Gleeson White, and Mr. Denham Price.——The annual Choir Festival at Oxford Road Wesleyan Chapel was held on the 4th ult., when the choir, specially augmented for the occasion, gave a performance of Dr. Henry Coward's cantata 'The King's Error' and Mendelssohn's 'Hear my prayer.' The soloists were Master George Forsythe, Mr. Walter J. Davies, and Mr. F. Davis. In the unavoidable absence, through indisposition, of Mr. George Phillips, Mr. E. T. Marsh, the conductor, undertook the tenor part. The choir showed evidence of careful training and acquitted themselves well. Dr. W. Boggiss was an able accompanist.

Ryde.—We are glad to record that at a recent meeting of the Town Council, the Mayor (Mr. M. Maybrick) moved that a musical society be established with the title of 'The Borough of Ryde Musical Society,' to be carried on under the auspices and with the co-operation of the Ryde Town Council. The proposition was adopted.

Timperley.—The Vocal Society gave a concert in the Stockport Road Schoolroom, on January 27, when the programme comprised among other items the following Part-songs:—Faning's 'The Song of the Vikings,' 'Daybreak,' and 'The Miller's Wooing,' Pinsuti's 'The sea hath its pearls,' A. W. Jackson's 'Lord Ullin's Daughter' and Facer's 'The Voyagers,' besides some excerpts from Sullivan's operas, and the Bridal chorus from Cowen's 'Rose Maiden.' Mr. H. Mozart Sheaves was the conductor.

Toronto.—A remarkably fine performance of 'The Messiah' was given by the Toronto Festival Chorus and Orchestra in Massey Hall, on January 16, under the direction of Mr. F. H. Torrington, who has rendered yeoman service to the cause of music in Canada for many years. The choir sang with great precision and power, especially in the 'Hallelujah' Chorus, which was given with great fervour. An innovation was made by the conductor appealing to the audience to join in the chorus, an invitation which many accepted. The solo vocalists were Miss Eileen Millett (a pupil of Mr. Torrington's, who made a great success in the soprano part), Miss Lillian Kirby, Mr. J. M. Sherlock, and Mr. Ruthven Macdonald. Mr. Torrington conducted with his accustomed care and skill.

Tunbridge Wells.—The Orchestral Society gave a concert in the Great Hall, on the 13th ult., under the direction of Mr. Frederick Hunnibell. The orchestra, numbering forty, played among other pieces Four Characteristic Waltzes (Coleridge-Taylor), the First Movements of Schubert's 'Unfinished' Symphony and of Schumann's Concerto in A minor (pianoforte, Mrs. Adeney), and the Fantasia Appassionata (Op. 35), Vieuxtemps (solo violin, Miss H. C. Ferguson). Mr. Hunnibell's choir sang the part-songs 'The lover's plaint' (F. Corder), 'When icicles hang by the wall' (W. W. Brooks), and Dr. Callcott's Glee 'O snatch me swift' Miss Leonora Sparks and Mr. F. Ascough were the solo vocalists.

Ventnor.—The Musical Society performed Mendelssohn's 'St. Paul' in the Town Hall on January 29. The choir, numbering over 80 voices, sang with spirit and good attack, and there was a small but capable orchestra. The solo vocalists were Miss Edith Patching, Mr. Alexander Webster, and Mr. David Brozell. Mr. Evan Jones, the conductor, deserves commendation for the care devoted to the preparation of the work.——The Choral Society gave a performance of Benedict's 'St. Peter' and Sterndale Bennett's 'May Queen' in the Town Hall on the 6th ult., under the direction of Mr. Lemare. Miss Kate Cherry, Miss Jennie Atkinson, Mr. Henry Plevy, and Mr. Arthur Barlow were responsible for the solo music. The choruses were sung with admirable expression, and the orchestra, though not large, was efficient. Mr. Guy Michell presided at the organ, and Mr. Edwin H. Lemare rendered most valuable assistance at the pianoforte. Mr. Lemare (senior) conducted with much care and ability.

West Norwood.—Mr. Otto Dene gave a successful concert, at the Public Hall, on the 5th ult. The programme included Liza Lehmann's Song Cycle 'In a Persian Garden,' in which the concert-giver was assisted by Madame Alice Lorenez, Miss Lilian Harvey, and Mr. Edmund B. Cooper. Madame Upton-Dene played Chopin's Polonaise in A flat (Op. 53), and a study by Henselt, and Mr. Adrian Harley recited.

Wincanton.—The choir of the Parish Church gave a performance of Dr. H. J. Edwards's cantata 'The Epiphany,' on January 24. Mr. E. H. Melling conducted, and Mr. H. W. Chuter (organist of Sherborne Abbey) was at the organ; the latter, at the conclusion of the cantata, gave a short organ recital.

Winchester.—Mr. John Lowther gave a concert at St. John's Rooms, on January 30, when the most important features of the programme were Mozart's Trio in G major and Hummel's Trio in E flat, which were played by Miss Helen Huntingford, Mr. Charles Fletcher, and Mr. Leo Ladbroke. Mr. Lowther played a Prelude by Rachmaninoff, Allegro Vivace, Scarlatti, and Schumann's 'Warum.' Madame Robiolio and Mr. B. Mayne were the vocalists, the former singing 'Memories,' composed by the concert-giver.

Answers to Correspondents.

W. W. G.—(1) In addition to the books which you already possess, the following will furnish you with food for reflection:—The Philosophy of Music, by Dr. W. Pole; Purity in Music, by Thibaut; Music in its Relation to the Intellect and Emotions, by Sir John Stainer; and Schumann's collected writings. (2) The best life of Beethoven in the English language is the article on that composer by Sir George Grove, in 'Grove's Dictionary of Music and Musicians.'

R. S.—The following may meet your requirements:—(1) 'Songs from Shakespeare, the earliest known settings, edited by J. Frederick Bridge. (2) Settings of words by Sir Walter Scott: 'O hush thee, my babie,' by A. C. Mackenzie (for tenor) and C. A. Macirone (for contralto); 'Wert thou like me in life's low vale?' by S. S. Wesley (for soprano) and 'Lochinvar,' by A. C. Mackenzie (for tenor).

A Grateful Reader.—(1) Beethoven's songs, sixty-three in number, for contralto voice, and (2) the slow movement of Mendelssohn's Violin Concerto, arranged for violin and harmonium (*ad lib.*), are published and may be obtained from Messrs. Novello. (3) You will find some excellent advice upon the use of the pianoforte pedals in Franklin Taylor's 'Technique and Expression in Pianoforte Playing' (p. 73).

G. E. C.—The following choral works, for two tenor and two bass voices, may serve your purpose:—A Song of Trafalgar, by G. F. Cobb; Salamis, by F. Gernsheim; Longbeards' Saga, by C. H. Lloyd; Hohenlinden, by Percy Pitt; The Luck of Edenhall, by Schumann; Horatius, by J. H. Mee; and To the Sons of Art, by Mendelssohn.

G. S.—Chopin's Mazurka in B flat minor (Op. 24, No. 4):—The first note (B flat) in bar 21 is not tied to the previous one, but is to be struck; in bar 91 the little F flat is an indication that the shake is to begin on that note and at the same time as the bass note, G flat. See Dannreuther's Primers on Musical Ornamentation, a safe and invaluable guide in such matters.

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ISRAEL IN THE WILDERNESS

A SACRED CANTATA

FOR THREE SOLO VOICES, CHORUS, AND ORCHESTRA

MUSIC BY

ALFRED R. GAUL.

(Op. 43.)

"[If composers would have their works popular with choral societies, it is only reasonable to expect that they will bestow a fair share of their attention upon the choruses. The old masters knew this, and there is no doubt that the fact has much to do with the long-continued popularity of their works; and there is equally little doubt, we think, that the principal cause of the failure of so many works produced nowadays is the uninteresting nature of the choruses. Compare the choruses of the three most popular works ever produced—'The Messiah,' 'Creation,' and 'Elijah,'—with a large number of modern works, and our meaning will be clear. If we mistake not, such thoughts as these passed through Mr. Gaul's mind when he set himself to compose those works which have placed him in the front rank of English composers—the 'Holy City,' 'Joan of Arc,' 'The Ten Virgins,' &c., and that the public endorse his views is proved by the enormous sale which these works have had.—*Newcastle Daily Journal.*"]

MUSICAL STANDARD.

"Mr. Gaul's latest work is another proof of his practical wisdom as well as of his ability as a composer. Mr. Gaul evidently does not feel disposed, though we think he is well able, to write a magnum opus which may have to wait a generation to be understood; he appeals successfully to the tens of thousands of people who take an interest in sacred stories set to singable music which can be at once appreciated. We do not say that Mr. Gaul's cantatas will not receive the approbation of posterity; we think they will, but it is certain that they do meet with deserved recognition as fast as they appear. We welcome 'Israel in the Wilderness' as one of those works which foster the love and induce the practice of music amongst the people."

MUSICAL NEWS.

"The chief point of interest was the production of Mr. A. R. Gaul's Cantata 'Israel in the Wilderness.' . . . The work was given under Mr. Gaul's own direction by some 3,000 singers, accompanied by the Palace orchestra, with Mr. A. J. Eyre as organist. . . . The various solo and choral movements display Mr. Gaul's facility for the composition of genuine, effective music; clear in purpose, melodious, vigorous, and expressive by turns, and constructed by an experienced thinker and worker. Such music will indeed ever be welcome, and Mr. Gaul has presented in no previous work better characteristics or more successful efforts than are to be found in 'Israel in the Wilderness.' The popular composer was enthusiastically cheered at the close of the performance."

STANDARD.

"The best portion is a number entitled 'The Plagues of Egypt,' written in a sort of free chant form, in which Mr. Gaul has introduced some very clever orchestral effects. The Cantata contains all the elements of popularity, and it was excellently performed under the composer's direction, and very warmly received."

DAILY NEWS.

"Mr. Gaul's music is exactly what is required for large choral gatherings, for it is effective, without presenting any overwhelming difficulties. The part-writing is excellent. . . . Melodious throughout. There is sufficient variety to prevent any feeling of monotony. . . . At its close the composer was heartily cheered."

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"Without being unduly difficult, it is indisputably effective."

DAILY CHRONICLE.

"The afternoon was particularly interesting owing to the first performance of Mr. Alfred R. Gaul's Cantata 'Israel in the Wilderness,' which had been composed expressly for the event. . . . Like the majority of Mr. Gaul's productions it is bright and engaging. . . . The most pleasing of the twenty-three numbers are No. 3, 'So He brought forth His people with joy,' a telling chorus; No. 9, the chorus, 'Declare His honour unto the heathen'; No. 15, the pretty duet between the soprano and tenor voices, 'As the manna falling from the morning skies' (encored on Saturday); and the concluding march, 'Onward moves the guiding pillar,' a chorus full of spirit. Mr. Gaul has in the section devoted to the Plagues contrived to instrumentally illustrate the jumping of the frogs, the buzzing of the flies, the falling hailstones, the fire mingled with the hail, the gusty East wind, and the feeling of darkness. Several of these are clever examples of the imitative in orchestration. At the close of the work, portions of which were loudly applauded, though only the above-mentioned encore was permitted, Mr. Gaul, who conducted, was warmly complimented on a Cantata which is likely to become quite as great a favourite with choral societies as 'The Holy City' and others of his compositions."

THE REFEREE.

"Altogether worthy of the composer of that amazingly popular work, 'The Holy City.' The performance was excellent, and the composer, who conducted, had ample reason to feel satisfied with the reception of his latest effort."

THE ATHENÆUM.

"Characterised by the same refinement as that of Mr. Gaul's extremely successful work 'The Holy City.'"

MUSICAL TIMES.

"We may say at once that the music is characterised by Mr. Gaul's usual felicity of treatment. It is evident that the composer, while earnestly seeking a natural expression, has steadily kept in view the resources of the choral societies on whose behalf the work was written. Most of the music is easy, straightforward, and flowing—picturesque rather than dramatic—and it is all cast in a mould that enables the most ordinary listener to apprehend its form and purpose. In venturing to set a description of the Plagues of Egypt, Mr. Gaul invites dangerous comparisons. He was bound at all hazards to avoid imitation of Handel, and to endeavour to strike out a new path. In our opinion the music to this section is the most original and expressive in the whole Cantata. Mr. Gaul had every reason to be gratified with the performance and reception of his Cantata, and he may expect to hear of many more performances."

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
APRIL 1, 1902.

KING'S COLLEGE CHAPEL, CAMBRIDGE.

Where music dwells
Lingering—and wandering on as loth to die;
Like thoughts whose very sweetness yieldeth proof
That they were born for immortality.

A Cathedral College Chapel is a fitting designation for this lovely sanctuary. And yet it conveys no idea of 'that branching roof self-poised, and scooped into ten thousand cells,' nor the magnificent panorama of stained glass that entrances the beholder. Well might so distinguished a Kingsman as Horace Walpole, say: 'I dote on Cambridge, and could like to be often there. The beauty of King's College Chapel penetrated me with a visionary longing to be a monk in it'; and who will not join issue with Wordsworth in his definition—'this immense and glorious Work of fine intelligence'?

King's College, Cambridge, like that of Eton, was founded by King Henry VI. He laid the foundation-stone of the Chapel on St. James's Day, July 25, 1446, but the stately edifice was not completed till July, 1515—thus a period of sixty-nine years was covered in the building thereof. The rich vaulting—of a kind peculiarly English, and which may be seen in Henry VII.'s Chapel, at Westminster and St. George's Chapel, Windsor—did not enter into the original design of Henry VI., who directed that the building should be constructed

KING'S COLLEGE CHAPEL, CAMBRIDGE.
FROM 'THE BACKS,' WITH CLARE COLLEGE ON THE LEFT.
(Photograph by Mr. W. Clennett, Cambridge.)

'in large fourme, clene and substancial, settyng aparte superfluyte of too great curyous werkes of entaylle and besy moldyng.' But no one would utter a word of condemnation against the executors of Henry VII. for any exuberance of detail which has so richly provided a thing of beauty and a joy for ever.

The stained glass, so exquisite a feature of the Chapel, seems to have been an afterthought. It was commenced in the year 1515 by Barnard Flower, 'the King's Glazier,' and completed in 1531, the entire work being by four Englishmen and two Flemings, all resident in London. The fine West window, executed in 1879, is from the studio of Messrs. Clayton and Bell. As Mr. J. W. Clark, the great authority on Cambridge, says: 'These windows contain the finest series in the world of pictures on glass on a large scale. The glass has never been taken out, except for repair, nor has it ever been wilfully damaged.' 'The Chapel is a study in stone and glass, and it brings to mind the words of the Psalmist, 'Strength and beauty are in His sanctuary.'

The English monarchs, since Henry VI., who have attended service in the Chapel, are Elizabeth and George I. It appears that at the visit of Good Queen Bess (May, 1564), a State service was held, and that 'the whole quire began to sing, in English, a song of gladness. This song ended, the Provost began the *Te Deum* in English, in his cope: which was solemnly sung in pricksong and the organs playing . . . . after that, he began evensong, which was also solemnly sung, every man standing in his cope.' It would, indeed, be interesting to discover whose setting of the Te Deum was performed on that occasion. Her Majesty attended a Sunday morning service at King's (Litany and Sermon); but, contrary to expectation, she appeared again in the afternoon. Divine service had already commenced; but on her arrival, it was stopped and begun over again. A theatre had been erected in the Ante-chapel against the rood-loft [organ screen]. Here, in the evening of the same day (Sunday!), the scholars of the College performed with great success the *Aulularia* of Plautus for the diversion of the Queen and her court.

When King George the First visited the Chapel, in 1717, the following were included in the 'expenses' defrayed by the University:—

To Dr. Lawton, a sermon at King's Chapel	£2	3	0
To Dr. Tudway, for his care of the Choir	10	0	0
To the Choristers	3	4	6

To turn to the more strictly musical side of the subject, we find a musical Provost as far back as the sixteenth century, Robert Hacomblen by name (1509-28). He was the author of a musical setting of a Salve Regina (*c.* 1500) for Eton College Chapel. A chantry, now used as the Chaplain's Vestry, in King's Chapel, is named after him. Two hundred years later, one of the Fellows, Ralph Thicknesse, died (October 11, 1742) very suddenly, while in the act of playing first violin in one of his own compositions. His epitaph, in the nave of the Abbey Church, Bath, records his musical gifts in these words:—

> In his youthful days he acquired all the polite learning that could give ornament to the gown. . . . Musick gave way to his unbended hours; and it was hard to determine whether he touched the strings himself, or set the numbers for others to do it, with the greatest exactness; that his last composition exceeded the skill of those who were to perform it, his sudden death was too fatal a proof . . . from whence his soul indignant flew to the place where alone it could meet with the harmony that equalled it.

Another Fellow of King's and an old Etonian was Joah Bates. A 'zealous votary' of Handel, Joah, though an amateur, was a fine performer on the harpischord, and 'as long as he remained at college, he performed the part of Coryphæus at all public and private concerts.' Joah Bates was the first to conduct a performance of Handel's 'Messiah' north of the Trent, when he produced the work at Halifax, his native town. He conducted the Antient Concerts, but his chief claim to fame is his direction of the Handel Commemoration performances in 1784, which, we are told, 'were conducted in a manner never to be forgotten by those who had the happiness of being present.'

Christopher Tye was a chorister of King's. He can be traced as fifth choir boy in 1511, and as the second in August, 1512, though he probably joined the choir before the first-named date. At Christmas, 1527, the name of Tye appears in the commons book as one of the singing-men, but the full name, 'Christopher Tye, clericus,' is first met with in the Mundum books for Lady-day to Michaelmas, 1537. Christopher Tye seems to have had a long connection with King's. In 1545 he proceeded to the degree of Mus. Doc., and as there were no distinctive robes for musical graduates at that period, he was permitted to wear those of a doctor of medicine. Orlando Gibbons became a chorister in February, 1596, during the organistship of his elder brother, Edward. At Michaelmas 1601, 1602, and 1603, he received from the College sums varying from 2*s.* to 2*s.* 6*d.* for music composed 'in festo Dominæ Reginæ,' and at Christmas, 1602 and 1603, similar payments were made to him for music for the Feast of the Purification.

Coming to later times, we find among the choristers of King's, from 1824-26, one known to his fellow singers as Willie Bennett, but who was baptised in the church of St. Edward, Cambridge, with the names of William Sterndale Bennett. His grandfather was a lay clerk of King's, a post held in the sixties by one Edward Lloyd, who, like Sterndale Bennett, has since acquired fame in the divine art.

Some open-air music-makings at King's of eighty years ago are thus recorded by an old Kingsman:—

> In the summer of my first year, Maturin, afterwards Vicar of Ringwood, organised an instrumental Band of Kingsmen and others. Some dozen or so of players with Band instruments, formed a circle in the midst of Old Court, Maturin, a very fair violinist, stood at their head as conductor and leader. The programme chiefly from overtures. Bishop's Guy Mannering was a favourite, and if I remember rightly Rossini's William Tell. They rehearsed in Maturin's rooms, and played in the Court remarkably well. No one was invited; but the strains were full and sonorous—waving afar; and many came within the iron gates to listen. Vice Provost, Deans and Tutors took not the slightest notice;—perhaps they were musical.

A very striking feature of the Chapel is the organ, with the figures of angels blowing their trumpets down the ante-chapel. The screen upon which this fine instrument stands was originally called the Rood-loft; the term 'organ loft' first occurs in the Chapel accounts of 1660-61. There was certainly a small organ in use in the earliest years of the Chapel's history, although nothing is known about it, either as to its size or its position. But the important landmark in this respect is the year 1605, when one Dallam (or Dalham) built his noble instrument. Dallam and his workmen took

Photo. by Mr. W. Clennett, Cambridge.

King's College Chapel, Cambridge.

up their abode in Cambridge, June 22, 1605. They lodged in the town, but were boarded in the College. The accounts of the College give full details of the payments made to Dallam and his men. From these entries, it appears that they were not altogether satisfied with the fare provided for them by the College, as we find :—

Item payd for his owne and his menes frydays and fasting night suppers at 12*d* a supper being in all 87 nights ..	iiij *li*	vij *s*	
Item more Mr. Dallams mens dyett in the hall	xiij *li*	vj *s*	viij *d*
Item bread & beer by Mr. Dallam the Joyner and their men for the whole tyme esteemyd at	v *li*		

Some less comestible items may be quoted :—

Imprimis payd to Mr. Dallam for his journey from London to Cambridge before he tooke the woork in hand		xv *s*	
Item for a thowsand six hundred of tynn at 3*li* 12*s* le C ..	lvij *li*	xij *s*	
Item for ebony for the Kayes ..		iij *s*	iiij *d*
Item for brasse for the shaking stoppe*		iiij *s*	
Item for carriage of the hamper, Mr. Dallam's tooles, and other things from London at dyvers tymes		xv *s*	
Item paid for a grindlestone & hanging yt		iij *s*	
Item payd to the Carver for the King's Armes standing upon the chayre organ	iij *li*		
Item payd to Knockle the Limber for laying the sayd gould &ce. upon the pypes, Armes and scutchins of the Chayre Organ	iiij *li*		
Item to him for embossing and strawing with byce† the 2 lesser pypes of the sayd organ		x *s*	
Sma total cclxxi *li*	xvij *s*	j *d*	

It is interesting that the organ was 'made up on the spot,' and that the materials—'tin, lead, ebony, box-wood, ash-wood, leather, &c.'—were 'bought in divers places of the Citie.' The total cost of the instrument was about £214, and that of the case £156, but in estimating these amounts as compared with similar sums in the present day, the great difference in the value of money must of course be taken into account. Unfortunately no specification of this organ has been preserved; but it was a complete two-manual organ, the earliest English specimen of which we have any trace. Although nothing of Dallam's internal work remains, the case has undergone only slight alterations, and it stands to this day as a beautiful specimen of Jacobean woodwork. The names of other organ builders of note who have built or rebuilt succeeding instruments, are Thamar, René Harris, Avery, and Hill. At the present time the organ is a four-manual instrument of fifty-five speaking stops.

* Doubtless a tremulant. † Colour for painting.

The record of organists of this famous College Chapel covers a period of more than three hundred years. The post was held by Edward Gibbons, the elder brother of Orlando Gibbons, in the closing years of the sixteenth century. 'Gibbins,' as he was called, received a quarterly payment of twenty shillings as his salary, and the sum of 11s. 8d. every three months as payment for the instruction of the choristers; moreover, he had to provide for the making and mending of those young gentlemen's habiliments! Henry Loosemore was organist before and after the Commonwealth, his services and those of the Lay Clerks being retained by the College throughout the Cromwellian period of silenced organs and choirs. According to an interesting paper on 'Organ-building at Cambridge in 1606,' contributed to the *Ecclesiologist* for 1859 by Mr. Brocklebank, it appears that :—

> The year after the Restoration the College set about reviving the Choral service, which had been grievously interrupted by the troubles of the times, and we find Mr. Henry Loosemore, the organist, lending his chamber organ for use in the chapel, xxxvs. being charged for its removal thither from his room by Lancelot Pease. It did not, however, remain there long, and the College, not satisfied with the effect of Lancelot Pease's Chaire organ, laid out in 1675 and the immediately following year £130 with Thomas Thamar, of Peterborough, erga erectionem altioris organi in Sacello.

The celebrated Dr. Thomas Tudway, noted for his bad puns, held the chief musicianship of King's from 1670 to 1726. He was also organist of Pembroke College, University organist, and Professor of Music; but his chief claim to fame is the fine collection of 244 anthems and 70 services by 85 composers, made by him at the instigation of Lord Harley. His Lordship paid Tudway thirty guineas per volume for his work, and the six volumes are now in the British Museum (Harleian MSS., 7337-7342) and known as the Tudway Collection.*

The choicest specimen of Tudway's puns seems to have been prompted by the paucity of patronage bestowed by the Chancellor of the University. Tudway remarked: 'The Chancellor rides us all, without a bit in our mouths.'

Dr. John Randall—organist from 1743 to 1799—was another man of mark. Like Tudway, he held the University organistship, as well as the Professorship of Music. He is widely known as the composer of two double chants. A poem, entitled 'The Cambridge Commencement,' which appeared in the *European Magazine* of 1787, furnishes evidence that Dr. Randall wielded the baton. Here is the extract :—

> The Music that plays in the church
> Attracts them, tho' boiling the weather;
> Like the good folks by Orpheus of old
> Who sat list'ning, and steaming together.
> Doctor Randall stuck up in the front
> (With the gay London fiddlers behind)
> Like a fine paper punch pull'd by strings,
> Throws his arms and his legs to the wind.

* A complete list of the compositions in the Tudway collection is given in Grove's *Dictionary of Music and Musicians*, iv. 198.

These lines probably refer to an oratorio, or University Exercise for a Musical Degree, on the occasion of its performance in Great St. Mary's Church.

John Pratt held the post for fifty-six years (1799-1855); to him succeeded Mr. William Amps (1855-76), and then came the present organist, Arthur Henry Mann — appointed June 7, 1876 — who has worthily maintained all the best traditions of King's music for a quarter-of-a-century.

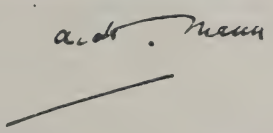
Dr. Mann was born at Norwich, May 16, 1850, and became a chorister in the Cathedral under Dr. Zechariah Buck, the famous trainer of boys' voices. He received a salary of £2 per annum *plus* a free 'education'—such as it was! 'The training we underwent,' recalls Dr. Mann, 'was of a most laborious character—it was singing, singing, singing, from early morning until night, and sometimes until a late hour of the night. I am afraid that many of us were ultimately so tired of so much of it, that we were glad when our voices broke. I was positively thankful when my voice gave way,

THE CHOIR SCHOOL OF KING'S COLLEGE, CAMBRIDGE.

and vowed that I would never sing again, and up to the present time I have kept my word.' At the termination of his choristership he was apprenticed to Dr. Buck, and thereupon became one of his assistants at the Cathedral. Dr. Buck himself never played during the time Dr. Mann knew him. He says, 'I saw him at the organ once, and once only.'

After leaving Norwich, in 1870, Dr. Mann held, successively, the organistships of St. Peter's Church, Wolverhampton, Tettenhall Parish Church, and Beverley Minster. He entered upon his duties at King's College Chapel, Cambridge, July 16, 1876, and was appointed organist to the University five years ago. He is the founder as well as the conductor of 'Dr. Mann's Festival Choir,' and of Newnham College Musical Society. His latest appointment is the important one of chorus-master of the Norwich Musical Festival, to be held this year. He became a Fellow of the Royal College of Organists in 1871; Mus. B., 1874; Mus. D. (Oxon.), 1882; and he is an Honorary Member of the Royal Academy of Music. His compositions include a Te Deum and an Evening Service in E, for chorus, orchestra, and organ; one in E, for double choir, without accompaniment; another in A flat, for double choir and organ, performed at the re-opening of the Nave of Norwich Cathedral; anthems, part-songs, &c. He has edited Tallis's Forty-part Motet, and is the musical editor of the 'Church of England Hymnal'; he is the joint editor, with Mr. J. A. Fuller Maitland, of the invaluable Catalogue of the fine collection of music including some important manuscripts, preserved in the Fitzwilliam Museum, Cambridge.

Dr. Mann is a most enthusiastic antiquary. Nothing gives him greater pleasure than to copy an inscription from some ancient tomb—the older the better—or to search old newspapers for a musical date in his native city, or at the



British Museum, or to 'pick up' some old musical book or print. He has an interesting library, which includes many autographs, among them being the well-known service in D minor by T. A. Walmisley. His collection of word-books of anthems, gathered together during many years, is probably unique. Like other men, Dr. Mann has his little hobby. In his case it is the unusual one of collecting used railway tickets. He has a large collection of such tickets, numbering as many as 10,000, and he is as proud of these coloured pieces of pasteboard as he is of his musical manuscripts. It is well known to his friends that he never goes on a

railway journey without skilfully endeavouring to pass the barrier without giving up his ticket—one ticket collector evading another. The organist of King's is a thorough Handel scholar. For a long time he has been collecting information for a Life of Handel, and his voluminous

ARMS OF KING'S COLLEGE, CAMBRIDGE.

(From Mr. J. W. Clark's 'Guide to Cambridge,' by kind permission of the publishers, Messrs. Macmillan and Bowes, Cambridge.)

and carefully-ordered notes form very valuable material for some future biographer. He has made a manuscript full-score of the 'Messiah,' interleaved with copious notes of the many variants, both manuscript and printed. He revived Handel's oratorio of 'Alexander Balus' at the Scarborough Conference of the Incorporated Society of Musicians, on January 5, 1900, and while his love for the old Saxon master amounts to passion, it is tempered with discretion.

He resides in a charming house, built in 1892 by the College authorities, specially for the organist, on a part of the cricket field belonging to King's and Clare Colleges, and named King's Field. This is one of the pleasantest parts of Cambridge. Close to the organist's residence is the Choir School, of which we give an illustration. This well-planned house and well-equipped establishment is the outcome of an effort made by Dr. Mann soon after he became organist in 1876. Sixteen boys are boarded, clothed and educated, and they have a right good time. They wear cloth gowns over the usual Eton suits, and top hats, and on Sundays white neckties. There is a fine *esprit de corps* among those happy boys; an instance of it may be seen in a brass tablet in their vestry in the Chapel, erected by them to the memory of an old chorister, Lieutenant Parsons, of the Essex Regiment, who perished in the South African War, after having obtained the Victoria Cross. The advantage to Dr. Mann of having the boys so close to his residence, and always available, enables him to call a rehearsal at any time, and as there is only one service each day (at 5 p.m.), they have ample time for their general studies. The remainder of the choir consists of four Lay Clerks, two volunteer adult singers (members of the College), and four choral scholars. The value of these scholarships varies from £60 to £100 per annum. The choir of King's College has a great reputation for its refined and devotional singing. Dr. Mann is a masterful choir-trainer, but mere technique is not his all-in-all. The splendid results he obtains are not a little due to his poetic spirit and art-infused temperament; these precious qualities also impregnate his restrained and sympathetic organ accompaniments.

It is the hour of Evensong. On this particular day of the week (Wednesday) the organ is silent, and the entire service is sung without accompaniment. In the twilight of the Ante-chapel, the rise and fall of those smooth, perfectly in tune and perfectly-blended voices in the distance greet the ear with an ethereal beauty. Every word of the Psalms for the day is clearly distinguishable, and the renderings of a fine eight-part Magnificat and Nunc Dimittis, composed specially for the choir by Dr. C. W. Pearce, and Mendelssohn's 'Judge me, O God,' are worthy of the perfect acoustic properties of this glorious building. A certain Cambridge undergraduate of nearly three centuries ago, in all probability received an inspiration at a similar pæan of holy song. John Milton was his name, and his familiar lines, which recall the 'service high, and anthems clear,' are in perfect accord with the strain of praise which is uplifted to-day in King's College Chapel, Cambridge.

F. G. E.

LISZT IN ENGLAND.

The visits of great musicians to our shores have furnished much interesting material to the musical historian. Those of Mozart and Haydn, for instance, have been fully and ably treated by the late Carl Ferdinand Pohl, in two volumes which have never been translated, as they deserve to be, into the English language. No less interesting are the sojournings in London and the provinces of Spohr, Weber, Mendelssohn, Chopin, Berlioz, Verdi, and Wagner. 'The King of Pianists' has not hitherto received the attention due to him in this respect, and the following chit-chat upon his English experiences is offered as a small contribution to the existing biographical information concerning a great man.

Franz—or, to be more precise—Ferencz Liszt was born at Raiding, Hungary, on October 22, 1811. He was therefore a boy of twelve years of age when he made his first appearance in London in the year 1824. At that time, Rossini shone as the bright particular star in the London musical firmament. The composer of 'Il Barbiere' actually gave concerts. 'Persons desiring of obtaining tickets are requested to send their names to Signor Rossini, 90, Quadrant [Regent Street],' so the advertisements stated. It was therefore thought desirable to postpone the appearance of the little Hungarian pianist until after Rossini had finished his music-makings.

The first appearance of Liszt in England was of a semi-private nature. On June 5, 1824, the Annual Festival of the Royal Society of

Musicians took place. The account of the dinner given in the *Morning Post* contains the following information :—

Master Liszt (a youth from Hungary) performed on a Grand Pianoforte with an improved action, invented by Sebastian Erard, the celebrated Harp-maker, of very great power and brilliancy of tone.

To do justice to the performance of Master Liszt is totally out of our power; his execution, taste, expression, genius, and wonderful extemporary playing, defy any written description. He must be heard to be duly appreciated.

Among those who heard Master Liszt was a certain Master Wesley (Samuel Sebastian of that ilk), who, as a Chapel Royal Chorister, took part in the glees sung at that festive board. The *Quarterly Musical Magazine and Review* of 1824 (p. 241) thus referred to the young pianist's performance :—

We heard this youth first at the dinner of the Royal Society of Musicians, where he extemporised for about twenty minutes before that judgmatical audience of professors and their friends.

The announcement of Liszt's concert appeared in the *Morning Post* in these terms :—

NEW ARGYLL ROOMS.

Master Liszt, aged 12 years, a native of Hungary . . . respectfully informs the Nobility, Gentry, and the Public in general, that his Benefit Concert will take place this evening, June 21, 1824, to commence at half-past 8 precisely, when he will perform, on Sebastian Erard's new patent Grand Pianoforte, a Concerto by Hummel, New variations by Winkhler, and play extempore on a written Thema, which Master Liszt will request any person of the company to give him. . . .

Leader, Mr. Mori. Conductor, Sir George Smart. Tickets, half-a-guinea each, to be had of Master Liszt, 18, Great Marlborough Street.

In an account of the concert, the *Morning Post* said : 'Notwithstanding the *contrary motions* which occurred on Monday night of Pasta's benefit and a Grand Rout given by Prince Leopold, there was a numerous attendance.' The musicians present included Clementi, J. B. Cramer, Ries, Neate, Kalkbrenner, and Cipriani Potter, all of whom 'rewarded Master Liszt with repeated *bravos*.' The programme included an air with variations by Czerny, played by Liszt, who also took part in 'Di Tanti Palpiti,' performed 'as a concertante with Signor Vimercati on his little mandolin with uncommon spirit.' The remainder of the *Morning Post* notice may be quoted in full :—

Sir G. Smart (who conducted the Concert) invited any person in the company to oblige Master Liszt with a *Thema*, on which he would work (as the phrase is) extemporaneously. Here an interesting pause took place; at length a Lady named "*Zitti, Zitti.*" The little fellow, though not very well acquainted with the air, sat down and roved about the instrument, occasionally touching a few bars of the melody, then taking it as a subject for a transient fugue; but the best part of this performance was that wherein he introduced the air with his right hand, while the left swept the keys chromatically; then he crossed over his right hand, played the subject with the left, while the right hand descended by semi-tones to the bottom of the instrument! It is needless to add, that his efforts were crowned with the most brilliant success.

Liszt took part in two grand miscellaneous concerts given at the Theatre Royal, Manchester, on the 2nd and 4th of August, the other chief attraction being 'The Infant Lyra,' a prodigy harpist '*not* four years old,' and nine years younger than the juvenile Hungarian pianist. The programme included 'an extempore fantasia on Erard's new patent grand pianoforte of seven octaves by Master Liszt, who will respectfully request a written *thema* from any person present.' The advertisement of the second concert included the following :—

Master Liszt being about to return to the Continent, where he is eagerly expected in consequence of his astonishing talents, and the Infant Lyra being on his way to London, the only opportunity which can occur for the inhabitants of Manchester to hear them has been seized by Mr. Ward; and to afford every possible advantage to the Voices and Instruments, he has so constructed the Orchestra, that the Harp, and Piano-Forte will be satisfactorily heard in every part of the house.

The young gentleman was honoured with a 'command' to perform before King George the Fourth at Windsor Castle. In the words of the *Windsor Express* of July 31, 1824 :—

On Thursday evening, young Lizt (*sic*), the celebrated juvenile performer on the pianoforte, was introduced to the King at Windsor by Prince Esterhazy. In the course of the evening he played several pieces of Handel's and Mozart's upon the piano, which he executed in a style to draw forth the plaudits of His Majesty and the company present.

In the following year (1825), Master Liszt paid his second visit to England and again appeared in Manchester.

At his third visit (in 1827), he made the acquaintance of the late Charles Salaman, two years his senior, who heard Liszt play Hummel's Concerto. In his pleasantly-written recollections of 'Pianists of the past' (*Blackwood's Magazine*, September, 1901), Mr. Salaman says :—

Very shortly afterwards—just before Liszt's morning concert, for which my father had purchased tickets from his father—we became acquainted. I visited him and his father at their lodgings in Frith Street, Soho, and young Liszt came to early family dinner at my home. He was a very charmingly natural and unaffected boy, and I have never forgotten his joyful exclamation, 'Oh, gooseberry pie!' when his favourite dish was put upon the table. We had a good deal of music together on that memorable afternoon, reading several duets. Liszt played some of his recently published 'Études,' Op. 6, a copy of which he gave me, and in which he wrote specially for me an amended version of the sixth study, *Molto agitato*.

Here is the programme of the morning concert above referred to :—

NEW ARGYLL ROOMS.

MASTER LISZT

Has the honour to inform the Nobility, Gentry, and his Friends, that his MORNING CONCERT will take place at the above rooms on SATURDAY, JUNE 9, 1827.

PART I.

Overture to *Les Deux Journées*, arranged by *Mr. Moscheles* for four performers on two Grand Piano Fortes, Mr. Bfale, Master Liszt, Mr. Martin, and Mr. Wigley... ... ... *Cherubini.*
Aria, Mr. Begrez ... ... *Beethoven.*
Fantasia, Harp, on Irish Airs, Mr. Labarre ... ... *Labarre.*
Duetto, Miss Grant (*Pupil of Mr. CRIVELLI at the Royal Academy of Music*) and Signor Torri ... ... *Rossini.*
Concerto (MS.), Piano Forte, with Orchestral Accompaniments, Master Liszt ... ... *Master Liszt.*
Song, Miss Stephens.
Solo, French Horn, Mr. G. Schuncke ... ...*G. Schuncke.*
Aria, Miss Betts ... ... *Rossini.*
Duetto, Miss Fanny Ayton and Mr. Begrez, "Amor! possente nome" ... ... *Rossini.*
Fantasia, Violin, Mr. Mori.
Scena, Mr. Braham ... ... *Zingarelli.*
Extempore Fantasia on a given subject, Master Liszt.

PART II.

Quartet for Voice, Harp, Piano Forte, and Violin, Miss Stephens, Mr. Labarre, Master Liszt, and Mr. Mori ... ...*Moscheles and Mayseder.*
Aria, Miss Fanny Ayton, "Una voce poco fa" ... ... *Rossini.*
Solo, Guitar, Mr. Huerta ... ... *Huerta.*
Duet, Miss Stephens and Mr. Braham.
Song, Miss Love, "Had I a heart."
Fantasia, Flute, Master Minasi ... ... *Master Minasi.*
Song, Miss Grant, "The Nightingale" ... ... *Crivelli.*
Brilliant Variations on "Rule Britannia," Master Liszt. *Master Liszt.*

Leader, Mr. Mori ... Conductor, Mr. Schuncke.

THE CONCERT WILL COMMENCE AT HALF-PAST ONE O'CLOCK PRECISELY.

Tickets, Half-a-Guinea each, to be had of Mr. Liszt, 46, Great Marlborough Street, and at all the principal Music Shops.

Thirteen years elapsed before Liszt again favoured us with his presence. He had in the meantime passed from boyhood to manhood, from having been a prodigy to becoming a mature artist. The year was 1840—an important one, as we shall presently see. He appeared, for the first time, at the Philharmonic Concert of May 11, 1840, which was conducted by Sir Henry Bishop. Liszt played his own version of Weber's *Concertstück* in which, according to a contemporary account, 'passages were doubled, tripled, inverted, and *transmogrified* in all sorts of ways.' Be this as it may, the Philharmonic Directors showed their appreciation of his performance by a presentation, an account of which appeared in a snappy and short-lived paper called the *Musical Journal*. Here is the extract :—

Liszt has been presented by the Philharmonic Society with an elegant silver breakfast service, for doing that which would cause every young student to receive a severe reprimand—viz., thumping and partially destroying two very fine pianofortes. The Society has given this to M. Liszt as a *compliment* for performing at two of its concerts *gratuitously!* Whenever did they present an Englishman with a *silver breakfast service* for gratuitous performances?

The foregoing is written in the strain which characterised the attitude of a section of the musical press towards the great pianist. His use of the word 'Recitals' appears to have been as a red rag to those roaring bulls. The familiar term owes it origin to Liszt's performances. The late Willert Beale records that his father, Frederick Beale, invented the designation, and that it was much discussed before being finally adopted. The advertisement reads thus :—

LISZT'S PIANOFORTE RECITALS.

M. Liszt will give at Two o'clock on Tuesday morning, June 9, 1840, RECITALS on the PIANOFORTE of the following works :—No. 1. Scherzo and Finale from Beethoven's Pastorale Symphony. No. 2. Serenade, by Schubert. No. 3. Ave Maria, by Schubert. No. 4. Hexameron. No. 5. Neapolitan Tarentelles. No. 6. Grand Galop Chromatique. Tickets 10s. 6d. each; reserved seats, near the Pianoforte, 21s.

The 'Recitals'—the plural form of the term will be noticed—took place at the Hanover Square Rooms, and the piece entitled *Hexameron* (a set of variations on the grand march in *I Puritani*) was the composition of the following sextet of pianists : Thalberg, Chopin, Herz, Czerny, Pixis, and Liszt, not exactly 'a *singular* production,' as the *Musical World* remarked, but 'an uncommon one.' In connection with the 'Recitals,' Mr. Salaman may be quoted :—

I did not hear Liszt again until his visit to London in 1840, when he puzzled the musical public by announcing 'Pianoforte Recitals.' This now commonly accepted term had never previously been used, and people asked, 'What does he mean? How can any one *recite* upon the pianoforte?' At these recitals, Liszt, after performing a piece set down in his programme, would leave the platform, and, descending into the body of the room, where the benches were so arranged as to allow free locomotion, would move about among his auditors and converse with his friends, with the gracious condescension of a prince, until he felt disposed to return to the piano.

The *Musical World* referred to the 'Recitals' as 'this curious exhibition'; that the performance was 'little short of a miracle'; and that the *Hexameron* contained 'some difficulties of inconceivable outrageousness.' Another specimen of critical insight may be quoted—it refers to Liszt's participation in a concert given by John Parry :—

On being unanimously recalled, he tore the National Anthem to ribbons, and thereby fogged the glory he had just achieved. Let him eschew such hyper erudite monstrosities—let him stick to the "recital" of sane and sanative music, and he will attain a reputation above all contemporary musical *mono*-facturers—and what is more, deserve it.

In the autumn of the same year (1840), Liszt formed one of a concert-party, organised by Lavenu, in a tour in the south of England. The party included John Parry, the composer of 'Wanted, a governess,' and the comic man of the Lavenu troup. Like Mendelssohn, Liszt seems to have taken to the jocose Parry, and he quite entered into the fun of the fair. For instance, at Bath, 'in addition to the pieces announced in the bills, Liszt played an accompaniment to John Parry's 'Inchcape Bell,' sung by the author, in which he introduced an

extemporaneous storm, which had a most terrific effect.' We can well believe it. This storm was not 'a local disturbance,' as meteorologists would say, but it followed the party wherever they went, and it was doubtless received with thunderous applause.

In November, a second and more extended tour, also under Lavenu's auspices, was undertaken, and the journey embraced the great provincial towns of England, Ireland, and Scotland. The preliminary announcement was couched in terms more or less pungent:—

Mr. Lavenu with his corps musicale will enter the *lists* again on the 23rd instant, when it is to be hoped the *list*less provinces will *list*en with more attention than on his last experiment, or he will have en*list*ed his talented *list* to very little purpose.

Liszt again appeared in London in 1841, and took the town by storm. Musical critics of the present day may be glad to enlarge their vocabulary from the following notice, which appeared in the columns of the *Musical World* of sixty years ago:—

M. Liszt's Recitals.—We walk through this world in the midst of so many wonders, that our senses become indifferent to the most amazing things: light and life, the ocean, the forest, the voice and flight of the pigmy lark, are unheeded commonplaces; and it is only when some comet, some giant, some tiger-tamer, some new Niagara, some winged being (mental or bodily, and unclassed in the science of ornithology) appears, that our obdurate faculties are roused into the consciousness that miracles do exist. Of the miracle genus is M. Liszt, the Polyphemus of the pianoforte—the Aurora Borealis of musical effulgence—the Niagara of thundering harmonies! His rapidity of execution, his power, his delicacy, his Briareus-handed chords, and the extraordinary volume of sound he wrests from the instrument, are each and all philosophies in their way that might well puzzle all but a philosopher to unriddle and explain.

Shortly before the 'recitals' above referred to, Liszt was thrown out of a carriage, and the accident resulted in a sprained wrist. At the performance, he apologised in French to the audience 'for his inability to play all the pieces advertised.'

It is strange, but true, that no less than *forty-five* years had come and gone before Liszt again set foot on Albion's shores. In the year 1886, aged seventy-five, he came again, and charmed everybody with the geniality of his presence.

It was at the invitation of the late Mr. Henry Littleton (then head of the firm of Novello & Co.) that Liszt paid his last visit to England in 1886. The great pianist arrived on May 3, and remained under Mr. Littleton's hospitable roof at Westwood House, Sydenham, during the whole of his sojourn in this country. The events of those seventeen days were a series of triumphs to the grand old man of pianists. A command visit to Windsor Castle, when he played to Queen Victoria; dining with the Prince and Princess of Wales (now the King and Queen) at Marlborough House; a visit to the Baroness Burdett Coutts; attending performances of his oratorio 'St. Elizabeth' (conducted by Sir, then Mr. A. C. Mackenzie) at St. James's Hall and the Crystal Palace; concerts of Chev. Leonard E. Bach; the Royal Amateur Orchestral Society (when he was seated next to the King, then Prince of Wales); Monday Popular; pianoforte recitals by Mr. Frederic Lamond and Herr Stavenhagen; a visit to the Royal Academy of Music; in addition to receptions given by his devoted pupil and attached friend, the late Walter Bache at the Grosvenor Gallery, and the 'at homes' of his host and hostess at Westwood House.

As an indication of the general interest aroused by the coming of Liszt, *Punch* burst forth in the following strain:—

A Brilliant Variation.—Mr. and Mrs. Littleton's reception of the Abbé Franz Liszt, at Westwood House, Saturday night last, was an event never to be forgotten. But it was not until all the Great 'uns had left the Littletons that the Greatest of them all sat at the piano in the midst of a cosy and select circle, and then, when *Mr. P-nch* had put on his Liszt slippers . . . . . but to say more were a breach of hospitality. Suffice it that on taking up his sharp-and-flat candlestick in a perfectly natural manner the Abbé, embracing *Mr. P-nch*, sobbed out, "This is the Abbé'ist evening I've ever had. Au plaisir!"—(*Extract from a Distinguished Guest's Diary. Privately communicated.*)

Although he was in his seventy-sixth year at the time of this, his last sojourn in England, his pianoforte technique astonished those who were capable to form an opinion, and who were amazed that he did not 'smash the pianoforte, like his pupils!' He was immensely gratified at his visit, and in parting with Mr. Alfred and Mr. Augustus Littleton, at Calais, he said: 'If I should live two years longer I will certainly visit England again!' But alas! a little more than three months after he had said 'Good bye' to these friends, Franz Liszt closed his long, eventful, and truly artistic career at Bayreuth on July 31, 1886. In concluding an appreciative obituary notice of the great pianist which appeared in these columns, Professor Niecks said, 'Liszt has lived a noble life. Let us honour his memory.'

The photograph of Liszt (which forms one of our Special Supplements) is the last for which he sat; it was taken by Mr. Augustus Littleton.

Dr. C. H. Lloyd was the gratified recipient of a silver salver presented to him at the Royal Albert Institute, Windsor, on February 17. The gift bore upon it this inscription:—

Presented to Charles Harford Lloyd, Mus. Doc., by the members of the Windsor and Eton Choral Society, in grateful recognition of his valued services as conductor, 1897 to 1901.

Sir Walter Parratt has consented to resume the conductorship of the Society, and in the course of his return-thanks remarks, Dr. Lloyd said he was glad that his old friend Sir Walter Parratt was willing to take up the reins again; 'that he had added one more straw to his camel's back—he would not say "the last straw."' Sir Walter remarked that he hoped he should not get the hump!

A NEW EDITION OF HANDEL'S MESSIAH.

'Wanted, an edition of the *Messiah* that will be authoritative and practicable.' Such, in effect, is the frequent cry of conductors, the result of their trying experiences of the chaotic condition of the score. The unsatisfactory manner in which the work is presented is largely due to its excrescence of additional accompaniments, by Mozart, and by others who are not Mozarts. But this is not all. The text itself needs careful overhauling in order that the stereotyped errors of a hundred and fifty years may be eradicated, and that Handel's notational intentions may at least receive their proper interpretation. This necessity of a thoroughly revised score, one prepared on practicable lines, has been very strongly brought under the notice of Messrs. Novello, who came to the conclusion that the time had arrived for the issue of what may be termed a clean version of Handel's masterpiece, and at the same time one that should be acceptable as a reliable performing edition.

Having determined to supply so great a need, the publishers had to consider the all-important question of an Editor. There seemed to be only one man who could gain the confidence of the public in this respect, and that was Ebenezer Prout. Negotiations were opened with that erudite Handelian scholar, and he, the Professor of Music in the University of Dublin, the city in which the *Messiah* was first performed, consented to undertake the urgent task of revision. The scheme includes (*a*) the preparation of an entirely new and revised edition of the full score; (*b*) the engraving of new orchestral parts, with the bowing of the strings carefully indicated throughout; (*c*) the writing of an organ-part; (*d*) the insertion of marks of expression and metronomic indications; (*e*) an entirely new edition of the octavo vocal score, printed from new type, with the accompaniments arranged for the keyboard by the Professor; (*f*) an exhaustive preface; and (*g*) historical notes concerning the history and first performance of the oratorio which will be contributed by Mr. F. G. Edwards.

The foregoing outline sketch of the proposal will suffice for the present; but a few details may be added concerning its accomplishment. In the first place, Professor Prout (who has now completed the full score) makes bold to say that no score is so corrupt as that of the *Messiah!* Misprints which appeared in the first edition of Walsh have cropped up over and over again. He is convinced that many of the 'additional accompaniments' attributed to Mozart are not by Mozart at all, and so on. With that painstaking thoroughness so eminently characteristic of him, Professor Prout has collated every page of the oratorio with (*a*) the original autograph, (*b*) the Dublin copy in the handwriting of Christopher Smith, kindly placed at his disposal by the Trustees of Tenbury College, (*c*) a contemporary manuscript copy in the possession of Mr. Otto Goldschmidt, and (*d*) a large number of printed editions.

Finally, the Editor's elaborate Preface will be in the nature of a manifesto. It will deal with many things of vital importance and of supreme interest; and in it the entire oratorio will be thoroughly discussed from various points of view. This new edition of Handel's *Messiah* will, it is hoped, be ready by the autumn.

HAWKINS AS A GOSSIP.*

Sir John Hawkins, Justice of the Peace, may have been a toady, a bully, 'a most unclubable man,' and all the other sad things that contemporary scandal reported him to be, but he was a genuine music lover and a painstaking antiquary; and if his protestations of reluctance to accept a county magistracy make us smile, we may at least credit his statement that his hours of leisure were consistently devoted to the compilation of his 'General History of Music,' which appeared in 1776. From the cathedral to the barber's shop, from the intricate theories of mediæval schoolmen to the uncertain notes of the domestic hen, there was little that escaped his observation. And while the grave and almost strenuous dignity of his 'History' betokens an author who took himself very seriously, there is a pleasant vein of anecdote discoverable—just as much unbending as is compatible with the dignity of an eighteenth-century magistrate.

It must not be supposed that he ever becomes light and flippant; on the contrary, the hen aforesaid is treated with as much respect as any Doctor of Music. According to his researches, that noble fowl, at the time of laying, clucks an interval of a sixth, and her colleagues, the barnyard cock and the bantam cock, crow intervals of a second and a fifth respectively: let the cuckoo look to his laurels. Lord Peterborough's canary had a still finer musical instinct. The waggish peer had smuggled it into a coffee-house near Charing Cross, taking away in exchange one which the proprietor of the house refused to sell at any price; and after avoiding the subject for a couple of years or so, ventured to ask why the 'songster' was silent. 'Ah, my Lord,' was the reply, 'since our good King [George II.] was forced to go abroad and leave us, the dear creature has not sung a note!' 'The dear creature' happened to be a hen bird.

The selection which Hawkins makes from the numerous fantastic stories of the effects of music on animals, he wisely keeps in the comparative obscurity of foot-notes. The best of them is on the dancing elephants of Domitian. Suetonius relates that one of them was one day beaten for not having his performance perfect, and that he

* A companion article, 'Burney as a Gossip,' appeared in the issue for March, p. 161.

was discovered the same night in a meadow, practising by himself! In this connection, however, our author quotes a delightfully quaint conceit from Descartes' 'Musicae Compendium' (1617):—

This only thing seems to render the voice of man the most grateful of all other sounds, that it holds the greatest conformity to our spirits. Thus also is the voice of a friend more grateful than that of an enemy, from a sympathy and dispathy of affections: by the same reason perhaps that it is conceived that a drum headed with a sheep's skin yields no sound though strucken, if another drum headed with a wolf's skin be beaten upon in the same room.

This is certainly prettier than the fable of the wolf and the lamb, and much more subtle.

Hawkins gives some interesting examples, too, of the effects of music on exceptional temperaments. Among these is a long story of Ericus, King of Denmark about 1130, to the effect that he was so excited by the playing of a famous minstrel that he killed several men in his fury, and did not desist till he was overwhelmed with —beds! *Noblesse oblige!* undoubtedly, and the sovereign of early days must perforce do everything on a scale adequate to his exalted rank.

Comedy, however, has more frequently marked the association of monarchs with music than tragedy. One of the Kings of France, who, like Mendelssohn's brother-in-law, was completely ignorant of music, wished to have a part in a vocal composition to be written by his precentor. Next day, a canon for two boys' voices duly appeared, with an obbligato—entirely on middle D—for the royal ignoramus, and an obbligato for the composer in which tenor D recurred frequently—for the express purpose of keeping His Majesty steady. This precentor, at any rate, was free from the imputation cast on his order by Pope John XXII., who bitingly remarked that a precentor was like a drunkard, 'which indeed goeth home, but by what path he cannot tell.'

The musical progress of English princes was facilitated by the institution of a 'whipping boy,' who received the floggings which were appointed for the royal idler. In Rowley's comedy, 'When you see me you know me,' Archbishop Cranmer and Dr. Christopher Tye are made to hand over a certain 'Young Browne' to his tormentor with grim satisfaction:—

Cranmer—
Goe beare this youngster to the chappell straight,
And bid the maister of the children whippe him well,
The prince will not learne, Sir, and you shall smart for it.

Browne—
O good my lord, I'll make him ply his booke to-morrow.

Cranmer—
This shall not serve your turne. Away I say.
(*Exit Browne.*)
(*To Tye*) So, Sir, this policy was well devised:
Since he was whipt thus for the prince's faults
His grace hath got more knowledge in a moneth,
Than he attained in a year before.

At the other end of the social scale were poor students whose difficulties were not confined to their struggles with the theorists. In a sermon preached at 'Poules Cross,' in 1550, by Thomas Lever, there is an account of some 'poor dilygent studentes' which under its archaic diction is pathetic enough. Speaking of Cambridge 'yong scolars,' he says:—

There be divers which rise daily between iiii and fyve of the clocke in the morninge. . . . At ten of the clocke they go to dinner, where as they be contente with a pennie peice of befe amongest iiii, havinge a few potage made of the brothe of the same beefe, with salt and oatmeal, and nothing elles. After this slender dyner they be either teachinge or learninge until v of the clocke in the evyning, when as they have a supper not muche better than their dinner, immediately after the which they go either to reasoning in problemes, or unto some other studie, until it be nyne or tenne of the clocke, and there beyinge without fire, are faine to walke or runne up and downe halfe an houre to get a hete on their fete when they go to bed.

It is pleasant to turn to an example of musical instruction under conditions which even at an interval of more than three centuries may well seem ideal. Unhappily the conditions only existed, in all probability, in a book—Morley's 'Plaine and easie Introduction to practicall Musicke.' With a disregard of time which seems positively heroic, the sixteenth century music master commences a lesson thus:—

Master.—Whom do I see afar off, is it not my scholar Philomathes? Out of doubt it is he, and therefore I will salute him. Good morrow, scholler.

Phil.—God give you good morrow and a hundreth, but I marvayle not a little to see you so early, not only stirring, but out of doors also.

Mast.—It is no marvayle to see a snayle after a rayne to creep out of his shell and wander all about seeking the moisture.

Phil.—I pray you talk not so darkely, but let me understand your comparysons playnely.

Mast.—Then in playne termes being over wearied with studie, and taking the opportunity of the fayre morning, I came to this place to snatch a mouthful of this holsome ayre, which gently breathing upon these sweet-smelling flowers and making a whispering noise amongst these tender leaves delighteth with refreshing, and refresheth with delight my over wearied senses; but I pray you tell me the cause of your hither coming. . . . .

The pupil then relates at considerable length his efforts towards self-tuition, and his desire for adequate instruction.

Mast.—The heate increaseth, and that which you demand requireth longer discourse than you looke for, let us therefore go and sit in yonder shadie arbor to avoyde the vehementness of the sunne.

For the masses, a less esoteric and perhaps more rapid mode of instruction was propounded by Thomas Mace, in his 'Musick's Monument.' The method (as far as organ playing is concerned) is, apparently, quite simple:—

HOW TO PROCURE AN ORGANIST.

The certain way I will propose shall be this, viz., I will first suppose you have a parish clark, and such an one as is able to set and lead a psalm, although it be never so indifferently.

Now this being granted, I may say that I will, or any musick master will, or many more inferiours, as virginal players, or many organ makers, or the like; I say any of those will teach such a parish clark how to pulse or strike most of our common psalm-tunes, usually sung in our churches, for a trifle, viz., 20, 30, or 40 shillings, and so well that he need never bestow more cost to perform that duty sufficiently during his life.

This I believe no judicious person in the art will doubt of. And then, when this clark is thus well accomplished, he will be so doated upon by all the pretty ingenuous children and young men in the parish, that scarcely any of them but will be begging now and then a shilling or two of their parents to give the clark, that he may teach them to pulse a psalm-tune; the which any such child or youth will be able to do in a week or fortnight's time very well.

And thus little by little the parish will swarm or abound with organists, and sufficient enough for that service.

The accomplishment of 'pulsing' a psalm-tune no longer entitles its proud possessor to be described as an organist, even if he has bestowed his shilling on the parish clerk; and Mace's vision of an England swarming or abounding with pulsers or strikers is still—luckily, may it be said?—unfulfilled.

With the true instinct of the antiquary, our historian has scattered anecdotes on a variety of curious subjects—music houses, hymn-books, innovators, impostors, and many more, and his 'History' would repay reading for these alone. It might almost be said that Hawkins, reversing an all too familiar process, set out to be dull, and ended by being interesting.

H. B.

Occasional Notes.

Many happy returns of the day to:—

Hans Richter	April 4.
Madame Blanche Marchesi	,, 4.
Miss Hilda Wilson	,, 7.
J. A. Fuller Maitland	,, 7.
Eugene D'Albert	,, 10.
Basil Harwood	,, 11.
J. L. Roeckel	,, 11.
Alberto Randegger	,, 13.
Wilfred Bendall	,, 22.
T. H. Collinson	,, 24.
Richard Gompertz	,, 27.
Alfred R. Gaul	,, 30.
Henry Watson	,, 30.

In the same house in which her uncle, Sir George Smart, drew his last breath—12, Bedford Square—there passed away, on the 6th ult., Miss Anne Caroline Smart, at the age of eighty-six. The death of Miss Smart severs an interesting link with the musical past. As she was left an orphan in her early childhood, she resided with her uncle, and rendered him valuable assistance in his musical work. A chat with the alert old lady was a pleasant experience. Her memory was very clear. She well remembered all the circumstances attendant upon the death of Weber, in the year 1826. He was found dead in his bed at Sir George Smart's residence, whose guest he was, at 103 (according to the present numbering), Great Portland Street. Mendelssohn, too, she knew well. After the death of her uncle, the deceased lady became the life-long friend and companion of her cousin, Miss Margaret Rose Smart, the only daughter of Sir George Smart. The autograph album, which she inherited from her uncle, contained some very interesting letters, &c., of distinguished musicians.

The Fitzwilliam Museum, Cambridge, contains among its interesting odds-and-ends a copy of the programme of the first performance given in England of Beethoven's Mass in D, which took place at the residence of Mr. Thomas Massa Alsager, Queen Square, Bloomsbury, on Christmas Eve, 1832. Here it is:—

FIRST PERFORMANCE IN ENGLAND OF BEETHOVEN'S MASS IN D, Op. 123

December 24th, 1832.

Conductor,
Mr. Moscheles.

Piano Forte ... Mr. W. P. Beale. | Organ ... Mr. Novello.

Solo voices.

Soprano ...	Miss Clara Novello.	Alto ...	Miss H. Cawse.
Tenor ...	Mr. E. Hawkins.	Bass ...	Mr. A. Novello.

Chorus.

Sopranos ...	Mrs. H. R. Bishop. Mrs. Hunt. Miss G. Hayward.	Altos ...	Mrs. C. C. Clarke. Master Hopkins. Master C. Hopkins. Master G. Goodban.
Tenors ...	Mr. T. Cooke. Mr. Holmes. Mr. Drewry. Mr. Calvert. Mr. T. Hawkins. Mr. Goodban. Mr. Goodban, junr.	Basses ...	Mr. E. Novello. Mr. Hurlock. Mr. W. Street. Mr. W. Turner. Mr. C. C. Clarke.

Band.

Violins ...	Mr. Tolbecque. Mr. Watts. Mr. Remy. Mr. Nadaud. Mr. A. Griesbach.	Clarinets	Mr. Willman. Mr. Powell.
		Bassoons	Mr. Baumann. Mr. Mancor.
		Horns ...	Mr. Platt. Mr. Rae. Mr. Daniel. Mr. Rousselot.
Tenors ...	Mr. Appleby. Mr. Laroche.		
Violoncellos	Mr. Banister. Mr. Grimal.	Trumpets	Mr. J. Irwin. Mr. Harper, junr.
Double Basses	Mr. Flower. Mr. Reinagle.	Trombones	Mr. Albrecht. Mr. Smithers.
Flutes ...	Mr. Card. Mr. Card, junr.		Mr. Smithers, junr.
Oboes	Mr. Florke. Mr. G. Irwin.	Drums ...	Mr. Alewyn.

PRESENTED

As a very humble Memorial of a most interesting occasion, to the Ladies and Gentlemen who generously gave their assistance to it.

A. GRIMAL,
Sec. to the Queen Square Concerts.

This programme, fancifully printed on a card, was presented to the Fitzwilliam by Vincent Novello, the organist on that occasion. It will be observed that no less than six members of the Novello family, including Mr. and Mrs. Cowden Clarke, took part in this interesting performance. The 'Master Hopkins' was doubtless 'E. J.' of that musical family. The 'Life of Moscheles' (vol. 1, p. 279) throws an interesting side-light on the production in England of this masterpiece.

Mr. Grimal, a great musical enthusiast, brought him [Moscheles] Beethoven's Mass in D (Op. 123), a work hitherto unknown and unheard in London, requesting him to conduct it at the house of Mr. Alsager, the contributor of the City article to *The Times*, and a complete fanatic in his Beethoven worship. In his large music-room, Beethoven's works are given with full orchestral accompaniments. On the 23rd [24th] of December, [1832], Moscheles first acted there as conductor of a most efficient band, although consisting partly of amateurs, and subsequently his services as conductor were repeatedly called for. 'I had,' wrote Moscheles, 'become by dint of study, completely absorbed in that colossal work (the Messe Solenelle). Occasionally isolated phrases seemed unequal to the elevation of Church music, but these, compared with the work in its entirety, are as the details of a broadly conceived picture. The enthusiasm of my English friends also fired my zeal

to give an interpretation worthy of the great work. Miss Novello and Miss H. Cawse did their best. The Benedictus, with the heavenly violin solo (Mori), enchanted us all.'

The engagement of Mori, one of the most distinguished violinists of the day, was doubtless an afterthought.

The outline programmes of the Norwich and Worcester Musical Festivals have now been issued. The chief works to be performed in each city are subjoined.

NORWICH.
October 21—25.

Ode to Music	Hubert Parry.
Golden Legend and In Memoriam Overture	Sullivan.
Elijah	Mendelssohn.
Requiem	Verdi.
Redemption	Gounod.
London Day by Day (Suite for Orchestra), *new*	Mackenzie.
Snow-White (Cantata), *new*	Cowen.
High Tide (Cantata), *new*	Elgar.
Overture, *new*	Stanford.
Overture, *new*	Hervey.
Rhapsody on march themes, *new*	German.
Scena for Contralto, *new*	Cliffe.
Duet (Romeo and Juliet), *new*	Herbert Bedford.

Conductor, Mr. Randegger. Chorus Master, Dr. Mann.

WORCESTER.
September 7—12.

Elijah and Hymn of Praise	Mendelssohn.
Coronation Anthems and Messiah	Handel.
The Dream of Gerontius	Elgar.
Stabat Mater	Dvorák.
St. Christopher (Part III.)	Horatio Parker.
Symphony, No. 5	Beethoven.
Third Symphony	Brahms.
Pathetic Symphony	Tschaïkowsky.
Cantata, 'The Lord is a sun and shield'	J. S. Bach.
(First time of performance in England.)	
The Song of Deborah, *new*	Hugh Blair.
The Temple, *new*	H. Walford Davies.

Conductor, Mr. Ivor Atkins,
Organist of Worcester Cathedral.

The prominence given to native works in both the above schemes is highly commendable.

The Round, Catch, and Canon Club, although nearly sixty years old, is a little-known musical institution of the Metropolis. It was founded in the year 1843 by one Enoch Hawkins for the purpose of singing the new compositions of the professional members, written in the form of the Round, Catch, or Canon; hence the name of the Club. Among the early members were J. W. Hobbs, and Henry Phillips. The meetings are held every fortnight, from November to March, at St. James's Hall. The professional and non-professional members have one thing in common—dinner. And here it may be remarked that the dinners given by the Club are very good—especially that very savoury dish, 'The Club Pudding.' The professional members at the present time are Messrs. James Brown, Mr. Fred Walker (Librarian), Mr. William Coates (Chancellor of the Exchequer), and Mr. Robert Hilton (Clerk of the Records). The chairman of the evening is always addressed as 'Mr. Speaker.' The non-professional members have, from time to time, offered prizes for the composition of Glees. In 1869, the first prize was gained by the late Mr. William Winn, and the second by Mr. William Coates; but in 1870, Mr. Coates beat the former victor, Winn not being the winner.

After dinner, the professional members, assisted by other able-voiced brethren from the St. Paul's Cathedral and Westminster Abbey choirs, sing a selection of part-music, to the great enjoyment of the non-professional members and the visitors. The Signature Books of the latter record some interesting names: *e.g.*, Hatton, William Horsley, Sir Henry Bishop, Jullien, W. H. Weiss, Goss, Turle, Stainer and Sullivan (as youths), Sir A. C. Mackenzie, Sir Frederick Bridge, Sir George Martin, the Brothers Macfarren, and others. The execution of the various glees, &c., sung at the final meeting of the Season (on the 15th ult.) was in the highest degree commendable. Amid the storm and stress of much modern instrumental music, it was pleasant to listen to purely vocal strains cast in a form so essentially English in character. Such an Institution deserves support if for no other reason than that of maintaining the old English customs of good fellowship and concerted vocal music. In giving the programme of the meeting above referred to, we wish the Round, Catch, and Canon Club all success and increased prosperity.

1.	In the pleasant summer day	W. Beale.
2.	Hail, bounteous Nature	T. Cooke.
3.	Come forth, sweet spirit	Bishop.
4.	Oh my love is like the red, red rose	Hatton.
5.	Queen of the valley	Callcott.
6.	You gave me your heart	Webbe.
7.	Sailor's Song	Hatton.
8.	Come, bounteous May	Spofforth.
9.	In a cell or cavern deep	J. Parry, Senr.
10.	The long day closes	Sullivan.

Victor Hugo's want of appreciation of, at any rate, some manifestations of musical art, is amusingly illustrated in a small volume of recollections by the late Jules Laurens, the painter, which has just been published under the title of 'La Légende des Ateliers: 1842-1900.' Speaking of the operas 'Ernani' and 'Rigoletto,' the writer states, 'I asked Victor Hugo if he new Verdi personally. 'Verdi!' exclaimed the poet, 'he is a wretch!' I am not a Shakespeare, and I do not know whether Verdi is the equal of either a Rossini or a Donizetti; but I am dead set—not from personal motives, but with a view to the religion of art—against those who have musicated (*musiqué*), 'Hernani,' 'Lucrezia Borgia,' 'Le Roi s'amuse,' 'Ruy Blas,' and so forth. If I had been given the chance of holding the as yet unpublished score of Rossini's 'Othello' in my hand, while standing near a big fire, I should have thrust that music into the flames, *sans peur ni reproche*. And similar treatment should have been meted out to the 'Faust' of Gounod, the 'Hamlet' of Thomas, and other similar falsifications. Speaking from an æsthetical point of view, all this kind of thing resembles nothing so much as a painted Venus de Medicis, modelled in wax and rotating in the window of a coiffeur!' On the other hand, it is well known that the great poet distinctly favoured the introduction of incidental music in his own plays. Indeed, it is on record—and an article recently published in *Le Ménestrel* recalls the fact—that he himself, on one occasion, suggested the melody to the refrain in the drinking song in 'Lucrezia Borgia' to Alexandre Piccini for the performance of the drama at the Porte Saint-Martin, by rhythmically beating out the measure upon the prompter's table. To that extent, then, even musicians may claim the French national poet, the centenary of whose birth has just been so magnificently celebrated in his native country, as having been one of themselves.

There still remains some leeway to be made up in provincial musical criticism—not that London newspapers are above reproach in this respect. An important journal with a large daily circulation recently referred to the *Overture* to the 'Hymn of Praise.'

Sir George C. Martin has been elected an Honorary Member of the Worshipful Company of Musicians.

We understand that Sir Frederick Bridge, the director of the music at the approaching Coronation Service, has completed his scheme for the music to be performed on that auspicious occasion. This scheme has been submitted to the Coronation Committee, who will take the pleasure of His Majesty the King on the proposals contained therein. In a short time, therefore, we may expect the programme of the music to be made public, and thus become available for general use.

At the first Court of the present reign, held by the King and Queen at Buckingham Palace, on the evening of Friday, the 14th ult., the King's Private Band played the following selection of music:—

Pas du Voile (Callirhoë)	Chaminade.
Andalouse and Aubade (Le Cid)	... Massenet.
Dance of Nymphs and Reapers (Tempest) ...	... Sullivan.
Vision (Jeanne d'Arc)	... Gounod.
Wiegenlied	... Schubert.
Liebesgruss	... Elgar.
Scherzo (Midsummer Night's Dream) ...	Mendelssohn.
May Song	... Elgar.
Prelude and Gavotte	Saint-Saëns.

Conductor, Sir Walter Parratt.

The interesting ceremonies connected with the Jubilee of Owens College, Manchester, included the conferring by the Victoria University of the degree, *honoris causâ*, of Doctor of Music on Mr. Adolph Brodsky, Principal of the Royal College of Music, Manchester, and on Dr. Hans Richter. In presenting Mr. Brodsky to the Chancellor of Victoria University (Earl Spencer), Dr. Hiles, Lecturer on and Examiner in Music of Owens College, said:—

It was with especial pleasure that he presented Mr. Brodsky, an artist renowned in all the great Continental schools of music, who—being entrusted with the management of the Manchester Royal College of Music,—had, by his never-failing geniality, his unwearied care for the welfare of those committed to his guidance, and especially by his self-denying exertion on behalf of those who, without assistance, could not grapple with the expense of a prolonged course of training, gained not only the respect, but the warm affection of those most closely associated with him in his work.

In regard to Dr. Richter, Dr. Hiles remarked:—

The work carried on by Sir Charles Hallé was so unique, and exercised so wide an influence not only in the North of England but throughout the whole kingdom, as to cause it to be felt that it could be fittingly continued only by a musician of world-wide celebrity—Dr. Hans Richter, the most renowned of living orchestral conductors, upon whom, years ago, the University of Cambridge conferred the honorary degree of Doctor of Music.

Montreal can boast of some excellent chorus singers. According to a correspondent, they created an immense effect in a public rehearsal of Mendelssohn's 'Elijah,' given in Windsor Hall, on the 5th ult., under the direction of Mr. W. O. Stewart Taylor. Our informant, who has had a wide experience of English choirs, both in London and the Provinces, writes:—

The singing of the choral numbers in 'Elijah' was most bright and intelligent; and characterized throughout by great breadth, fulness of tone, attack, precision, and clearness of enunciation. The choir was very evenly balanced, and their work gave evidence of most painstaking training. It would, indeed, be really difficult to give too much praise to the performance.

Any dismal forebodings in regard to the after effects of the orchestral concerts given at the Glasgow Exhibition last year, have not been justified by the results. It will be remembered that excellent concerts were given at popular prices, at which the Scottish Orchestra, under Dr. Cowen, played to huge and highly appreciative audiences. 'Will not these concerts damage the attendance during the regular winter season?' asked the pessimists. The best answer to that question is the fact that the subscription list of the season just closed shows an increase of £500 on that of last year.

Expectation that the L section of Dr. Murray's great English Dictionary would throw fresh light on the term 'ledger lines,' has resulted in disappointment. The great lexicographer disposes of the origin *léger* (a light line) as baseless. (Musical Dictionary makers please note.) He says that the origin of its use is not clear, but perhaps it can be traced to ledgers, horizontal poles of a scaffold, they being added one after another according to the requirements of the building in progress. The term, in this sense, has been traced to the year 1571. According to Dr. Murray, the earliest reference in musical treatises to Ledger lines appears to be Playford's 'Skill in Music,' 1700. We give the extract:—

Now, altho there is but Twenty-two Notes set down in the Scale, *Musick* is not confin'd to that Number, but sometimes you'll meet with Notes both below and above what I have set down (according to the Will of the Composer) and then you add a Line or two to the five Lines, as the Song requires, those Lines so added being called *Ledger-Lines*.

A letter written by Mr. Charles J. Evans to The Musical Times of June, 1877 (p. 327), gives some interesting information on the subject.

We understand that the University of Cambridge proposes to confer the degree of Doctor of Music *honoris causâ* on Professor Horatio W. Parker, of Yale University, the distinguished American composer. Honour to whom honour is due!

The following reaches us from the banks of the river Clyde:—

MUSICAL TUITION.

5/6 per quarter, or 12/- per Annum—Pianoforte and Organ Taught by Experienced Teacher: progress guaranteed. Address, 873, Telegraph Office.

The correspondent who favours us with this progress-guaranteed announcement calls the 12s. per annum 'a masterstroke of genius.' But some of the 'masterstroke of genius' may be on the part of the printer's boy, or even the master printer, in having transposed the figures 1 and 2. In any case the terms do not strike us as being exorbitant, considering that 'progress is guaranteed.'

At a Grand Champion Choral Contest which recently took place across the seas, the adjudicator, in making his award, is reported to have remarked on the various renderings of 'O great is the depth' ('St. Paul') in these terms:—

The *pin animato* was rather too slow.
The *pin animato* was as it should be.
The *pin animato* was better done by this choir than by those who sang before it.

We hope that all the choirs saw the point.

A HUDDERSFIELD MUSIC-MAKING.

Huddersfield is not a very fertile field from an antiquarian point of view. It is true that the surrounding country contains some Druidical remains, that the adjoining township of Longwood was once a Roman station known as *Cambodunum*, and that the Castle Hill, Almondbury, is the site of a Saxon fortress. But Huddersfield itself—called in the Domesday Book *Odersfelt*, after the first Saxon colonist in the place—is an important business centre of a century's growth. Ninety years ago an entry was made in the Parish Church books to this effect:—

> *Resolved:* That a standing constable to act as police-officer is highly necessary, and shall be elected for this township.

Five years later the church books record, as one of the duties of the aforesaid standing police-constable, that he had 'to visit the public-houses frequently.' Within living memory it was customary for the churchwardens to pay official visits, after the reading of the second lesson at Morning Prayer, to clear the churchyard of loiterers and dogs, and then to visit the public houses—of course, in an official capacity! A curious financial entry in the church books reads thus:—

1817. May 2, Paid Hedghogs, Weasles, & Co. 4s. 8d.

The musical history of Huddersfield may be said to have commenced with the year 1812, when a youth, Thomas Parratt, by name, just passing out of his teens, became the first organist of the Parish Church. The congregation, to avoid any difficulties that might arise in regard to charges on the church rate (then levied on the whole parish), raised an endowment, which was settled in trust to provide a salary for the organist in perpetuity. Mr. Parratt began his duties on December 25, 1812, and played at fifty Christmas services. He was succeeded by his son, Henry, who has played on forty similar occasions—thus father and son between them have officiated for ninety Christmas Days without a break—probably an unique record. A younger son of Thomas Parratt is Sir Walter Parratt, Master of the Musick to the King and organist of St. George's Chapel, Windsor.

It may not be without interest to give the specification of the first organ in Huddersfield Parish Church, erected by William Gray, in the year 1812:—

Great (8 stops).	
1. Double Diapason (to CC).	5. Twelfth.
2. Open Diapason.	6. Fifteenth.
3. Stopped Diapason.	7. Sesquialtera, III ranks.
4. Principal.	8. Trumpet.
Choir (5 stops).	
9. Stopped Diapason.	12. Fifteenth.
10. Principal.	13. Violoncello.
11. Flute.	
Swell (6 stops).	
14. Open Diapason.	17. Cornet, III ranks.
15. Stopped Diapason.	18. Trumpet.
16. Principal.	19. Hautboy.

Compass: Great and Choir, GG (no GG sharp) to f^3 in alt., 58 notes. Swell, Tenor C to f^3 in alt., 42 notes.

Mr. Thomas Parratt (of whom we give a portrait) is to this day referred to in terms of high esteem. He was an excellent organist, and it is from him that his two sons have inherited their accompaniment gifts. In the old days of the West Gallery organ and singing pew, the quartet of soloists at Huddersfield Parish Church included the celebrated Mrs. Sunderland, known as 'the Yorkshire Queen of Song'—now an octogenarian—and Mrs. Lister Peace, the mother of Dr. A. L. Peace, himself a native of the town, and now organist of St. George's Hall, Liverpool. Thomas Parratt was not only the first professional musician who started in practice in Huddersfield, but he worthily held the chief place there for half-a-century. A tablet placed in the South Gallery of the Parish Church records his worth in these words:—

In Memory of
Thomas Parratt
of this town,
Who died 27 March, 1862,
In the 70th year of his age.
He was the first organist of this Church,
and filled that office
with zeal and ability during 50 years.
This monument
is erected by members of the congregation
and other friends.

In addition to Mr. Henry L. Parratt, already referred to, the names of Mr. Joshua Marshall and Mr. John North must be mentioned as having done good work for the cause of music in the town for many years.

MR. THOMAS PARRATT (1793-1862),
ORGANIST OF HUDDERSFIELD PARISH CHURCH FROM 1812 TO 1862.
(From an oil painting by G. D. Tomlinson.)

The reputation of Huddersfield stands high as a music-loving centre. Its townsmen have gone forth to various parts of the world as organists and singers, and their attainments—as, for instance, Sir Walter Parratt and Dr. Peace—have given distinction to their birthplace. And then what shall be said of those glorious West Riding voices? The books of reference state that Huddersfield 'is the chief seat of the fancy woollen trade,' but the voices of the inhabitants thereof are anything but 'woolly.' Choral music has long characterised the town and surrounding country, and its deep-rooted traditions of magnificent tone and genuine enthusiam are splendidly maintained in present-day attainments. The strongest proof of these precious qualities was furnished at

a concert of the Huddersfield Choral Society on the evening of the 7th ult.; but let us first take a peep at the early days of this vigorous Society.

The Huddersfield Choral Society was founded at the Plough Inn, Westgate, June 7, 1836. Here are a few extracts from its eight-and-twenty Rules and Regulations, as revised on December 16, 1842:—

I. That this Society shall be designated "The Huddersfield Choral Society," and shall have for its object the improvement of the talent and taste of this town and neighbourhood, in the performance of Sacred and Choral Music, Overtures, etc.; for which purpose meetings shall be held on the Friday on or before the full of the moon in every month.

There were no street lamps in those days, hence the full-moon reference. After very strictly laying down the law in regard to management, membership, subscriptions, &c., there is a reference to creature comforts in these words:—

IX. That on the Monthly nights each member shall have allowed three gills of ale, bread, cheese, etc.; and on the Quarterly, such other refreshments as shall be agreed upon by the Committee.

'Fines,' ranging from sixpence to five times that amount, figure largely in the Society's original constitution—a fine Society, one might call it. Here is a salutary rule:—

XIII. Should any member or members leave the Orchestra before the conclusion of any performance, without giving a satisfactory reason to the Leader, he or she shall be fined sixpence.

The next to be quoted might be liable to abuse, though it has the merit of novelty—

XXI. That at the Monthly meetings any member shall be allowed to give his or her opinion on any piece of music, providing it be done in a respectful, friendly and becoming manner; but not to stop, interrupt, or make any disturbance during the performance, on pain of forfeiting the sum of two shillings and sixpence for each offence, or be excluded.

Rules XXII. and XXVI. are of disciplinary excellence:—

XXII. Any member being intoxicated, or using obscene or abusive language, at any of the meetings, shall forfeit sixpence for each offence.

XXVI. That any member taking a copy away without first acquainting the Librarian, shall be fined two shillings and sixpence.

No one who is acquainted with Yorkshire folk and their warm-hearted *camaraderie* could doubt that one of the fundamentals of the Society was a fostering of a social spirit, but socialism was tabooed. Rule XXVIII. reads:—

That no person shall be a member of this Society, who frequents the "Hall of Science" or any of the "Socialist Meetings," nor shall the Librarian be allowed to lend any copies of music (knowingly) belonging to this Society to any Socialist, upon pain of expulsion.

At the present time the Society—which is eighty years old—consists of 345 singing members, distributed thus:—

Sopranos	116
Altos (19 males)	86
Tenors	72
Basses	71
Total ..	345

Thirty years ago there were only two contraltos in the choir, and the men who sang the alto part thought nothing of changing their registers, with ludicrous effect, in such a phrase as 'And the glory of the Lord.' At the present time, members are admitted into the Society 'if approved by the Committee,' the gentlemen paying an entrance fee of two shillings and sixpence, the ladies being admitted free. The Society possesses a fine library of choral works, ranging from 'The Messiah' to 'King Olaf.' A new departure was taken at the beginning of the season 1901-2 by the appointment of Dr. Henry Coward, of Sheffield, to the office of conductor. This happy arrangement has had a marked effect upon the Society in more respects than one. Many of the members had got into the way of attending the rehearsals only as a duty; others, being less dutiful, became very lax in this respect; but now, under Dr. Coward's inspiring leadership, the weekly practisings have become a real pleasure to all concerned, and this vigorous Society has entered upon a new lease of life. Enthusiastic devotion to a cause is half the battle of success.

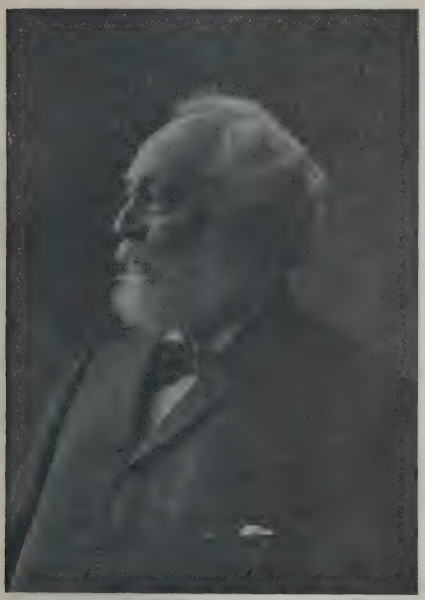
The 239th concert of the Society took place in the Town Hall, Huddersfield, on the 7th ult., when the programme comprised Mendelssohn's 'Hymn of

THE OLD PARISH CHURCH, HUDDERSFIELD.
(From an old print kindly lent by Sir Walter Parratt.)

Praise,' and 'Athalie,' both works being performed in the presence of a large and enthusiastic audience. The band of sixty-six performers, for the most part local, we are glad to say—gave a good account of themselves in Mendelssohn's more familiar work. Miss Agnes Nicholls—in excellent voice, and full of artistic energy—Madame Annie Phillips, Miss Emily Berry, Madame H. England, Miss Ethel B. Ramsden, and Mr. Joseph O'Mara, were the soloists, while Mr. J. Edgar Ibeson—an excellent pianoforte accompanist, by-the-way—rendered good service at the organ.

The honours of the evening were, however, carried off by the choir. How magnificently they sang those Praise choruses of Mendelssohn's! Tone, attack, and pure intonation were not the only commendable features of the choral performance; intelligence and enthusiasm—and, indeed, refinement, as in 'I waited for the Lord'—were present to a very marked degree. The ease with which the sopranos took their high B flats, and the electrifying F's and G's of the tenors were, indeed, thrilling to a degree. The altos and basses were

no less fit, and the choir was one about which any conductor and any town might boast. It would be invidious to single out any special point of excellence when all reached the high-water mark; but the unaccompanied strains of *Nun danket* ('Let all men praise the Lord') greeted the ear with a peculiar beauty that will not soon be forgotten. 'Athalie'—of which, it may be observed, the overture was composed by Mendelssohn in London, during his visit of 1844—had not, we were informed, been sung by the Society for some twenty-five years, therefore the music was much less familiar to both band and chorus than the earlier work which formed the first part of the programme, but the March of the Priests made its usual effect. It only remains to be said that Dr. Coward conducted with that exuberance of spirit which characterises everything he takes in hand, including



MR. BEN STOCKS.
PRESIDENT OF THE HUDDERSFIELD CHORAL SOCIETY.
(Photograph by Mr. John E. Shaw, Huddersfield.)

his baton. He is evidently the right man in the right place as conductor of the Huddersfield Choral Society. Long may it flourish under his invigorating sway!

Huddersfield, like other cities and towns, is to be congratulated on its Choral Society officers:—Mr. Ben Stocks, the President, and Mr. J. Eagleton, Secretary, as chiefs, though yeoman service has been rendered by Mr. William Harrop, Mr. J. A. Wrigley, J.P., and Mr. J. J. Grist, members of the committee. In the course of a pleasant chat (after the concert) at the Borough Club—located in the very house in which the Parratt family resided—Mr. Ben Stocks relates the story of his early music-makings in Huddersfield forty or fifty years ago. It was then the custom to meet for a feast of song, on the Friday nearest the full moon, in various neighbouring towns and villages. The method of conveyance from place to place was 'Shanks's mare,' and a walk of eight miles over the hills to get to the rendezvous was a mere nothing to those enthusiastic music lovers. Places like Honley, Brighouse, New Mill, were visited in rotation; and it was a common experience, for instance, to walk to New Mill on a Saturday afternoon, have 'a good sing,' then supper, leave the place of rehearsal at about eleven o'clock, walk home in the moonlight, and yet be at church at 9.30 on the following (Sunday) morning, ready for rehearsal, and as fresh as cucumbers!

No less enthusiastic is the honorary secretary of the Society, Mr. John Eagleton, who, like Mr. Ben Stocks, is a fine specimen of an amateur musician and a sturdy Yorkshireman, yet genial withal. A native of Huddersfield, Mr. Eagleton joined the Society forty years ago. Six years later he was placed on the Committee, and, since 1872, he has been the ever-alert Secretary. History says that Mr. Eagleton has not been altogether unacquainted with burnt cork; but in 1870 he took up the more serious study of the bassoon. He and Mr. Cyril Spottiswoode are the only amateur double-bassoon players in this country and Mr. Eagleton has played his monster instrument at the Handel Festivals, and at several London concerts. With such a trio of able officers as Ben Stocks, John Eagleton, and Henry Coward, and with such splendid singers as those who form the chorus, the Huddersfield Choral Society bids fair to sustain the reputation of the West Riding of Yorkshire as the Home of the Oratorio.

Dotted Crotchet.

NOTES ON SOME FORGOTTEN SYMPHONY COMPOSERS:

C. Ph. E. Bach, Dittersdorf, and Ignaz Pleyel.

By Professor Niecks.

The Programme of Professor Niecks's Fourth Historical Concert, 'Some Forgotten Symphony Composers,' given at Edinburgh on February 19th, contained the following interesting introductory remarks.

To recall the forgotten, or, rather, to disinter the buried, is profitable in more than one respect. It enables us to realise tastes, styles, and personalities of the past better than the most graphic of descriptions can do, enables us to learn the lesson that older forms may be different phases without being lower stages of development, and enables us to prove the fact that many things shelved are worthy to be brought forth again.

C. Ph. E. Bach (1714-88), the son of J. S. Bach, he whom Haydn and Mozart called their father, was a cultivator of the 'gallant' style (so-called in contradistinction to the contrapuntal and fugal style), and one of the chief developers of the modern sonata. As a composer of sonatas he is better known than as a composer of symphonies. From 1741 to 1776 the master composed, however, as many as eighteen symphonies, five of which were printed in his life-time, and four of these reprinted in 1860. Characteristic of C. Ph. E. Bach's works are liveliness of imagination and variety of form. The masterly Symphony in D, among others, illustrates this strikingly. It consists of three movements—the first a well-developed, spirited *Allegro di molto*, the second a short, singing *Largo* of only twenty-seven bars, and the third a nimble, by no means long, *Presto*. The unconventionality of the composer comes out in the continuity of the work (the first movement leads into the second, the second into the third); it comes out

in the keys of the movements (D, E flat, D); and in the thoughts, form, and instrumentation. In the first movement we have highly developed, but freely treated modern sonata form, in the last movement, freely treated modernised old sonata form.

Ignaz Pleyel (1757-1831), a pupil of Wanhal and for five years of Haydn, was one of the most popular composers of his time, and enjoyed such a reputation that when Salomon brought Haydn to London in 1792, to be the principal attraction at his concerts, the directors of the Professional Concerts engaged Pleyel for their concerts as a counter attraction. Master and pupil in becoming rivals remained friends. Pleyel was neither a man of genius nor an imposing personality, but a musician of great talent who had mastered the craft of his art and knew how to write pleasingly and effectively. Neither his form nor his matter requires comment—both are obvious.

Carl Ditters von Dittersdorf (1739-99), another very popular composer, gave to the world not only a great number of symphonies, string quartets, and other instrumental compositions, but also oratorios and operas. One or two of his comic operas are still occasionally performed in Germany, some of his string quartets have been recently revived, and in 1899 there were printed at Leipzig six programme and two other symphonies, an overture, and a divertimento for orchestra. We are concerned now, not with his symphonies in general—of which he is said to have written about eighty—but with his programme symphonies, the best produced before Beethoven. They are twelve in number, were composed in 1783-85, and are based on scenes from Ovid's *Metamorphoses*, indicated by a verse or two placed above the movements. Three of these symphonies were printed during the composer's life-time, three of the unprinted were discovered at the Dresden Library in 1896, and the fate of the other six is still unknown. The form of these compositions, although sometimes influenced by the programme, adheres as a rule to the lines of absolute music, to those of the Haydn-Mozart period. There are always four movements, or rather divisions—one in first-movement sonata form (not, however, always the first), one a minuet, one an orthodox slow movement, and one of a different disposition, mostly with several changes of *tempo*. Of material tone-painting there is not a very great deal; and what there is, is artistic.

Much foolish programme music has been written, but still more foolish criticism has been written on programme music. You have only to misinterpret the intentions of the composer, or to dwell upon a subordinate detail as the main feature, and infinite scope for ridicule will present itself to you. Of Ditters von Dittersdorf's twelve symphonies, one is based on the well-known story of Actæon, who surprises Diana bathing, and is by the angry goddess changed into a stag, and then hunted and torn to pieces by his own dogs (*Metamorphoses* III., 144-252); and another is based on the less-known story of Latona and the Lycian peasants, which can, however, be told in almost as few words. The mother of Apollo and Diana, persecuted by Juno, comes to a lake in Lycia, and is about to slake her thirst, when rustics, gathering bulrushes, forbid her, and not only remain deaf to her entreaties, but even insult her. To revenge herself she transforms them into frogs (*Metamorphoses*, IV., 313-381). Now, does Dittersdorf make the impossible attempt of telling these stories? Nothing of the kind. What he does is this. He merely illustrates certain situations of the stories musically, just as artists of the pencil, burin, and brush do pictorially without blame and hindrance from any one. The first symphony illustrates: in the first movement, Actæon and his companions hunting; in the second movement, Diana, surrounded by her nymphs, bathing in a sylvan stream; in the third, Actæon surprising Diana; and in the fourth, Actæon fleeing, pursued and killed by his dogs. The second symphony illustrates: in the first movement, the simple ways of the rustics, both rude and idyllic; in the second, the beseeching words of Latona, and the brutal refusals of the peasants; in the third, their churlishness and jeers; and in the fourth, Latona's appeal to heaven (*Adagio*), and rage and curse, 'Live, wretches, ever in the pool' (*Vivace*), and, in conclusion, the croaking of the frogs. What, however, will strike the hearer immeasurably more than the indication of croaking (by the horns) towards the end of the latter symphony, and the yelping of dogs in the first and last movements of the former, is the freshness, expressiveness, and beauty, often, indeed, exquisite beauty, of the pictures represented by the composer in the several movements.

The programme consisted of the following four symphonies, played by an orchestra of twenty-six players selected from the Scottish orchestra (leader, Mr. F. Siegl), and conducted by Professor Niecks:—

I. Carl Ditters von Dittersdorf (1739-99):

The Transformation of Actæon into a Stag. No. 3 of the Symphonies after Ovid's *Metamorphoses* (composed about 1783-85).

(*a*) Allegro, 6-8.
Cum juvenis placido per devia lustra vagantes
Participes operum compellat Hyantius ore.
. . . sated with the chace, Actæon stood,
And hail'd his comrades wand'ring thro' the wood.

(*b*) Adagio (più tosto Andantino), C.
Hic dea silvarum venatu fessa solebat
Virgineos artus liquido perfundere rore.
Here Dian lov'd to cast her cares aside,
And bathe her virgin body in the tide.

(*c*) Tempo di minuetto, 3-4.
Ecce nepos Cadmi.
Thither Actæon wanders.

(*d*) Finale, Vivace, C.
Dilacerant falsi dominum sub imagine cervi.
On ev'ry side the ruthless blood-hounds pour'd,
And mangling tore their metamorphos'd lord.

II. Carl Philipp Emanuel Bach (1714-88).
Symphony in D major (1776).

(*a*) Allegro di molto, C.
(*b*) Largo, 3-4.
(*c*) Presto, 3-8.

III. Carl Ditters von Dittersdorf (1739-99):

The Transformation of the Lycian Peasants into Frogs. No. 5 (in the now printed, No. 6 in the original order) of the symphonies after Ovid's *Metamorphoses*.

(*a*) Allegretto non troppo Presto, C.
. . . . *agrestes illic fructicosa legebant*
Vimina cum junctis gratamque paludibus ulvam.
. . . . . certain hinds stood by
The lake, collecting water-lilies, weeds,
Twigs of pale osier, rushes, sedge, and weeds.

(*b*) Adagio, ma non molto, 2-4.
Quem non blanda deae potuissent verba movere?
What heart could eloquence like this withstand?

(*c*) Minuetto, 3-4.
Hi tamen orantem perstant prohibere.
Yet with abuse, and rude assault beside,
The heartless monsters drive her from the tide.

(*d*) Finale—alternately Adagio, 3-8, and Vivace, ma moderato, C.
Vox quoque jam rauca est.
Hoarsely they croak.

IV. Ignaz Pleyel (1757-1831):
Symphony in C major (composed about 1790).

(*a*) Allegro assai, C.
(*b*) Andante grazioso, 3-8.
(*c*) Minuetto, 3-4.
(*d*) Allegro assai, 2-4.

A CAMBRIDGE COLLEGE CONCERT.

(BY ONE WHO WAS THERE.)

A College Concert in an University town is naturally associated with mere man. But why should not 'sweet girl graduates' court the muse in concerted strains? A highly satisfactory answer to this question was furnished at the concert given by the Newnham College Musical Society, on the evening of the 11th ult. This enjoyable function took place in the beautiful Clough Hall (the exterior of which is shown in our illustration), a spacious and graceful building erected to the memory of the first Principal of Newnham, Miss Clough, whose name and deeds are held in reverent remembrance far beyond the confines of the College she loved so well, and its location, Cambridge.

Before setting forth the programme of the concert, it may not be without interest to give a short history of the N.C.M.S., from some particulars kindly supplied by Miss Elles, one of the Fellows of the College and conductor of the orchestra.

The Newnham College Musical Society was founded in 1882, in response to a desire expressed by several students that some organised musical practices should be held in the College. It was decided that during the winter term, meetings should be held once a week to practise choral works, and the Society was fortunate enough at the outset in securing the valuable services of Dr. A. H. Mann as its conductor. Ever since that date, in spite of the increasing demands upon his time, Dr. Mann has always remained the guiding spirit of the Society, and it owes much to his kindly interest in its welfare.

In a College Society whose members must of necessity be continually changing, and whose hours for practice are strictly limited, there must be good and bad seasons, and the N.C.M.S. has had its share of both. Some important works have, however, been studied from time to time, and among these may be mentioned Kiel's 'Stabat Mater,'

NEWNHAM COLLEGE, CAMBRIDGE.

THE CLOUGH HALL IS SHOWN ON THE RIGHT OF THE PICTURE.

(Photograph by Mr. W. Clennett, Cambridge.)

Rheinberger's Mass, the Mendelssohn motets, and, quite recently, Elgar's 'Snow' and 'Fly, Singing Bird.' The Orchestral Society has only been in existence for six seasons, and, like the Choral Society, aims at meeting once a week.

There is also in the College a small private musical society called the Raleigh Musical Society, the members of which are elected according to merit, and may never exceed twenty in number. Admission is eagerly sought, but applicants often fail to reach the required standard. This Society meets in the students' rooms to practise glees and instrumental trios and quartets.

The stringed orchestra consists of twelve players—eight violins, two violas, and two violoncellos—and forty-seven voices form the chorus. Criticism would of course be out of place in recording so pleasant a College function; moreover, it would be invidious to mention individuals when all did so well; but reference may be permitted to the refined and artistic interpretations of the whole of the evening's music—purely for the love of the thing. The beautiful strains of Pergolesi's 'Stabat Mater' are as welcome as ever, and after a verse of the National Anthem, audience and performers intermingle, and the pretty scene is changed to a duet of tea and conversation, the pleasant blend of which concludes a very enjoyable evening's music.

The selection of music performed at the said invitation-concert, under the direction of Dr. A. H. Mann, was as follows, the orchestra being conducted by Miss Elles:—

PROGRAMME.

Orchestra Dances from 'Nell Gwyn,' Nos. 1 and 3. ... *German.*
Glee ... ... 'Serenade' ... ... *Schubert.*
A. E. Lewis, E. G. Willcock, N. E. Jessop.
K. W. Rigby, E. G. Woodgate.
Violin Solo ... ... 'Canzone' ... ... *Carl Bohm.*
M. L. Duncan.
Song ... ...'Oh! bid your faithful Ariel fly'... ... *Linley.*
E. G. Willcock.
Piano Trio Largo from Trio in G Major, Op. 1, No. 2 ...*Beethoven.*
M. L. Duncan, D. M. Pennycuick, M. K. Welsh.
Song ... ... 'Die Junge Nonne'... ... ... *Schubert.*
J. Diver.
Piano Solo ... ... 'Liebeslied' ... *Schumann-Liszt.*
E. Newcomb.
Chorus ... ... 'Stabat Mater' ... ... *Pergolesi.*
N.C.M.S., N.C.O.S.

Soloists.

E. A. R. Moxon, E. G. Willcock, E. M. Yates,
J. C. Forsyth, C. J. Gaskell, N. E. Jessop, K. W. Rigby,
M. R. Spencer, W. M. West.

'GOD SAVE THE KING.'

Church and Organ Music.

A FAMOUS OLD REPEAT-TUNE.

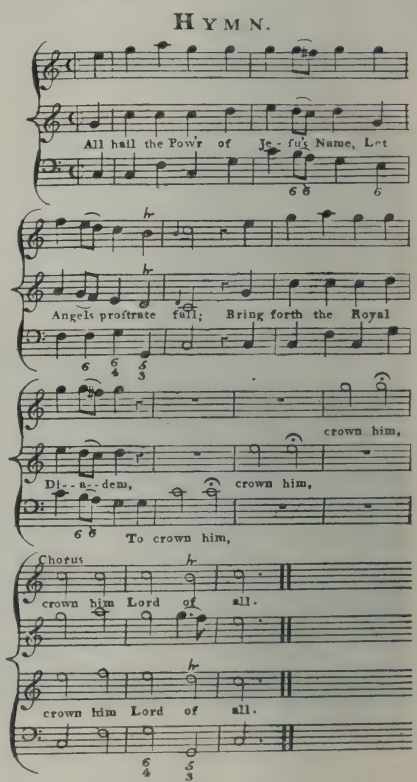
'Miles's Lane' is one of the few remaining repeat-tunes so beloved by our grandfathers. The obscurity of its origin is in inverse ratio to its long life and extraordinary popularity. So far as can be ascertained, it made its appearance in a monthly periodical called the *Gospel Magazine*, for November, 1779, in the form shown in our facsimile reproduction. From this it will be seen that both words and music were anonymous. Five months later, in the same magazine (April, 1780), there appeared, again anonymously, but without music, the complete hymn of eight stanzas. An editorial foot-note says: 'For the music of this hymn, see our Magazine for November, 1779.' The words can be traced to Edward Perronet, a lay preacher of Canterbury.

William Shrubsole, the composer of the tune, is otherwise obscure. The son of Thomas Shrubsole, farrier, he was born at Best (or Betts) Lane, Canterbury, where his father worked in the smithy. He was baptized at All Saints' Church, January 13, 1760, and from 1770 to 1777 he was a chorister in the choir of Canterbury Cathedral, during the organistship of Samuel Porter. He subsequently settled in London as a teacher of music, two of his pupils being William Russell, organist of the Foundling, and Benjamin Jacob, organist of Surrey Chapel, both of whom made their mark. Shrubsole can next be traced as organist of Bangor Cathedral in 1782 (*ætat* 22), which post he held for two years. The following extracts from the Cathedral records speak for themselves:—

September, 1782. William Shrubsole was named Organist with a Salary of forty guineas a year, payable, from the 22nd day of August last, from which time he has attended the duties of the Organist's place in a manner so satisfactory and promising that we think proper for his encouragement to direct the Treasurer to pay him also the sum of eight guineas towards the expenses of his journey, the removal of his Harpsichord and other effects from London to Bangor.

October, 1783. Mr. William Shrubsole the Organist of this Church, having given great offence to the Dean and Chapter, by his close connection with one Abbott, late of this place, as by his frequenting Conventicles, that Mr. Dean be impowered to discharge the said William Shrubsole from his place of Organist, if the said Abbott, (who is supposed to be gone to reside in Dublin) shall at any time hereafter return in order to abide in the town of Bangor, or the neighbourhood thereof, or if the said William Shrubsole shall be found to frequent any Conventicle or Religious Assembly, where anything is taught which is contrary to the Doctrine or discipline of the Church of England.

December, 1783. That William Shrubsole be employed to play on the Organ of our Cathedral Church till Lady-day next and no longer, that in case it should not be convenient for him to continue in that employment till Lady-day next, he shall be at liberty to leave it before that time, and shall be paid the full allowance to Ladyday next notwithstanding.


Hymn.
All hail the Powr of Je - sus Name, Let
Angels prostrate fall; Bring forth the Royal
crown him,
Di - a - dem, crown him,
To crown him,
Chorus
crown him Lord of all.
crown him Lord of all.

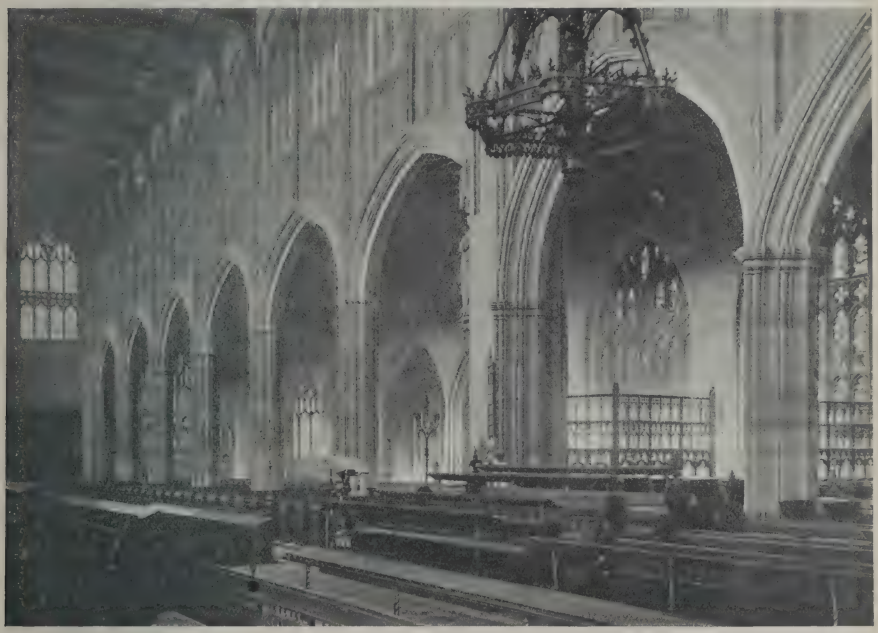
FACSIMILE OF THE ORIGINAL FORM OF THE TUNE MILES'S LANE, REPRODUCED FROM THE GOSPEL MAGAZINE OF NOVEMBER, 1779.

After his apparently arbitrary dismissal from Bangor, Shrubsole returned to London and became organist of Spa Fields Chapel (Countess of Huntingdon's Connexion). He held that appointment till his death, which took place, at the age of forty-six, on January 18, 1806. He is buried in Bunhill Fields, Finsbury; his tombstone now bears the first strain of his famous tune, added to the record of his name and dates, at the instigation of the present writer. This William Shrubsole must not be confused with his namesake, a Bank of England clerk, the author of the lines beginning 'Arm of the Lord, awake, awake!' and other hymns.

In regard to the origin of the music, it is said to have been composed by Shrubsole in the organ loft of Canterbury Cathedral, but this needs confirmation. The late Major G. A. Crawford was of opinion that Perronet showed the words to his young musical friend, who thereupon wrote the tune. Perronet held Shrubsole in high esteem. He appointed him one of his executors, and bequeathed him some property at Wandsworth. The concluding clause of his (Perronet's) testamentary depositions quaintly reads thus :—

Lastly, I do here give and bequeath all and every property I am at this time or may at the time of my decease be possest of both real and personal to the afore-mentioned Mr. William Shrubsole . . . and to the male heirs of his body lawfully begotten to be by them . . . possest, enjoyed, and disposed of as they shall see meet, for ever, in consideration of his respect for me his services to me and that fine and disinterested affection he has ever shown me from our first acquaintance even when a proverb of reproach cast off by all my relations disinherited unjustly and left to sink or swim as afflictions and God's providence should appoint.

The name 'Miles's Lane' in all probability owed its origin to an old Meeting House which formerly stood in Meeting House Court, leading off Miles's Lane, Upper Thames Street, close to London Bridge. The building was demolished about 1831 when the approaches to the new bridge were made, but the thoroughfare (doubtless a corruption of St. Michael's Lane) still exists, as does also a portion of the court in which the old Meeting House formerly stood.



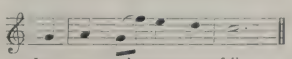
ST. MICHAEL'S CHURCH, COVENTRY.

(Photograph by Mr. Fred J. Harker, Assistant Organist and Secretary of the choir.)

A glance at the facsimile reproduction will show that the tune has been much altered by editors of hymnals, many of whom have spared no pains to elaborate the simple form of the refrain not only by destroying its climax character, but by clothing it with all sorts of inconsistent harmonies. The melody, too, has not escaped their tinkering hands. For example, in 'Hymns Ancient and Modern' the last melody-note of line 2, instead of proceeding *down* to the key-note, is made to *ascend* to the third of the scale, an unwarrantable alteration which suggests this change in the words :—

Let angels prostrate *rise !*

A certain Scotch editor, who has had many followers North of the Tweed, had the audacity to change the melody of the second line thus :—



It is no wonder that this outrageous piece of tinkering caused an eminent Scotch divine to say to Precentors: 'As they would deprecate being regarded barbarians, let those Precentors not intermeddle with this gorgeous tune who cannot guide a congregation in the singing of it without taking the octave [seventh] at the end of the second measure. It produces the sensation as if one would vomit!'

ST. MICHAEL'S CHURCH, COVENTRY.

One of the largest parish churches in England is that of St. Michael's, Coventry. With its imposing spire, rising to a height of 300 feet, it is a noble specimen of lighter Gothic architecture. For at least a century, music has been a prominent feature of this beautiful Midland church. An organ, built by Thomas Schwarbrook in 1733, was considered the masterpiece of that eminent artist. It cost £1,400, a large sum in those days, and contained three remarkable stops—the *harp*, *lute*, and *dulcimer;* but, in consequence of 'the difficulty of keeping the *strings* in tune,' they were removed in 1763. The instrument was opened in May, 1733, by Dr. Thomas Deane, to whom was given the post of organist at a salary of £40 per annum. To Dr. Deane succeeded Capel Bond, a famous anthem composer of his day, and the conductor of the first Birmingham Musical Festival, held in the year 1768.

The next organist of note was Mr. Edward Simms, appointed in 1828, who worthily discharged the duties for the long period of sixty years. During his organistship, oratorios were performed in the church by the Coventry Choral Society. Upon the retirement of Mr. Simms, and after the church had been restored at a cost of about £50,000, the Vestry, in 1886, appointed Mr. A. Herbert Brewer, who officiated at the fine four-manual organ of fifty-four stops, built by Father Willis. Upon the departure of Mr. Brewer as music-master of Tonbridge School, Mr. (now Dr.) H. C. Perrin was appointed, and when he left (in 1898), to become organist of Canterbury Cathedral, Mr. Walter Hoyle, sub-organist of Exeter Cathedral, one of 227 competitors, obtained the post, the adjudicator being Sir Walter Parratt.

Mr. Walter Hoyle, who is a Fellow of the Royal College of Organists, has continued the Sunday evening and Bank Holiday organ recitals instituted by his predecessors, two of whom have been appointed to important cathedrals. A perusal of the service-lists shows the ambitious nature of the music sung and played at St. Michael's, and which, we are assured, reflects great credit on Mr. Hoyle and the members of his choir. These few words on one of Tennyson's 'three tall spires' furnish the opportunity for expressing regret at an unfortunate slip of the pen in our last issue (p. 169). The church from which Mr. C. H. Moody proceeds to the organ loft at Ripon Cathedral, should have been given as Holy Trinity, and not St. Michael's, Coventry, of which latter church Mr. Walter Hoyle still retains the organistship.

Dr. A. L. Peace, organist of St. George's Hall, Liverpool, gave two recitals on February 24 and 25 in the Town Hall, Manchester, when his programmes included an Air with Variations in B flat by Dr. Henry Hiles—a graceful compliment to an esteemed musician resident in Cottonopolis.

The name of Sir John Goss should be added to the list of Composers of the Chapel Royal (p. 92 of February issue). He held the office from 1856 till his death, in 1880; he also occasionally played the organ at the services in the Chapel.

SPECIAL SERVICES.

At Canterbury Cathedral, on February 20, Mendelssohn's 'St. Paul,' with full band and chorus: an excellent performance under the direction of Dr. H. C. Perrin. —— On the 16th ult., at Brixton Church, Spohr's 'Last Judgment,' by the Brixton Oratorio Choir of one hundred voices and full professional orchestra; one of the admirable oratorio services on Sunday afternoons organised by Mr. Douglas Redman.——The second annual performance at Christ Church, Westminster Bridge Road, of 'The Last Night at Bethany,' also on the 16th ult., under the careful guidance of Mr. J. R. Griffiths, with Dr. F. Abernethy at the organ.

ORGAN RECITALS.

Dr. A. B. Plant, St. John's, Horninglow (Concerto Grossi, Corelli).—Mr. J. H. Bannister, Town Hall, Burton-on-Trent (Scherzo, Hoyte).—Mr. Thomas J. Crawford, St. Clement Danes, Strand (Finale from G minor Sonata, Carl Piutti).—Mr. R. H. Turner, Parish Church, Portsmouth (Postlude in D, R. H. Turner).—Mr. Roger Ascham, Feather Market Hall, Port Elizabeth (Première Suite, Borowski).—Mr. Thomas Curry, St. Stephen's, Walbrook, City.—Mr. A. E. Thorne, St. John the Evangelist, Drury Lane (Festal March, E. H. Thorne).—Mr. C. H. Moody, Christ Church, South Banbury (Suite in A major, Felton, and Evening Song, E. C. Bairstow).—Mr. William Rigby, New Road Congregational Church, Bury (organ duet—with Mr. Walter Ramwell—illustrating Psalm 42, vv. 6, 7, 8, 10, by Merkel).—Mr. Nelson Govier, St. Clement Danes, Strand (John E. West's Allegro Maestoso in D).—Mr. Ernest H. Smith, St. Bede's, Liverpool (Adagio in E, Merkel).—Mr. W. R. Hedden, Church of the Incarnation, New York (Concertsatz in C minor, Thiele).—Dr. Bunnett, St. Peter's Wesleyan Chapel, Norwich.—Mr. Percy C. Mull, Holy Trinity, Richmond (Fantasia on an air by G. Rode, Best).—Mr. Thomas Curry, St. Stephen, Walbrook.—Mr. H. Mozart Sheaves, Moss Side Baptist Church, Manchester (Sonata in A minor, Rheinberger).—Mr. W. E. Kirby, Parish Church, Fenny Stratford (Toccata in G, Dubois).—Mr. I. Charles Long, St. James's, Marylebone (Intermezzo, Hollins).—Mr. Westlake Morgan, St. Mary's, Beaumaris (Fantasia in C minor, Hesse).—Mr. W. R. Hedden, Church of the Incarnation, New York (Concertsatz in C minor, Thiele).

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. A. T. Lee Ashton, St. Paul's, York Place, Edinburgh.

Mr. William Bradley, Christ Church, Armley, Leeds.

Miss Trotter Brown, Rosebank Wesleyan Church, Cape Town.

Mr. T. Hume Dunlop, the Congregational Church, Waterloo, Liverpool.

Mr. H. A. Fricker, St. Michael's, Chard, Headingley.

Mr. William E. Jones, sub-organist of Bangor Cathedral.

Dr. A. W. Marchant, Public Hall, Stirling, and conductor of the Stirling Choral Society.

Mr. Harold Oswald, St. Andrew's Church, Newcastle-on-Tyne.

Mr. Frederick E. Sparrow, Canonbury Presbyterian Church.

Mr. H. J. Taylor, the Town Hall, Dover.

Mr. H. M. Turton, St. Aidan's Church, Leeds.

Mr. Walter G. Withers, St. Mary's, Edghill, Liverpool.

Mr. Montague Borwell, Assistant Lay Vicar of Westminster Abbey.

Mr. Harry Collins and Mr. John G. Cooke (Basses), Bangor Cathedral.

Mr. Edwin Gellett (Bass), St. Martin-in-the-Fields.

Mr. Joseph Jevons (Tenor), Ripon Cathedral.

Mr. P. R. Milliard (Alto), Bangor Cathedral.

Mr. R. R. Morris (Bass), Southwell Cathedral.

Mr. Llewelyn Roberts (Bass), Carlisle Cathedral.

Royal Academy of Music.—The following prizes have been awarded:—The Llewelyn Thomas Prize, to Thérese Grabowski, a native of Garelochhead, Dumbartonshire; the Evill Prize, to George Henry Gardner; the Goldberg Prize, to George Clowser; the Sterndale Bennett Prize, to Florence Reeves; the three last named are natives of London.

Reviews.

MUSICAL LITERATURE.

Life of Wagner. Being an authorised English Version, by Wm. Ashton Ellis, of C. F. Glasenapp's 'Das Leben Richard Wagner's,' Vol. II.

(Kegan Paul, Trench, Trübner and Company, Limited.)

The first volume of this interesting life (noticed in our issue of February, 1901) ended with an extract from a letter written by Wagner to Schumann in 1843, concerning his appointment of 'Königlicher Kapellmeister' at Dresden, and 'in high glee' he communicated that news. The second volume tells the story of that capellmeistership, which lasted for six years. These proved a time of sore tribulation, and the end of it was flight. Yet in it the seeds of future fame and future glory were sown. On October 20, 1842, his 'Rienzi' had been produced in that city, and in spite of the length (over six hours) of the performance, it proved an 'unquestioned victory.' On January 2 of the following year, the 'Flying Dutchman' was given, and another success was scored. Certainly no capellmeister ever entered on his duties under more auspicious circumstances. Two distinguished composers visited Dresden soon after the appointment; first, Berlioz, who conducted two concerts of his own compositions, and who was supported by Wagner at rehearsals with, to quote the words of the former, 'zeal and great readiness'; and next the famous Gewandhaus conductor, Mendelssohn, for a performance of his oratorio of 'St. Paul,' an appreciative notice of which, by Wagner, appeared in these columns in March, 1899 (Wagner on Mendelssohn's 'St. Paul').

With a performance of Mozart's 'Don Juan,' troubles soon began; the critics found fault with Wagner's *tempi*, and from high quarters came the order that 'the Kapellmeister should follow, not lead his band.' Spohr's visit to Dresden, resulting in his deciding to give the 'Flying Dutchman,' at Cassel, under his own direction, made some amends for these attacks on the conductor. This was also in 1843, and before the end of that year, Wagner had commenced his 'Tannhäuser.' The translation of Weber's remains from Moorfields to Dresden, and the visit of Liszt to that city, when for the first time he heard any of Wagner's music, were, in connection with Wagner, notable events of 1844. There is an amusing account of Spontini, who came to Dresden to conduct his 'La Vestale,' in which is told a little anti-Mendelssohn anecdote. In fact, nearly every time that composer is mentioned in the volume it is accompanied by a sneer more or less covert. This is to be regretted. Mendelssohn's *tempo* of a certain movement in Beethoven's Eighth Symphony may have been wrong; the performance, under his direction, of the 'Tannhäuser' overture at Berlin may have been a very bad one; his music to 'Antigone' may have deserved Spontini's cutting criticism; but these and other references seem to be made in an uncharitable spirit. Mendelssohn, like *Judy* in Mr. Punch's show, comes off badly.

On April 13, 1845, the score of 'Tannhäuser' was completed. One whole chapter is devoted to its production, and to the chorus of hostile criticism which it aroused. In a letter to Liszt, written about two months before the performance, Wagner speaks of himself as 'a poor German opera-composer, who will have enough to do if he gets his work a little way across the frontier of his province.' Then follows the account of the famous performance of Beethoven's Ninth Symphony on Palm Sunday, 1847 In Chapter VI., there is a telling account of 'Hiller's salon,' and of the notable painters, sculptors, writers, and musicians who assembled there week after week. At the end of this chapter and the beginning of the next, copious extracts are given from a very remarkable letter written by Wagner to Hanslick on New Year's Day, 1847, from which we see how deeply the question of the future of opera was engaging the attention of the former.

With Chapter VIII. we enter what may be termed the political arena. Although deeply interesting, all the events connected with von Lüttichau's hostility to the Capellmeister, the 'revolutionary' tendencies of the latter, his disgrace and flight from Dresden, may be passed over in this brief notice, as only touching indirectly on Wagner's art-work. Chapter X., entitled 'Dramatist or Musician?' claims a moment's notice. The sketch of a *Rothbart* drama, its abandonment for *Siegfried's Tod*, which 'was *never* set to music,' the poetic sketch of 'Jesus von Nazareth,' all show curious stages in Wagner's mental evolution from opera to music-drama. Mr. Ashton Ellis's version is ably written, and, as usual, he provides useful Supplemental Notes, and an excellent Index.

Shakespeare in Music. By Louis C. Elson.

[David Nutt.]

This is a delightful book. Its intent and purpose—admirably carried out, let us add—may be estimated by its sub-title, which reads; 'A collation of the chief musical allusions in the plays of Shakespeare, with an attempt at their explanation and derivation, together with much of the original music.' Mr. Elson, who is already favourably known as an American writer on music, gives us a further clue in the Preface to the why and wherefore of his book. He says, after referring to how closely the great poet allied himself to the Divine Art, 'few of the readers of Shakespeare are aware of how much his musical material can be traced home; many are unable to follow some of the poet's most subtile metaphors because they are unfamiliar with the musical works to which he refers, or with the song or melody which enriches the scene. It is hoped that this effort may in some degree give light upon a few dark places in the text.' To say that it does, and moreover, in a very interesting manner, is not all the praise which is due to the book.

Mr. Elson refers to Shakespeare's appreciation of music and his technical knowledge of the art. Of the thirty-seven plays (including 'Titus Andronicus') only *five* are barren of allusions to music. Our author is of opinion that Shakespeare himself was a singer. An excellent point is made of the fact that the 'Elizabethan poets' and the literature of that period are, as school subjects, allowed to overshadow the musicians of that time; he well says: 'Farrant, Weelkes, Morley, Byrd, Orlando Gibbons, Dowland, Bull, Ravenscroft, Tye, Tallis, Willbye, Ford, and others, form a musical roll of honour that ought not to be thrown into the background by the list of *literati;* in fact, if the great name of Shakespeare be eliminated, the musical list may balance the poetic one.'

In connection with the Shakespearian themes which have inspired composers, we are told that 'Romeo and Juliet' has furnished the librettos of no less than seventeen operas, ranging from Bellini's 'I Capuletti ed i Montecchi'—with a female *Romeo*, a part loved by Madame Pasta—to a burlesque, entitled 'Rhum et Eau en Juillet.'

Mr. Elson says: 'It is a significant fact that almost all Shakespeare's musicians [performers] are pictured as Bohemians or vagabonds;' but does not this portrayal accord with the general depreciation of professional singers and players in the great Bard's day?

Our author refers to 'the startling transformation' which Shakespeare's words, put into the mouth of *Petruchio* ('The Taming of the Shrew,' Act. II., Sc. 1), have undergone in the process of concocting the words of Bishop's familiar *soprano* song 'Should he upbraid!' 'The above rhymes,' he says, in quoting the words of the song, 'are ticketed as being "by Shakespeare"!'

As this dainty little book will doubtless soon reach a second edition, we venture to point out the omission of the name of Sir Arthur Sullivan as a composer of Shakespearian music. The rather misleading statement (p. 53), that Dallam's organ in King's College, Cambridge, contained 'some tremendous pedal pipes,' needs amendment, as there were no actual *pedal* pipes in England at that time—1606. The book is printed in America and some of the music type examples need a little revision. May we in England be preserved from such an abbreviation as '*Alltto modto.*' But these are minor blemishes in an attractive and illustrated volume which should interest many readers.

CORONATION MUSIC.

Coronation March. By Edward German.
Coronation March. By H. W. Wareing.
The Village Organist. Coronation Number.
The Music for an Order for Special Services (Coronation) in South Africa. By Charles Macpherson.
Eight Hymns with Tunes. Suitable for use at services in celebration of the Coronation of His Majesty King Edward VII. By various authors and composers.
Now know I that the Lord. Anthem by Myles B. Foster.
The King shall rejoice. Anthem by Cuthbert Harris.
This is the day which the Lord hath made. Anthem by Bruce Steane.
The King shall rejoice. Anthem by E. Vine Hall.
The British King. Words by Harold Begbie, music by A. A. Needham.

[Novello and Company, Limited.]

The march form, as a means of musical expression, typifies the pageantry associated with so stately a ceremony as a Coronation. The former of the two marches in our list, that by Mr. Edward German, consists of a dignified and diatonic theme in the key of D, with a characteristically melodious trio section in the sub-dominant. The composition by Dr. Herbert W. Wareing is of a more festive nature. It opens with ten bars of trumpetings, to which succeeds an animated chief melody, relieved, in due course, by the broad sweeping subject of the trio. Both marches are scored for full orchestra (Mr. German's for military band in addition), and arranged for organ, and pianoforte.

The Coronation number of the Village Organist is as practicable as it is cheap. It contains 'God save the King' in two simple forms suitable for congregational singing, and one with variations written by Mr. F. Cunningham Woods. Mr. Alfred Hollins specially contributes a King Edward Coronation March, in which towards the end he ingeniously introduces the melody of the National Anthem in the pedal part and in quadruple rhythm. The remaining marches are the popular 'Coronation' (from Le Prophète) by Meyerbeer, that in D, by Mr. Edward German, above referred to, and the evergreen Scipio of Handel, but herein printed in its original key—G, not D. Lastly, we have an arrangement of the Fanfare usually played by the State trumpeters during certain portions of the Coronation Service in Westminster Abbey.

A special service, based upon the ancient form and prayers to be found in *Liber Regalis*, and to be used on the day of the Coronation of King Edward VII., has been authorised by the Most Reverend the Archbishop of Capetown and Metropolitan for use in his own diocese, and, with the consent of his suffragans, throughout the Province of South Africa. The special musical settings of this service consist of 'Let thy hand be strengthened (*Firmetur manus*), 'Zadok the Priest,' an Introit ('Behold, O God, our Defender'), and an Offertory ('Let my prayer be set forth'). All the above are from the able pen of Mr. Charles Macpherson, sub-organist of St. Paul's Cathedral, who has furnished simple and appropriate music well within the capabilities of parish choirs, and with the accompaniments arranged for playing on a harmonium. An edition of this service-book with words only has also been issued.

The Eight Coronation Hymns—written by Mr. A. C. Benson, the Rev. S. Childs Clarke, the Bishop of Durham, Canon Rawnsley, and others—have been set by Mr. A. H. Brewer, Dr. Elgar, Mr. Myles B. Foster, Mr. Alfred Hollins, Sir George Martin, Mr. J. H. Maunder, Sir Hubert Parry, and Mr. John E. West. These names are a sufficient guarantee of the musicianly qualities of this octet of hymn-tunes, all appropriate for use at services in celebration of the approaching Coronation of the King. Editions in the tonic sol-fa notation, and with words only, are procurable.

Of the four anthems composed for the forthcoming Coronation, that by Mr. Myles Foster, 'Now know I that the Lord,' claims priority of attention by reason of its scope and excellence. It is scored for strings, trumpets, drums, and organ—a combination that is excellent from an ecclesiastical and practicable point of view. The opening section in the key of C, is set for soprano solo with responsive choruses. An imitative passage, 'Some put their trust in chariots,' leads to a majestic 'King of kings,' in solid eight-part harmony for voices only. A more extended solo (still soprano, but in E) is not only very melodious, but affords variety to the tonality. An *allegro marziale*, in the main key, in which the trumpet, as in the first movement, has some solo work, brings to an impressive close a remarkably fine and attractive work. In his setting of 'The King shall rejoice,' Dr. Cuthbert Harris starts with jubilant strains, wherein dotted quavers play an important part and add vigour to the music. The voices proclaim the opening words in a bold unison passage. After some effective development of this material (key A), there ensues a very beautiful soprano solo and semi-chorus in F, to the words 'O pray for the peace of Jerusalem.' The contrast with that which has gone before is very striking and effective. A repetition of the opening portion, followed by a verse of 'God save the King,' satisfactorily concludes a satisfactory anthem.

Mr. Bruce Steane's 'This is the day' will not unduly tax the powers of those who make its acquaintance. It comes under the 'very useful' definition in the anthem region. Excellent use is made of some unison phrases; there is a tuneful tenor solo, with chorus; and the last three pages contain some diatonic fugal work of the kind which always proves acceptable to singers. Village choirs and those of similar capacities who are unable to tackle Handel's 'The King shall rejoice,' may probably find an outlet for their Coronation enthusiasm in a setting of those words by the Rev. E. Vine Hall, a composer who has already given proof of his capacity to write unambitious music.

Mrs. Needham has most happily caught the spirit of Mr. Harold Begbie's lines in her song entitled, 'The British King.' The music is essentially English (using the definition in a wide sense), and the strains are moving in two senses of the word. This attractive ditty deserves to become very popular at this patriotic time. The following extract will serve as a specimen of what may be termed Mr. Begbie's 'national characteristics' poetry:—

Republics come, Republics go,
The British King he moves more slow,
He sits where he is, and he taps his toe
With a hey nonny nonny O!

PIANOFORTE MUSIC.

Silhouettes, Trois Morceaux; Tableaux Lyriques; Scherzo in D. For Pianoforte Solo. By Franco Da Venezia

[Hug Frères and Co., Leipzig and Zurich.]

The three 'Silhouettes' are severally named 'Sentimentale,' 'Passionée,' and 'Coquette,' titles which indicate the composer's intentions. The music requires some dexterity of finger, but it is by no means difficult. The strains are genial in character and suggestive of sentiments which lie pleasantly on the surface of life. The 'Tableaux Lyrics' comprise five short pieces, the most engaging of which are a 'Poème d'Amour,' of discreet passion, a 'Danse arabe' in five-four measure with a three-bar theme—a distinctive and fascinating piece, and 'La Chasse,' of an impetuous character. The Scherzo is more important in design than the preceding. It occupies ten pages, but it is easy to read, and, brightly played, will be found attractive.

CHURCH MUSIC

Te Deum laudamus, in E flat. By A. Herbert Brewer.
Magnificat and Nunc dimittis, in A. By C. H. Lloyd.
(*Novello's Parish Choir Book.*)

[Novello and Company, Limited.]

These settings of the Church Services have been composed for the annual celebration of the Gloucester Diocesan Choral Union, to take place in June next. Consequently, the music is laid out on a somewhat extended scale. It is noticeable, that in the opening

sentences of the Te Deum, Mr. Brewer lays the stress on the word 'Thee,' and throughout the setting it is manifest that great care has been bestowed on correctness of accentuation. The music is dignified and scholarly in character, and preserves the best traditions of the noble English Church School. The imitative entrances require unanimity of attack, and in this respect the confidence the composer has in his singers speaks well for the musical abilities of the Union. Dr. Lloyd's setting of the Evening Service indicates a similar trust in the intelligence of this choral force. The part-writing, however, will well repay the care bestowed upon it at rehearsal, and, well sung, there would result some very impressive effects. It should be added that the accompaniment includes *ad libitum* parts for cornets, trombones, and timpani.

Obituary.

The death took place, on February 9, of Konrad Adam Stehling, who was born at Marburg, Germany, September 8, 1824. He came to London about the year 1850, and rose to a good position, being principal viola in the Crystal Palace, Italian Opera, Philharmonic Society's orchestra, &c. He was also a very fine guitar player. A friend, who intimately knew the deceased musician, gives the following interesting information concerning Stehling's career: 'By the time he attained twenty-one he had thoroughly mastered the violin and guitar. He fought in four of the battles incident to the Revolutionary movement of 1848. When the fighting was over, but before peace was actually declared, he hurriedly left for England, in order to resume his musical career; covering his retreat by the device of placing a straw figure, clothed in his uniform, at the door of his sentry-box. During the steamboat journey on the Rhine, he so fascinated the captain with his guitar playing that, on reaching the frontier, the latter concealed him under a bed in a cabin, whereby he avoided capture and a year's confinement in a fortress. Two or three days later he was playing in Drury Lane Theatre. At a subsequent period, he and Giulio Regondi gave guitar concerts in various parts of England; but the scheme was not pecuniarily successful, and guitar-playing in public was abandoned, Stehling adopting the viola as his principal instrument, and Regondi (as is well known) the concertina.' Mr. Stehling was practically a professor of the Royal Academy of Music, and occasionally gave lessons, although his instruments (guitar and mandoline) have never been officially recognised at the Institution. Owing to his reserved disposition, his sound attainments as a musician were but little known.

In regard to the death of the well-known song-writer, known as 'Piccolomini,' one who knew him writes:—Henry 'Piccolomini,' whose real name was Marie Henri Pontet, has passed away under sad circumstances. Born in the City of Dublin, in 1835, he was given a good education, being particularly keen, as a boy, on music and languages. His father, Monsieur Desireé Pontet, had settled in Dublin, as a teacher of French, in 1820. Of an adventurous spirit, young Pontet enlisted in the Papal Zouaves, and subsequently fought in the Franco-Prussian War. Exiled for some political offence to Algeria, he spent three years in strict seclusion, during which, under the tutelage of a French Abbé, his musical faculties were highly developed. Returning to 'dear old dirty Dublin,' in 1874, he blossomed forth as a composer of much sacred music, published by the late Michael Gunn, and wrote a few songs. In 1877, he settled in London, when, under his own name of Henri Pontet, he issued many now forgotten, but once popular, drawing-room songs. About the year 1879, he changed his name to that of Piccolomini, through admiration for the singer of that name. Henry 'Piccolomini' made a great success by his songs, 'Whisper and I shall hear' and 'Ora pro nobis.' Bad times fell upon the popular song writer. Eighteen months ago it was found necessary to place him in Hanwell Lunatic Asylum, where he lingered till the 9th ult. Through the intervention of a few kind friends, Pontet was saved from a pauper's grave, and his remains were interred in the Roman Catholic Cemetery at Mortlake.

Many Cambridge men will regret the loss sustained by the death, at Keswick, on the 13th ult., of Robert Pendlebury, Fellow of St. John's College, and formerly lecturer on Mathematics. Mr. Pendlebury was an excellent pianist, and took much interest in the progress of music at the University. His splendid collection of music, full scores and the like, he generously presented to the Fitzwilliam Museum, but under such liberal conditions as to make it a lending library of invaluable utility to earnest-minded students of the art in the University town.

Mr. William Simpson, late head of the firm of Messrs. Puttick and Simpson (known as 'Puttick's'), the auctioneers of Leicester Square, died on the 5th ult., at the age of eighty-nine. He must have conducted many interesting sales during his long life.

'PAOLO AND FRANCESCA.'

MR. PERCY PITT'S INCIDENTAL MUSIC.

The subject of 'Paolo and Francesca' has exercised as great a fascination over composers as over poets and painters. It has formed the subject of several operas—including 'Francoise de Rimini,' by Ambroise Thomas, 'Francesca,' by Hermann Goetz, 'Des Malatesta,' by Pons Moreno—and every one knows Tschaïkowsky's Symphonic Poem. These things do not make the task of writing incidental music to a play any easier, and in these days the musician who has to deal with the subject of a violent love is confronted with another difficulty. If he imitates 'Tristan' he is called a plagiarist; if he does not, he runs the risk of being told that his music is wanting in life and fire, almost in sincerity—so immutably does Wagner seem to have fixed the phraseology of love.

One of the greatest merits of Mr. Percy Pitt's incidental music to 'Paolo and Francesca' (produced on the 6th ult., at the St. James's Theatre) is that he has steered with rare discretion between Scylla and Charybdis. His music is thoroughly modern, not only in its free employment of polyphony and chromatic harmonies, but in the spirit in which it strives to illustrate the psychology rather than the action of the drama. It deals in a Lisztian and Straussian spirit with ideas as much as with men and women as things. Unfortunately, we are not able to judge of all of it, because managerial ukases led to the illogical and inconsistent curtailment of much of the *mélodrame*, to the disadvantage, we cannot help thinking, of the whole. But what there is left of it is enough to show that Mr. Pitt has artistic insight of a rare and subtle kind, and to distinguish his work from most of that which we usually hear. *Mélodrame* is much neglected in this country, but in Germany it has recently been undergoing developments of no little significance. The best example of the most modern methods as applied to it is probably Humperdinck's 'Königskinder' music. And we are told by German critics of the importance, as an attempt to create a new art form, of Thuillé's 'Lobetanz'; there is also Richard Strauss's melodrama to 'Enoch Arden' (which somebody might be enterprising enough to let us have in England some day), and in a recent German publication we read of no fewer than seven composers who have illustrated Hauptmann's 'Versunkene Glocke.' Naturally enough, the modern *mélodrame* is built of leitmotives employed, not so much mechanically, to label the characters of a drama and accompany them whenever they appear, as psychologically, to emphasise their influence on each other and on the course of the action. Thus we hear the motives associated with certain personages when they themselves are not on the stage, and by such means they are made visible to the mind's eye.

As far as we know, Mr. Pitt is the first of our composers who has addressed himself to his task with such aims as these, and his success should encourage others to apply to this branch of music the theories which have conditioned the later developments of all other branches of the art. Incidental music has of late years been making enormous strides in our midst. Managers have realised that music can do a great deal to help a play, but they have, so to speak, asked only for help from outside. The music has remained a thing apart, instead of being woven into the very texture of the play itself.

The list of incidental music written by our chief composers at the suggestion of our leading managers during the last few years is instructive and encouraging; but excellent as has been its quality, it has stood on the ancient ways. We have had Sir Arthur Sullivan's music to 'Macbeth'; Sir A. C. Mackenzie's music to 'Ravenswood,' 'Coriolanus,' and 'The Little Minister'; Mr. Henschel has illustrated 'Hamlet,' and Mr. Edward German has done the same for 'Henry VIII.,' 'Richard III.,' 'As You Like It,' 'The Tempter'; Mr. Coleridge-Taylor has written for 'Ulysses' and 'Herod'; Mr. Corder's music to 'The Termagant' was more like an attempt to give incidental music a new form; and what Mr. Hamish McCunn's music to 'Macbeth' is like we do not know, as it was never performed, but report spoke of it as modern (in the sense above indicated). However, Mr. Percy Pitt's music to 'Paolo and Francesca' remains as the first example of a newer style.

Mr. Pitt has not made any attempt to introduce local colour—early or contemporary Italian. He has written twentieth century music, which is characteristic of him. Besides *mélodrame*, it consists of four preludes, three interludes and an epilogue, a soldiers' song and a marriage song. The prelude to the first Act, the prelude to the third Act (containing the Love Music), and the *mélodrame* at the end of the first Act, with the Marriage song were, as far as could be judged, the most impressive portions of the music. It is marked throughout by great skill in handling of polyphony and real mastery of orchestral colour, and thematically seems the strongest music Mr. Pitt has yet written.

The chief leitmotives employed are connected with *Paolo*, *Francesca*, *Giovanni*, *Lucrezia*, and the Nurse *Angela* (the last a very striking theme, generally given out by stopped horns). There is another group, entitled respectively *Festivity*, *Fate*, *Death*, and *Love*; and it is characteristic that these, though not employed so often as the others, are really as significant if not more so. It remains only to add that the performance of the music was extremely good, though Mr. Robbins has not under him, owing to a decree of the County Council, an orchestra as large as was originally intended.

SULLIVAN AS A NATIONAL STYLE-BUILDER.

On the 11th ult., at the meeting of the Musical Association, Dr. W. H. Cummings in the chair, Dr. Charles Maclean delivered a lecture on the above subject.

The lecturer combated the view that national style in highly-developed music either did not exist or was now disappearing. Such a view was perhaps specially liable to be taken in England, where during most of the nineteenth century there had been a complete obsession by what the lecturer designated as the Teutonic style. But however great that style, there were others beyond it; and at the present day certainly the spectacle presented throughout Europe was not that of composers of various countries merging themselves in a general eclectic and cosmopolitan style, but rather of composers differentiating themselves according to their nationality. In support of this statement brief note was taken of the state of art-music in Russia, South Italy, North Italy, Switzerland, Spain, France, Belgium, and Scandinavia; while even within German-speaking countries there were quite separate styles, *e.g.*, in Austria, Bohemia, Bavaria, and North Germany.

For a composer to take part in building up a national style in this way, there were two requisites; he must have original power within himself, and he must have national musical traits to work upon. The former point scarcely needed elaboration; if a composer was only a funnel through which the contemporary musical style of his day was poured, he might be in many other ways serviceable, but he did not contribute to progress or development. The latter point, though also a truism, involved much difficulty if strict definition was looked for. The nearest attempt the lecturer himself could make towards a definition was, that the native material in question consisted of certain art-tendencies, in a small way evidenced in church-music, but mostly evidenced in the outpourings of the laity; such material not of course being copied by the composer, but still acting as a general mould to influence his musical thoughts. And the limitations of this mould were to a considerable extent even actually technical. It was then shown how the Volkslied lay at the basis of all German formal music of the last century at least, ending with Brahms; and how the national airs of England, Scotland, Ireland, and Wales differed radically from such a germ, and indeed were antagonistic in their nature to the developments of sonata-form and other forms essentially Teutonic. In this ultimate fact, said Dr. Maclean, lay indisputably the fundamental difficulty found by the modern Englishman in creating an English style for general art. Sullivan's success in breaking away from the Teutonic style in the face of these difficulties, and in substituting a style of his own, constituted the true measure of his genius.

Some exact facts were given as to Sullivan's partly Italian origin. His childhood and early education were dwelt upon sufficiently to show that he was never forced or treated as a musical prodigy, his being a singularly healthy development. His works were then for the purposes of the lecture analysed in five periods, from the age of 14 till his death. As to the first period, or that of musical training from 14 to 21, the lecturer agreed with Sir Alexander Mackenzie in his recent lectures that the works then evidenced no originality. A list of these was given. Even with regard to the 'Tempest' music which closed the period, although this was received with merited delight by an English audience as a most brilliant youthful performance, yet it was in the pure Leipzig style of the day. After a year or two in England the case was quite different, and in the 'Kenilworth' cantata at Birmingham in 1864 Sullivan made his *début* as a national composer; that work was unwisely neglected. This second period, a septennium from age 21 to 28, contained also the Symphony in E and the 'In Memoriam' and 'Di Ballo' overtures, all quite individual works marking the complete formation of Sullivan's instrumental style; and on the other hand the 'Prodigal Son' oratorio, still on the traditional Mendelssohnian oratorio lines. The third period was one of fifteen years (age 28 to 43). It saw mainly the development of the operetta, through 'Trial by Jury,' 'Sorcerer,' 'Pinafore,' and the 'Pirates of Penzance,' to the 'Mikado'; though Sullivan's career led him to appeal to the masses, his instincts as an artist caused him perpetually to elevate the Savoy style, and he did this while eliminating the Italian and French elements. The same period saw 'The Light of the World,' and 'The Martyr of Antioch,' the latter of which was almost wholly emancipated from the style of the early-Victorian oratorio. The fourth period (age 43 to 50) opened with 'The Golden Legend,' wherein Sullivan 'brought up purely English art to a level never dreamed of before'; it ended penultimately with 'Ivanhoe,' which was just not strong enough to create an English style of serious opera; and ended finally with 'The Foresters,' a most engaging English work written for America and now strangely neglected. The fifth period was one of eight years, from age fifty till death. This was one of contented mastery, but ended with 'The Rose of Persia,' the masterpiece of the operetta-series. Dr. Maclean regarded the following as the most significant large works for purposes of this lecture, the ages being attached:—'Kenilworth' (22), 'In Memoriam' and the Symphony in E (24), overture 'Di Ballo' (28), 'Mikado' (43), 'Golden Legend' (44), 'Macbeth' music (46), 'Gondoliers' (47), 'Ivanhoe' (49), 'Foresters' (50), 'Rose of Persia' (58).

I love my Jean.

FOUR-PART SONG.

Words by Robert Burns. Composed by H. Elliot Button.

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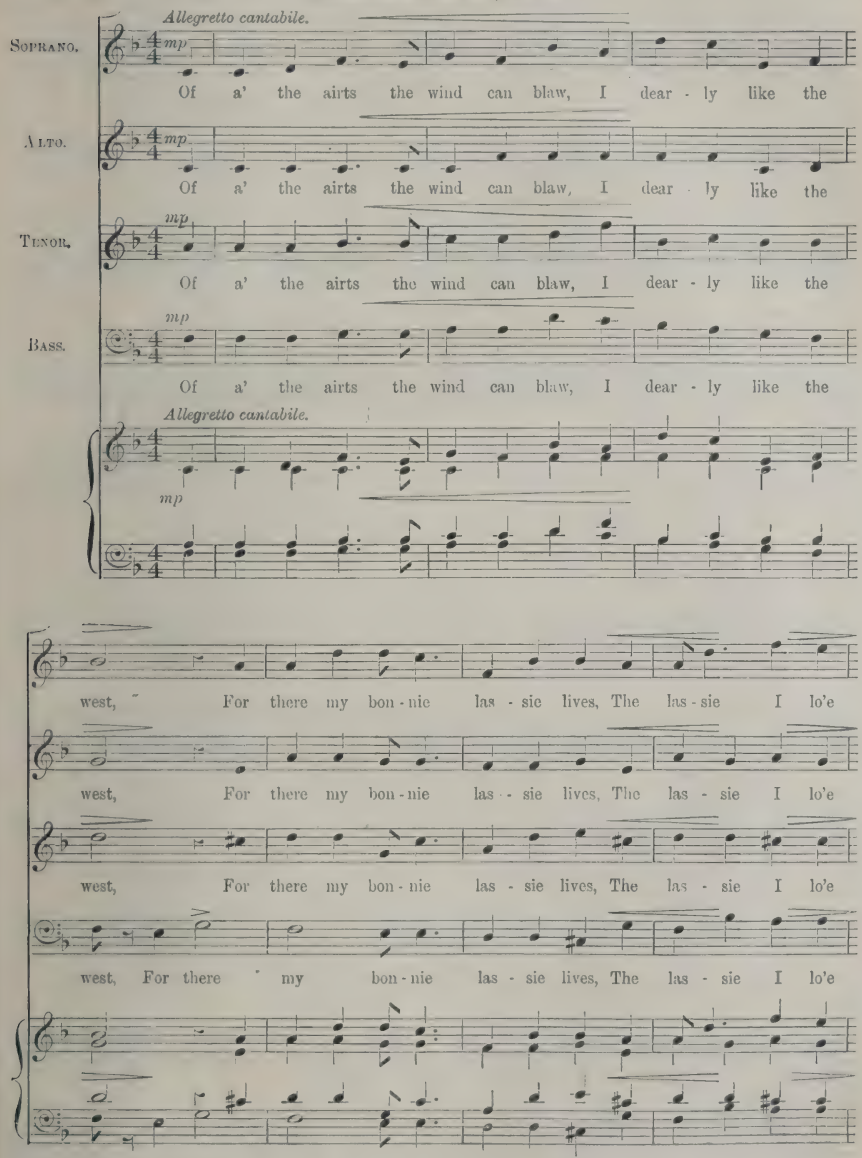
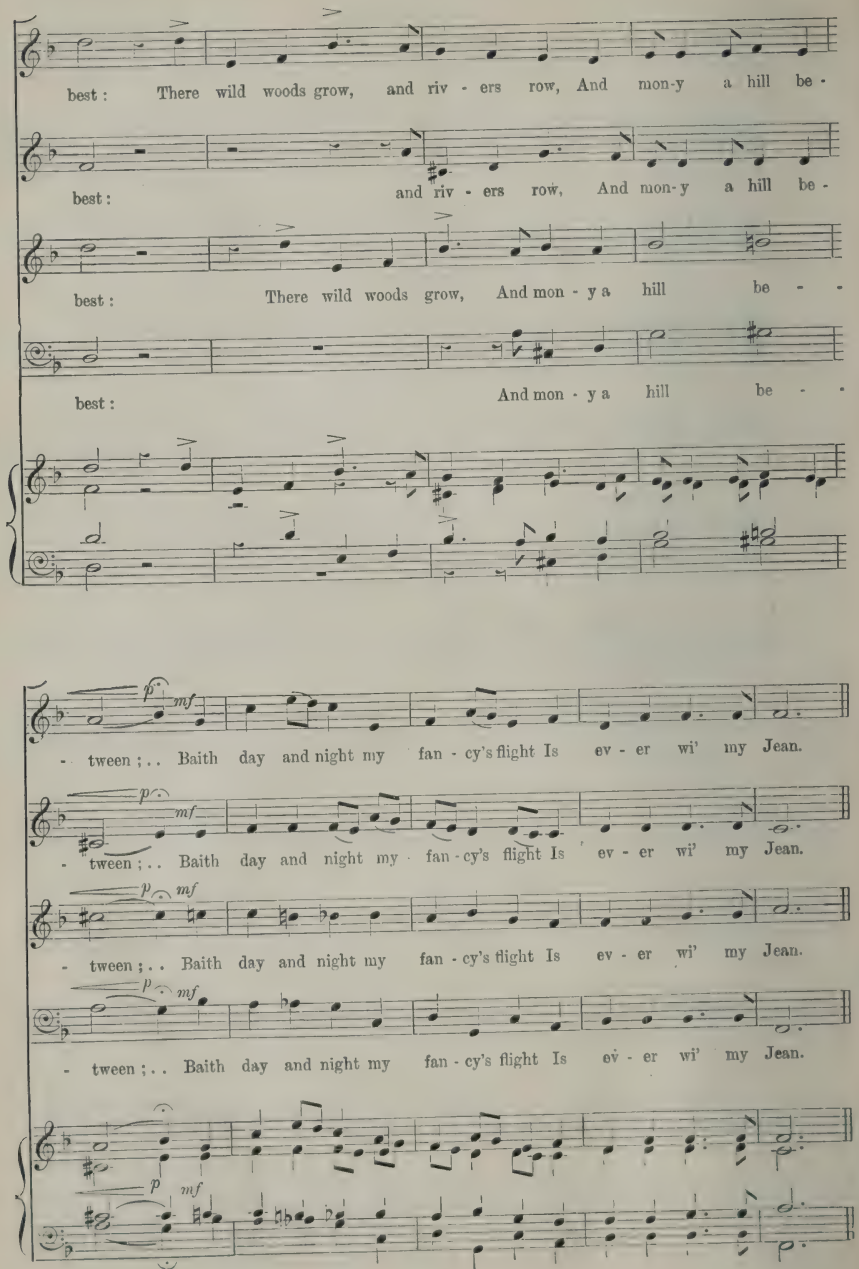

Allegretto cantabile.
Soprano.
Alto.
Tenor.
Bass.
mp
Of a' the airts the wind can blaw, I dear - ly like the
west, For there my bon - nie las - sie lives, The las - sie I lo'e


best : There wild woods grow, and riv - ers row, And mon-y a hill be -
best : and riv - ers row, And mon-y a hill be -
best : There wild woods grow, And mon - y a hill be - -
best : And mon - y a hill be - -
- tween ; . . Baith day and night my fan - cy's flight Is ev - er wi' my Jean.
- tween ; . . Baith day and night my fan - cy's flight Is ev - er wi' my Jean.
- tween ; . . Baith day and night my fan - cy's flight Is ev - er wi' my Jean.
- tween ; . . Baith day and night my fan - cy's flight Is ev - er wi' my Jean.

The Musical Times. EXTRA SUPPLEMENT. April 1, 1902

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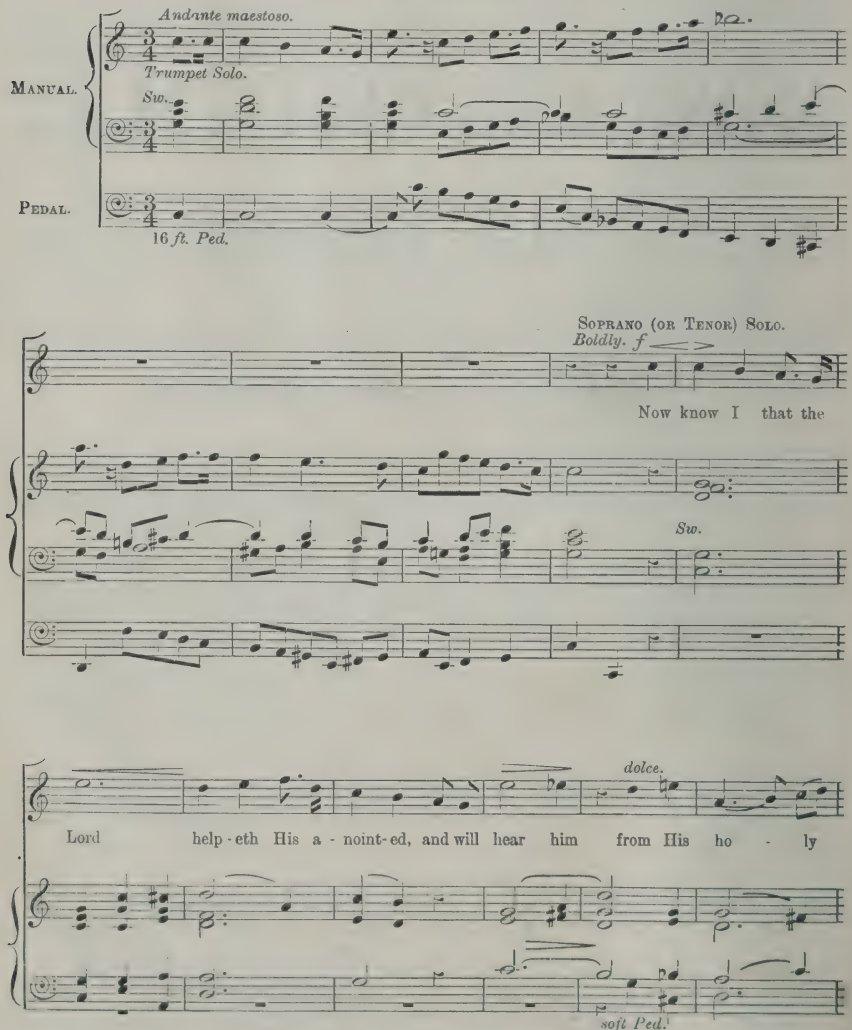

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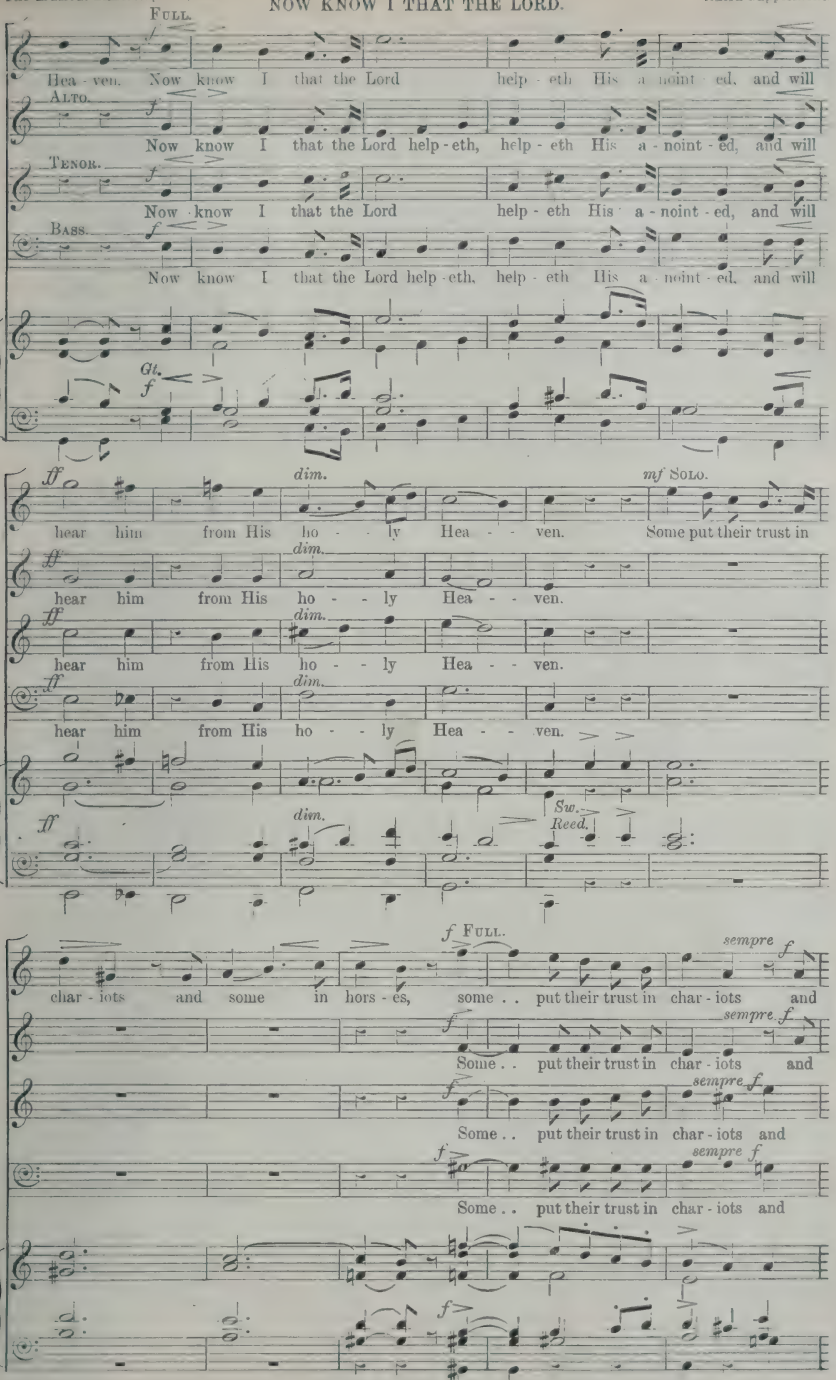
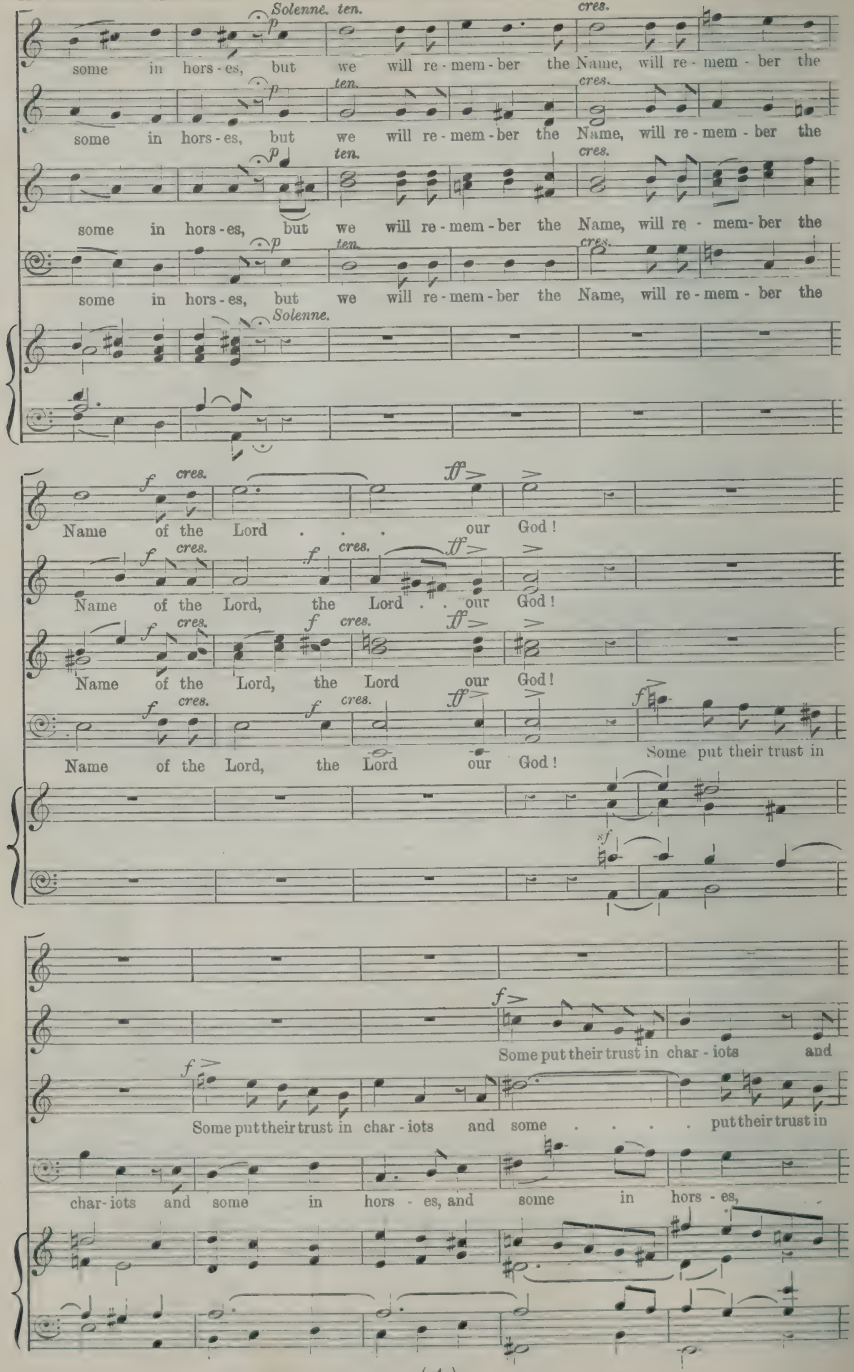
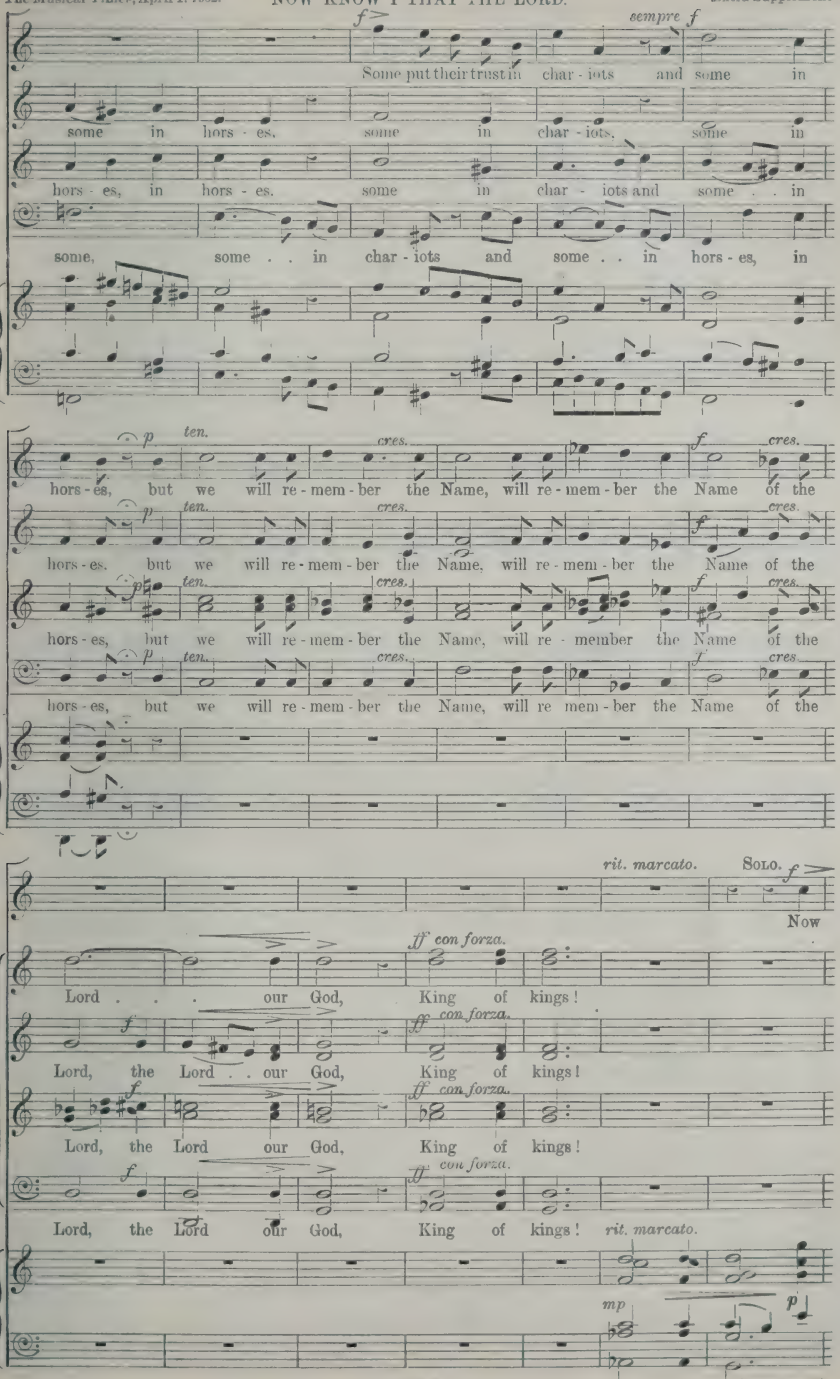
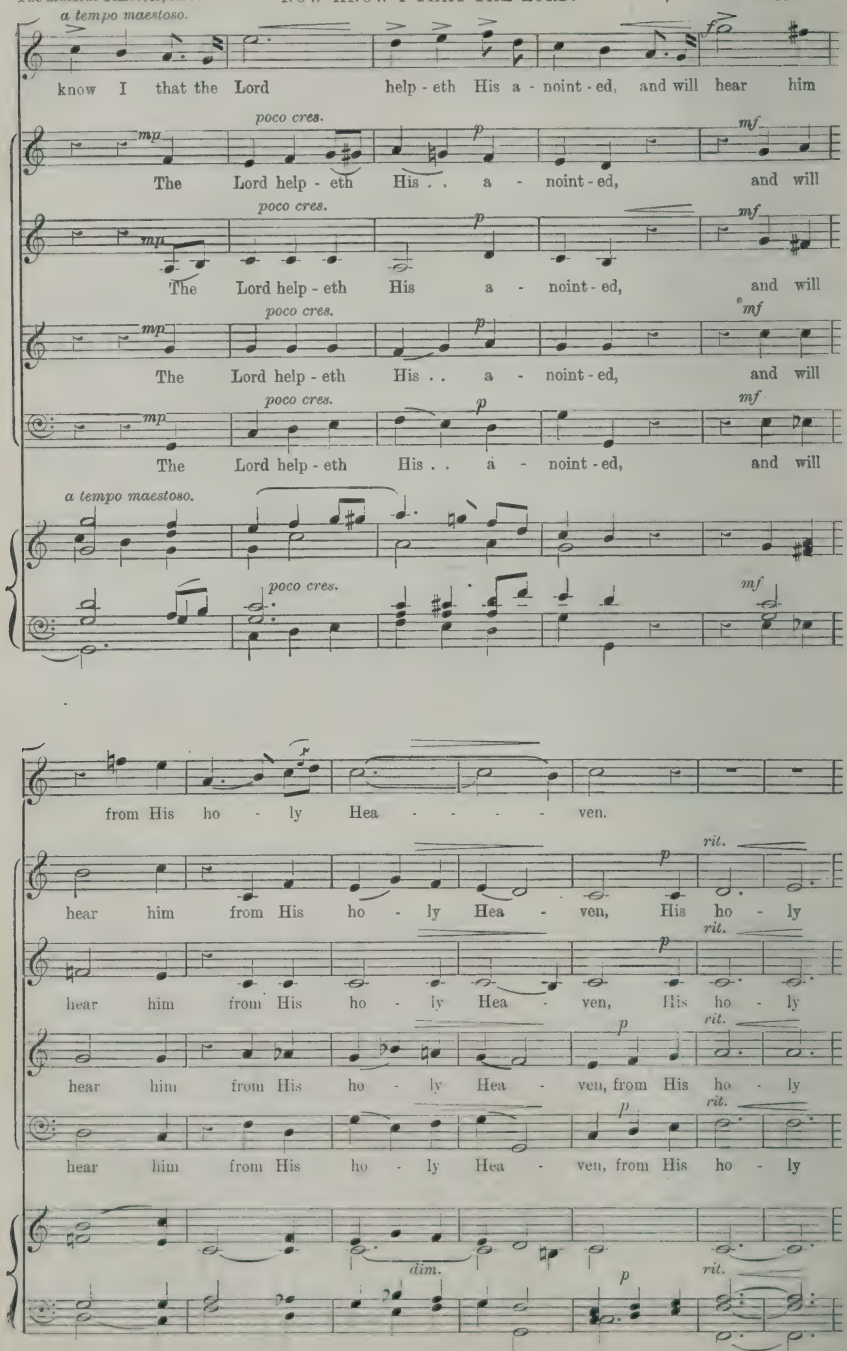
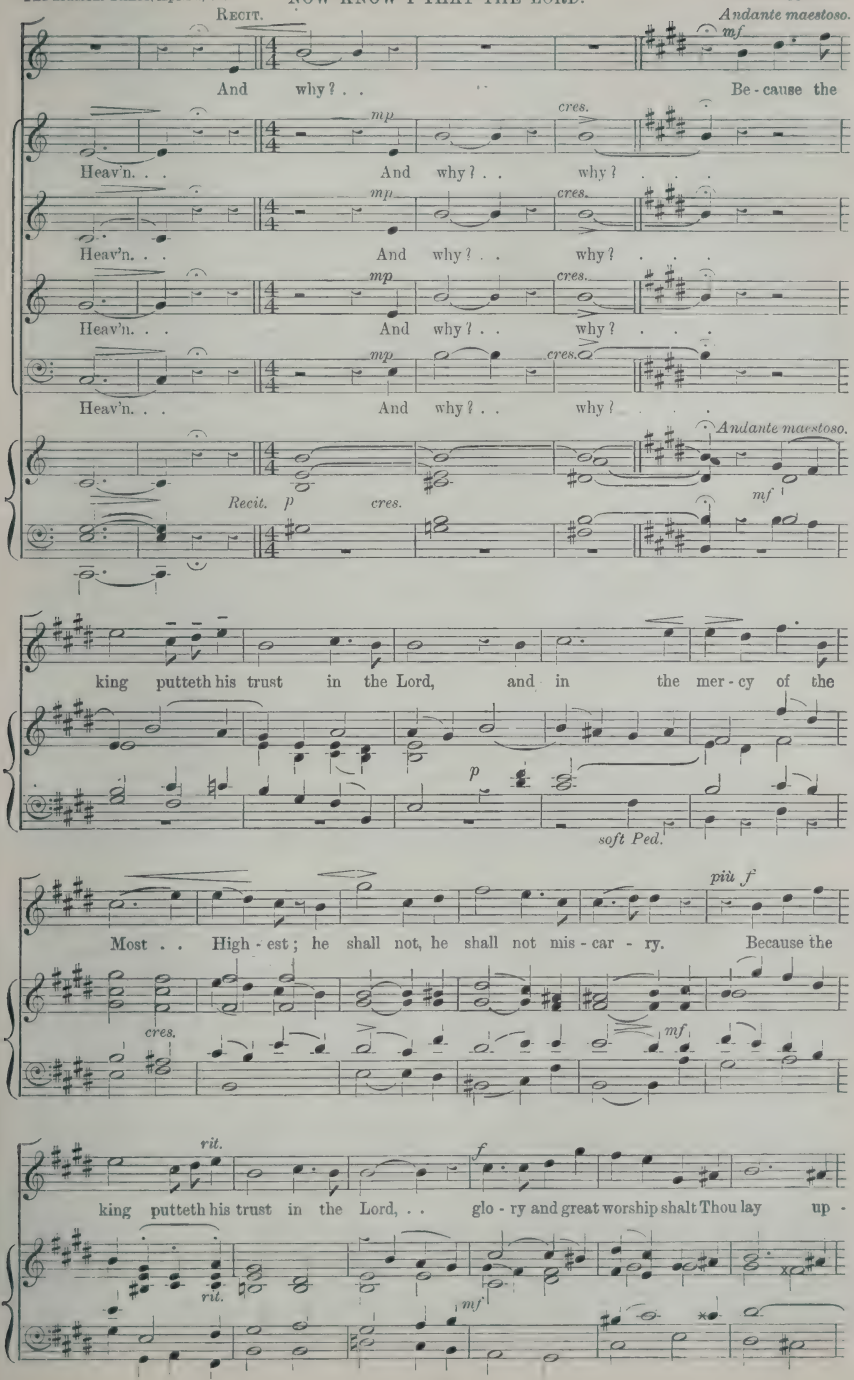
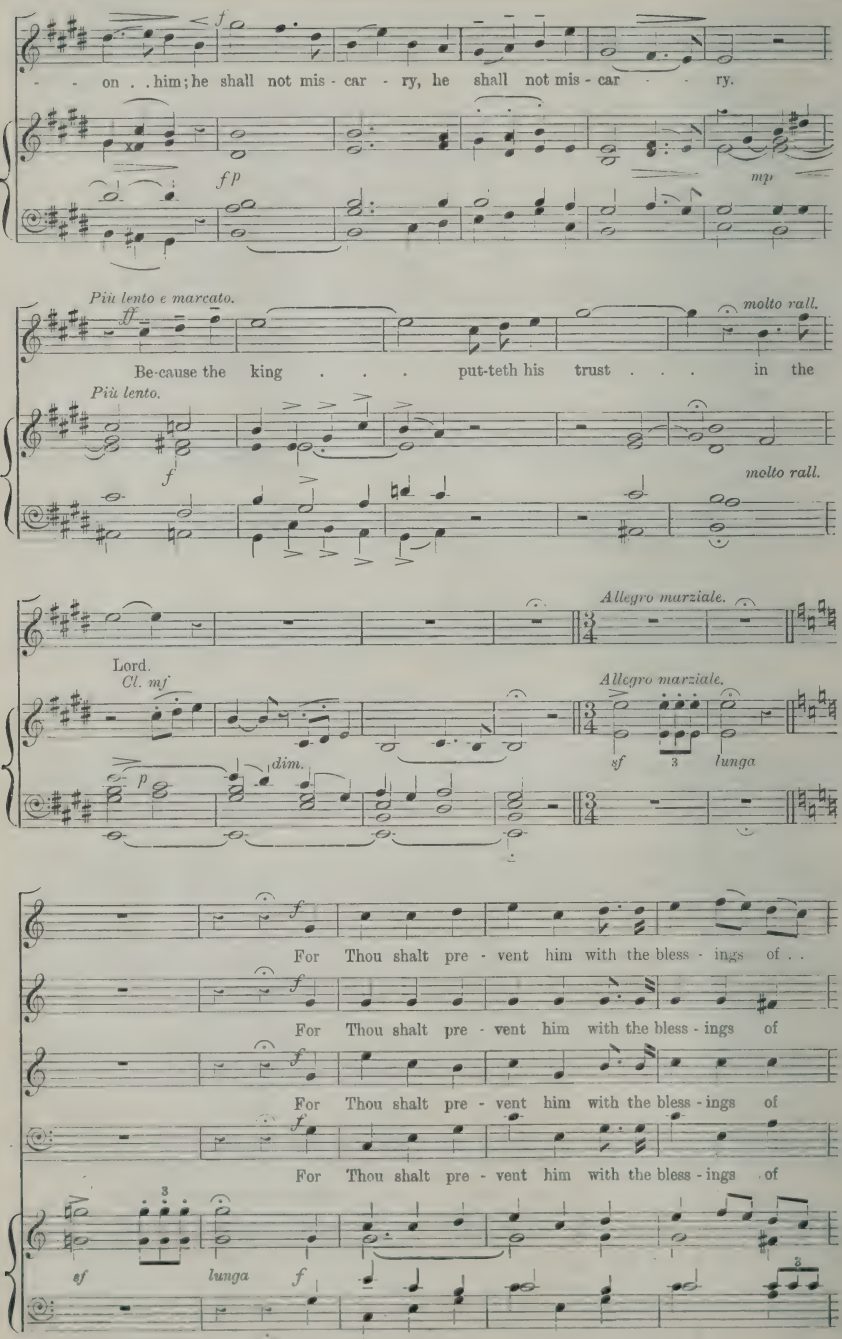

Full.
Hea - ven. Now know I that the Lord help - eth His a noint - ed, and will
Alto.
Now know I that the Lord help - eth, help - eth His a - noint - ed, and will
Tenor.
Now know I that the Lord help - eth His a - noint - ed, and will
Bass.
Now know I that the Lord help - eth, help - eth His a noint - ed, and will
Gt.
dim.
mf Solo.
hear him from His ho - - ly Hea - - ven. Some put their trust in
hear him from His ho - - ly Hea - - ven.
hear him from His ho - - ly Hea - - ven.
hear him from His ho - - ly Hea - - ven.
Sw.
Reed.
f Full.
sempre f
char - iots and some in hors - es, some . . put their trust in char - iots and
Some . . put their trust in char - iots and
Some . . put their trust in char - iots and
Some . . put their trust in char - iots and

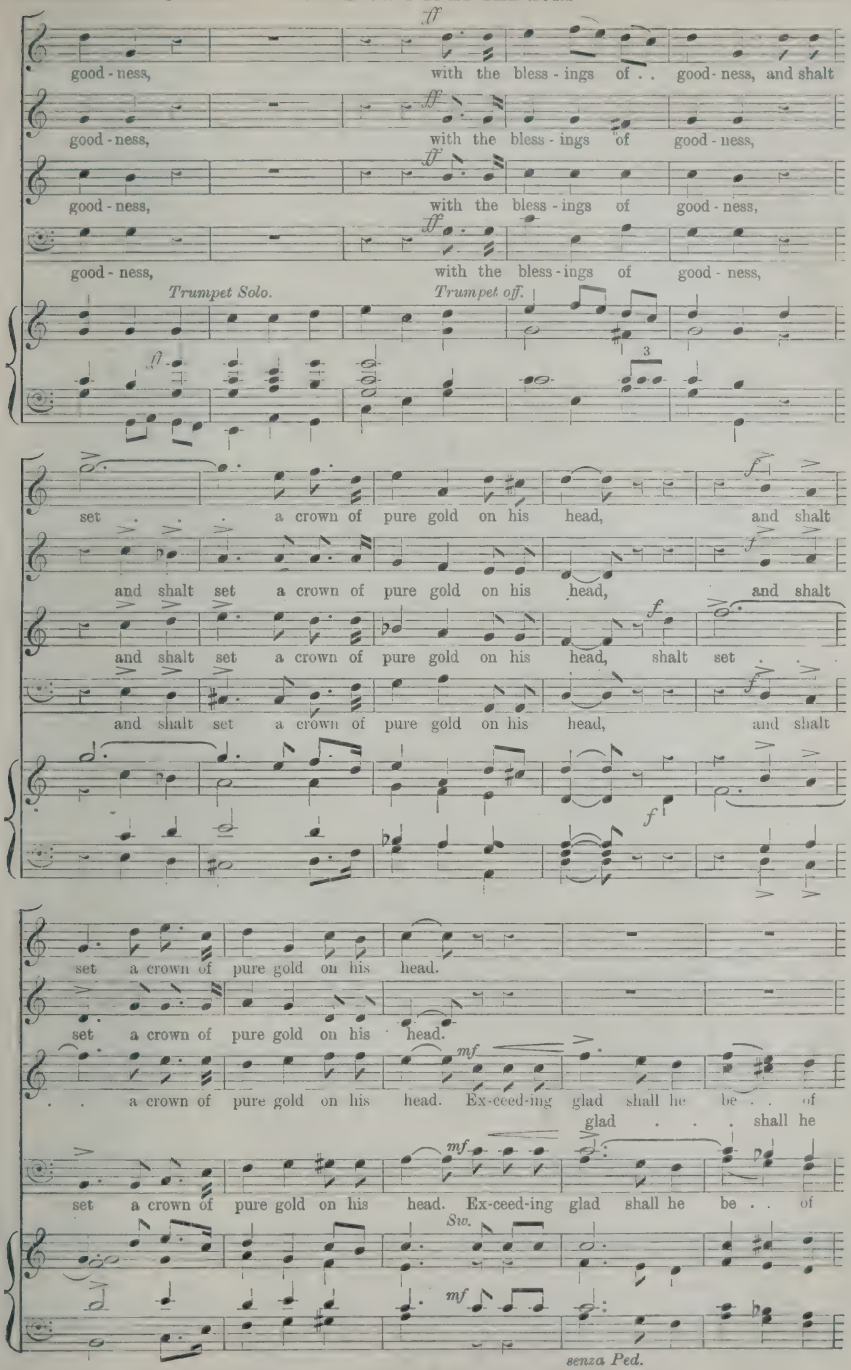

Solenne. ten. cres.
some in hors-es, but we will re-mem-ber the Name, will re-mem-ber the
some in hors-es, but we will re-mem-ber the Name, will re-mem-ber the
some in hors-es, but we will re-mem-ber the Name, will re-mem-ber the
some in hors-es, but we will re-mem-ber the Name, will re-mem-ber the
Solenne.
f cres. ff
Name of the Lord . . . our God!
Name of the Lord, the Lord . . our God!
Name of the Lord, the Lord our God!
Name of the Lord, the Lord our God!
Some put their trust in
Some put their trust in char-iots and
Some put their trust in char-iots and some . . . . put their trust in
char-iots and some in hors-es, and some in hors-es,

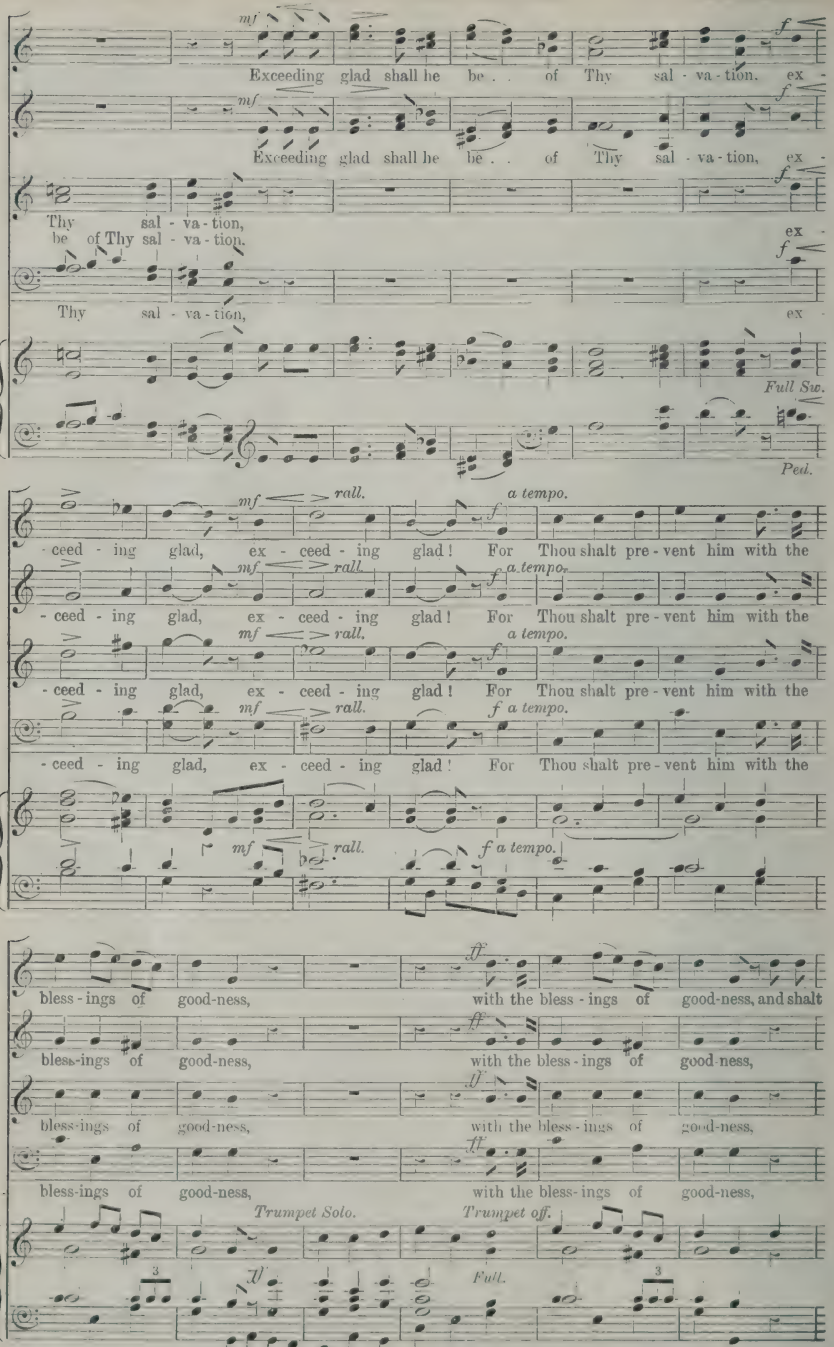

f
sempre f
Some put their trust in char - iots and some in
some in hors - es, some in char - iots, some in
hors - es, in hors - es. some in char - iots and some . . in
some, some . . in char - iots and some . . in hors - es, in
p ten. cres. f cres.
hors - es, but we will re - mem - ber the Name, will re - mem - ber the Name of the
hors - es, but we will re - mem - ber the Name, will re - mem - ber the Name of the
hors - es, but we will re - mem - ber the Name, will re - member the Name of the
hors - es, but we will re - mem - ber the Name, will re mem - ber the Name of the
rit. marcato. Solo. f
Now
ff con forza.
Lord . . . our God, King of kings!
Lord, the Lord . . our God, King of kings!
Lord, the Lord our God, King of kings!
Lord, the Lord our God, King of kings! rit. marcato.
mp p

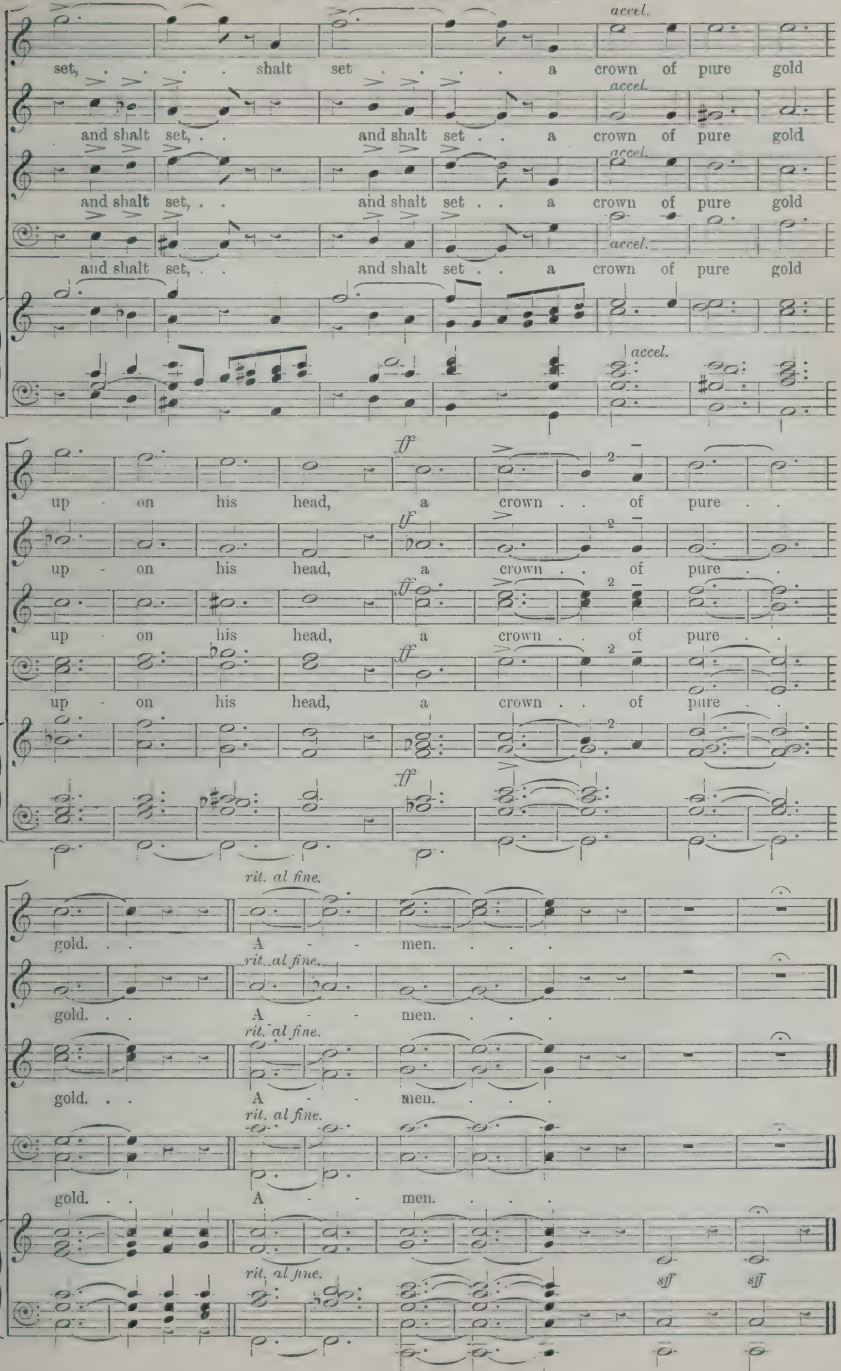

a tempo maestoso.
know I that the Lord help - eth His a - noint - ed, and will hear him
poco cres.
mp
p
mf
The Lord help - eth His . . a - noint - ed, and will
The Lord help - eth His a - noint - ed, and will
The Lord help - eth His . . a - noint - ed, and will
The Lord help - eth His . . a - noint - ed, and will
a tempo maestoso.
poco cres.
mf
from His ho - ly Hea - - - - - ven.
rit.
hear him from His ho - ly Hea - ven, His ho - ly
hear him from His ho - ly Hea - ven, His ho - ly
hear him from His ho - ly Hea - ven, from His ho - ly
hear him from His ho - ly Hea - ven, from His ho - ly
dim.
rit.


Recit.
Andante maestoso.
mf
And why? . . Be - cause the
mp
cres.
Heav'n. . . And why? . . why? . . .
Heav'n. . . And why? . . why? . . .
Heav'n. . . And why? . . why? . . .
Heav'n. . . And why? . . why? . . .
Andante maestoso.
Recit. p cres.
mf
king putteth his trust in the Lord, and in the mer - cy of the
p
soft Ped.
più f
Most . . High - est; he shall not, he shall not mis - car - ry. Because the
cres.
mf
rit.
f
king putteth his trust in the Lord, . . glo - ry and great worship shalt Thou lay up -
rit.
mf


- - on . . him; he shall not mis - car - ry, he shall not mis - car - - ry.
Più lento e marcato.
molto rall.
Be-cause the king . . . put-teth his trust . . . in the
Più lento.
molto rall.
Allegro marziale.
Lord.
Cl. mf
Allegro marziale.
dim.
lunga
For Thou shalt pre - vent him with the bless - ings of . .
For Thou shalt pre - vent him with the bless - ings of
For Thou shalt pre - vent him with the bless - ings of
For Thou shalt pre - vent him with the bless - ings of
lunga


ff
good - ness, with the bless - ings of . . good - ness, and shalt
good - ness, with the bless - ings of good - ness,
good - ness, with the bless - ings of good - ness,
good - ness, with the bless - ings of good - ness,
Trumpet Solo.
Trumpet off.
3
set . . a crown of pure gold on his head, and shalt
and shalt set a crown of pure gold on his head, and shalt
and shalt set a crown of pure gold on his head, shalt set
and shalt set a crown of pure gold on his head, and shalt
set a crown of pure gold on his head.
set a crown of pure gold on his head.
mf
. . a crown of pure gold on his head. Ex-ceed-ing glad shall he be . . of
glad . . . shall he
set a crown of pure gold on his head. Ex-ceed-ing glad shall he be . . of
Sw.
senza Ped.


mf
Exceeding glad shall he be . . of Thy sal - va - tion, ex -
f
Thy sal - va - tion,
be of Thy sal - va - tion.
Full Sw.
Ped.
rall.
a tempo.
- ceed - ing glad, ex - ceed - ing glad! For Thou shalt pre - vent him with the
ff
bless - ings of good - ness, with the bless - ings of good - ness, and shalt
Trumpet Solo.
Trumpet off.
Full.


accel.
set, . . . shalt set . . . a crown of pure gold
and shalt set, . . and shalt set . . a crown of pure gold
and shalt set, . . and shalt set . . a crown of pure gold
and shalt set, . . and shalt set . . a crown of pure gold
ff
up - on his head, a crown . . of pure . .
rit. al fine.
gold. . . A - - men. . . .
sff

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185. Blessed be the Lord Dr. Heap 6d.
331. Blessed be the Lord C. L. Williams 4d.
724. Blessed be Thou E. C. Bairstow 4d.
400. Blessed City A. C. Fisher 4d.
262. Blessed is He ... C. H. Lloyd 8d.
84. Blessed is He F. E. Gladstone 2d.
292. Blessed is He A. C. Mackenzie 4d.
64. Blessed is the man ... Sir John Goss 4d.
206. Blessed is the man Clarke-Whitfeld 3d.
286. Blessed Jesu (*Stabat Mater*) Dvorák 6d.
5. Blessing, glory, wisdom B. Tours 4d.
378. Bless the Lord ... M. Kingston 4d.
374. Bless thou the Lord Oliver King 3d.
450. Bless thou the Lord C. Bayley 4d.
632. Blow up the trumpet F. Iliffe 3d.
97. Blow ye the trumpet Henry Leslie 3d.
118. Bow Thine ear ... W. Bird 3d.
92. Break forth into joy R. Prentice 6d.
415. Ditto S. Coleridge-Taylor 3d.
491. Ditto B. Steane 3d.
323. Brightest and best ... E. V. Hall 4d.
340. Bring unto the Lord F. E. Gladstone 3d.
98. Brother, thou art gone Sir J. Goss 4d.
270. By Babylon's wave Gounod 6d.
197. By the rivers of Babylon I.. Samson 4d.
121. By the waters of Babylon Boyce 4d.
511. Ditto ... H. Clarke 4d.
611. Ditto S. Coleridge-Taylor 3d.
116. Call to remembrance J. Battishill 6d.
680. Calm on the list'ning ear of night H. W. Parker 3d.
197. Christ both died E. W. Naylor 3d.
454. Christ is risen G. B. J. Aitken 3d.
568. Christ is risen ...J. M. Crament 3d.
666. Christ is risen ... C. W. Jordan 4d.
533. Christ is risen ... J. V. Roberts 3d.
307. Christ our Passover E. V. Hall 3d.
370. Christ the Lord ... E. V. Hall 3d.
488. Christians, awake ... J. Barnby 4d.
618. Christians, awake ... H. M. Higgs 4d.
455. Cleanse me, Lord G. F. Wrigley 3d.
452. Come, and let us return Sir J. Goss 3d.
95. Come, and let us return W. Jackson 3d.
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285. Come, Holy Ghost Sir G. Elvey 4d.
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314. Come now, and let us H.W. Wareing 4d.
1. Come unto Him ... Gounod 2d.
635. Come unto Me ... G. J. Elvey 3d.
103. Come unto Me (Bach) J. Stainer 3d.
236. Come unto Me H. R. Couldrey 3d.
533. Come, ye faithful ... E. V. Hall 3d.
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433. Give ear, O Shepherd A. Whiting 3d.
88. Give ear, O ye heavens Dr. Armes 3d.
624. Give thanks, O Israel Ouseley 4d.
309. Give the Lord ... C. H. Lloyd 8d.
383. Give unto the Lord H. W. Parker 4d.
2. Glory be to God ... S. S. Wesley 2d.
341. God be merciful ... A. H. Mann 4d.
49. God be merciful ... S. S. Wesley 3d.
236. God be merciful unto us C. F. Lloyd 6d.
105. God came from Teman Dr. Steggall 4d.
128. God is gone up ... Dr. Croft 4d.
605. God is my salvation ... C. F. Bowes 3d.
131. God is our hope ... Dr. Greene 6d.
101. God is our refuge ... Dr. H. Hiles 6d.
332. God is our refuge ... A. Foote 4d.
75. God said, Behold Sir G. Macfarren 4d.
473. God so loved the world J. V. Roberts 3d.
342. God, that madest earth A. C. Fisher 2d.
344. God, who at sundry times J. H. Mee 4d.
715. God's peace is peace eternal Grieg 3d.
388. Grant, we beseech Thee J. V. Roberts 3d.
550. Grant, we beseech Thee M. Elvey 2d.
708. Great is the Lord A. W. Marchant 3d.
187. Great and marvellous ... Dr. Monk 3d.
517. Ditto ... J. F. Bridge 4d.
223. Great is Jehovah ... Schubert 4d.
602. Great is our Lord M. B. Foster 4d.
136. Great is the Lord ... Dr. Hayes 4d.
237. Great is the Lord Sir F. Ouseley 6d.
481. Great is the Lord ... B. Steane 3d.
220. Grieve not the Holy Spirit Stainer 3d.
609. Guide me, O Thou Great Redeemer ... H. Blair 3d.
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326. Hail, thou that art ... A. Carnall 4d.
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487 Hark the glad sound E. V. Hall 3d.
345. Hark, the herald angels E. V. Hall 3d.
444. Hark! what news... ... O. King 3d.
404. Harvest Hymn ... E. Tozer 2d.
377. Have mercy upon me, Kellow J. Pye 3d.
401. Have mercy upon me J. Shaw 3d.
535. Have mercy upon me J. Goss 4d.
389. Hear me when I call T. Distin 2d.
146. Hear my prayer ... C. Stroud 4d.
339. Hear my prayer Mendelssohn 4d.
442. Hear my words C. H. H. Parry 8d.
310. Hear, O God ... A. Friedländer 6d.
138. Hear, O heavens P. Humphreys 3d.
94. Hear, O Lord Sir John Goss 2d.
139. Hear, O Lord ... C. King 2d.
162. Hear, O Lord Sir F. Ouseley 4d.
303. Hear, O Thou Shepherd Dr. Clarke 4d.
522. Ditto T. A. Walmisley 4d.
707. He that dwelleth ... J. Booth 4d.
701. He will swallow up death F. R. Greenish 3d.
376. Hide not Thy face Kellow J. Pye 2d.
330. Holy Ghost, to earth descending (*Ludmila*) .. .. Dvorák 4d.
111. Holy, holy, holy ... Dr. Crotch 3d.
246. Ho! every one ... G. C. Martin 4d.
366. Ho! every one ... J. M. Crament 4d.
422. Honour the Lord ... J. Stainer 4d.
129. Hosanna ... ... O. Gibbons 3d.
43. Hosanna ... Sir G. A. Macfarren 3d.
646. Hosanna to the living Lord B. L. Selby 3d.
657. Ditto C. W. Jordan 4d.
260. How beautiful are the feet Handel 3d.
691. How blest are they Tschaikowsky 4d.

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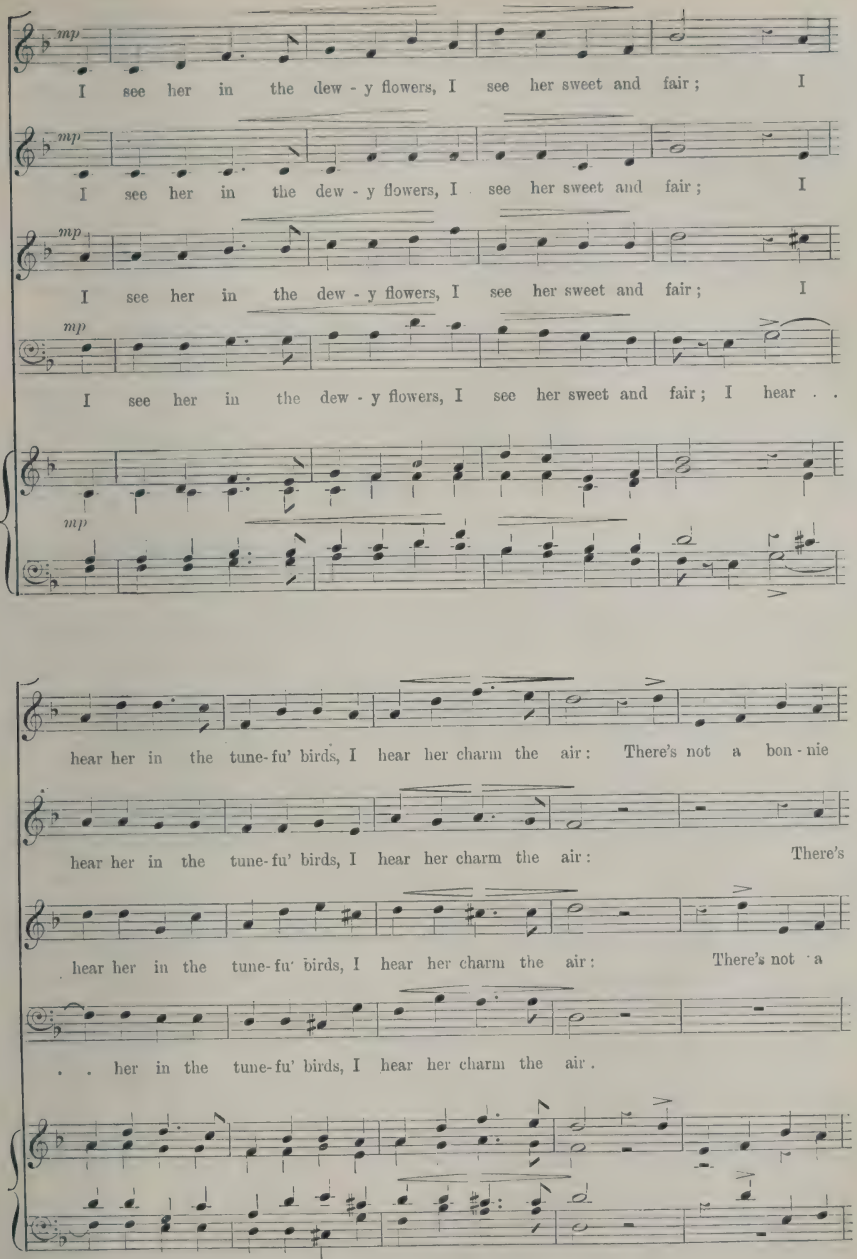
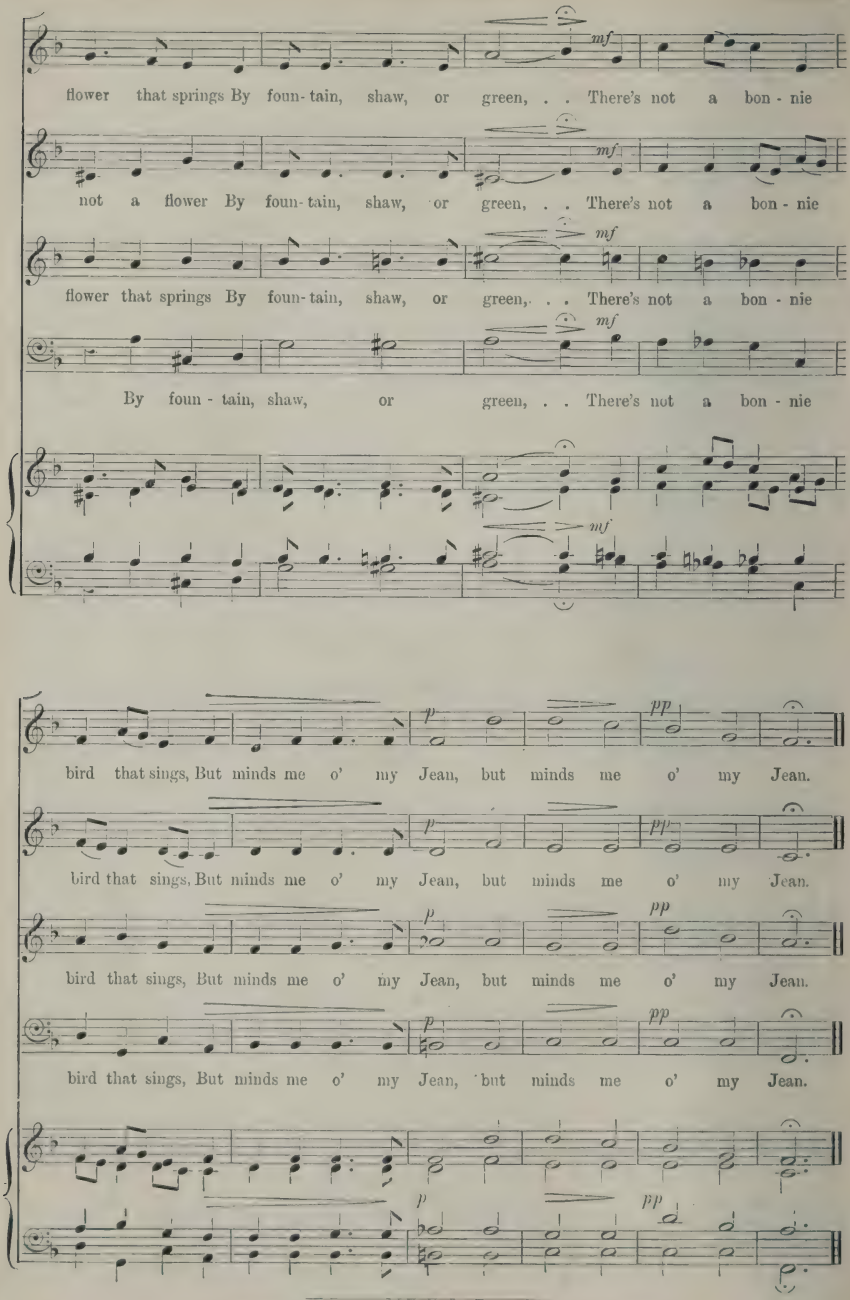

mp
I see her in the dew - y flowers, I see her sweet and fair; I
mp
I see her in the dew - y flowers, I see her sweet and fair; I
mp
I see her in the dew - y flowers, I see her sweet and fair; I
mp
I see her in the dew - y flowers, I see her sweet and fair; I hear . .
mp
hear her in the tune-fu' birds, I hear her charm the air: There's not a bon - nie
hear her in the tune-fu' birds, I hear her charm the air: There's
hear her in the tune-fu' birds, I hear her charm the air: There's not a
. . her in the tune-fu' birds, I hear her charm the air.


mf
flower that springs By foun-tain, shaw, or green, . . There's not a bon-nie
not a flower By foun-tain, shaw, or green, . . There's not a bon-nie
flower that springs By foun-tain, shaw, or green, . . There's not a bon-nie
By foun-tain, shaw, or green, . . There's not a bon-nie
p
pp
bird that sings, But minds me o' my Jean, but minds me o' my Jean.
bird that sings, But minds me o' my Jean, but minds me o' my Jean.
bird that sings, But minds me o' my Jean, but minds me o' my Jean.
bird that sings, But minds me o' my Jean, but minds me o' my Jean.

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MUSICAL CRITICISM.

The paper on 'Musical Criticism,' read by Mr. F. Gilbert Webb before the Incorporated Society of Musicians, on the 8th ult., at 20, Hanover Square, attracted a large audience. Opening his remarks with a definition of the word 'criticism' as 'a judgment,' he showed that the mission of the critic was as much to praise as to point out errors. The expectation of the public differed considerably from that of the artist. The former liked the unadulterated truth, the latter did not. According to Ruskin, 'Men have commonly more pleasure in the criticism that hurts, than in that which is innocuous.' It was not unnatural that the artist should hold that the chief duty of criticism was to make known his abilities.

After referring to the equipment which he considered necessary for a musical critic, Mr. Webb said: There was no school of critics. They were called *from* the bar, were metamorphosised composers, or strolling musicians, but they all illustrated 'the importance of being earnest,' and English musical criticism in its entirety was the most unbiassed in the world. This might be attributed in considerable measure to national independence of temperament, which presented an almost impregnable barrier against bribery and corruption. English critics, indeed, *had* been known to use their pens against each other in defence of their opinions. Criticism had accomplished most by causing people to think about the intellectual side of music, by acting as an interpreter between the composer and the listener, by widening the understanding of the multitude, and cultivating good taste by pointing out the beauties, fine workmanship, and subtleties of masterpieces. In these respects the art was eternally indebted to such writers as Schumann, and in our own day to Sir Hubert Parry, who had brought a singularly comprehensive and vigorous critical faculty to bear on the development and æsthetics of music.

There were many styles of modern criticism, but they all helped to elicit the truth. The active agent in progress was opposition, and truth was often established by erroneous statements. We owed much to the antiquarian writer. He showed the source of true development, and was the antidote to the impressionist, who was inclined to forget the influence of the past on the present. The critic with good literary style and little knowledge throve because editors of newspapers rarely knew anything about music, but they appreciated a facile pen.

The life of the ideal critic should be divided between the concert-room, a hansom cab, and an unlocated flat. While possessing a power to change his mental attitude with the mobility of a Boer commando, he himself must be no bore. His judgment must not suffer from suffocating concert-rooms, or his keenness of perception be interfered with by the keenest of draughts, and as he was trundled home in his hansom to his unlocated flat, the ideal one would feel he had been no idle one, but that, although himself unknown, he would speak to thousands the following morning in the cause of the art he loved. In conclusion, the lecturer said, 'If any think I have treated my subject too lightly, I would remind you that the essentials of life are laughter and slumber, and it is better for a lecturer to excite the former than the latter.'

Dr. Shinn, who occupied the chair, and Dr. W. H. Cummings, Mr. J. S. Shedlock, and Mr. Edgar F. Jacques took part in the subsequent discussion.

HANDEL AND PURCELL AT PENLEY'S THEATRE.

When our opera season at Covent Garden is announced, most musical critics and many amateurs eagerly scan the list of works to discover the novelties it contains, but Mr. Gordon Craig, stage director, and Mr. Martin Shaw, musical director, opened the above-named theatre on the 10th ult., and hoped for a fortnight to interest the public in music belonging to a far past. Unfortunately, the want of this interest limited the performances to a week. The first of these was Handel's Serenata 'Acis and Galatea,' a familiar work, or, at any rate, the greater part of it. The composer (as mentioned on p. 166 of our last issue), once gave it on the stage, with scenery, but without action. The work does not, in fact, require it; the music is more than sufficient in itself. The grand 'Wretched lovers'' chorus loses something of its grandeur when *Acis* and *Galatea* are actually exhibited to view, looking fearfully uncomfortable, while nymphs and shepherds, effectively grouped, we admit, in the rear, sing of the sad decree of fate. Again, what can be fresher or more delightful than 'O ruddier than the cherry'? A visible *Polyphemus*, however, not really a giant, but only artificially swollen-out, does not intensify interest in the music. The mourning for *Acis* was the most impressive stage picture. Of the soloists, Miss Gertrude Woodall (*Galatea*) and Mr. Robert Maitland (*Polyphemus*) best deserve mention.

Purcell's 'Masque of love' from his opera 'Dioclesian' followed. This, of course, was really intended for the stage, but though Mr. Craig's presentation of the Masque showed considerable imagination, it certainly had at times a suggestion of pantomime. The trouble and expense, and labour in getting up these performances must have been great, and the good intentions of Messrs. Craig and Shaw must be fully recognised. We ought to mention that the chorus of the Purcell Operatic Society acquitted itself commendably.

London Concerts.

RICHARD STRAUSS'S 'DON JUAN.'

The programme of Mr. Newman's Symphony Concert at Queen's Hall, on the 8th ult., commenced with Beethoven's Ninth Symphony. For the choral section, the soloists were Mesdames Ella Russell and Kirkby Lunn, and Messrs. Lloyd Chandos and Ffrangcon-Davies, all excellent artists, yet their voices did not properly blend. The Queen's Hall Choir rendered the trying choruses with great courage and good results. Richard Strauss's orchestral fantasia 'Don Juan,' was given for the first time at these concerts, and the performance, under the direction of Mr. Wood, was exceedingly fine. The form of the work, the subject which the composer seeks to illustrate in tones, may be open to exception; but there is such skill, such strong character in his music that one cannot but endorse the opinion of those who regard him as the foremost composer of the day in Germany. To use an oft-quoted yet most convenient phrase: he has something to say, and knows well how to say it. In some of his tone-poems there are peculiarities, extravagances, but of such things 'Don Juan' is well-nigh free. Let us hope that Mr. Wood will soon give us an opportunity of hearing Strauss's 'The life of a hero.' Mr. Mark Hambourg played Saint-Saëns's Pianoforte Concerto in C minor. He has a fine technique, and, of course, the work enabled him to display his powers as a virtuoso; but of this he took at times undue advantage, for he thus emphasized the weak side of the music.

THE PHILHARMONIC SOCIETY.

The first concert of the ninetieth year took place on February 27. Mr. William H. Bell furnished the novelty on that occasion by two orchestral tone-pictures from 'Mother Carey,' a suite in three movements, representing the parting, absence, and return of a voyager. As the first movement ('Outward bound') was not played, owing to its undergoing the process of revision, only the sections 'In the night watches' and 'In the Fo'c's'le' were presented. The former of these, admirably reflects the gloom of the night watches, the storm at sea, and the grey light of the early dawn. In the second movement much use is made of the sea-song, 'The Arethusa.' (The history of this song, generally attributed to William Shield, was given by Mr. Frank Kidson in The Musical Times for October, 1894.) This 'In the Fo'c's'le' section would benefit by compression, whereby some of its fragmentariness might be relieved. The work is, however, a distinct advance upon what Mr. Bell has hitherto done by its

clearness of orchestration and restraint from over-elaboration, the insidious snare against which young composers should continually be on their guard. The remainder of the programme consisted of Beethoven's 'Coriolanus' overture, Tschaïkowsky's oft-heard 'Pathetic' symphony, and the showy but dry Pianoforte Concerto in F minor by Henselt, the arpeggioist, of which the solo part was brilliantly played by Herr Sauer. Madame Amy Sherwin was the vocalist.

Owing to the unavoidable absence, through illness, of Madame Blanche Marchesi, the programme of the second concert (on the 8th ult.) lost some of its interest by the omission of Max Bruch's 'Ave Maria' (from 'Das Feuerkreuz') and Stanford's 'Die Wallfahrt nach Kevlaar.' A mere record of the performance may therefore suffice. Dvorák's delightful symphony, 'From the New World,' was a most welcome revival, the other orchestral piece being three movements from Tschaïkowsky's Serenade for Strings, Op. 48. Franz Ondricek played the solo part of Brahms's Violin Concerto, and Miss Jennie Norelli (who, at very short notice, replaced Madame Blanche Marchesi) charmed greatly by her fluent vocalization in 'Je suis Titania' from the 'Mignon' of Ambroise Thomas. Both concerts took place at Queen's Hall, and were conducted by Dr. Cowen in a manner calling for high commendation.

ROYAL CHORAL SOCIETY.

The concert on the 6th ult. was greatly handicapped by the fog, which ruled supreme within and without the great building at Kensington, and which affected performers and audience alike by its irritating presence. The only advantage it had was to give local colour to Dvorák's 'Spectre's Bride,' and Mendelssohn's 'Walpurgis Night,' the two works forming the programme. Under such abnormal conditions it would be unfair to judge the interpretation, but a special word of praise is due to Madame Sobrino for her excellent singing in the title-part of Dvorák's dramatic cantata. The remaining vocalists were Miss Edna Thornton, Mr. William Green, and Mr. Daniel Price. Sir Frederick Bridge conducted.

VARIOUS CONCERTS AND RECITALS.

The concert of that admirable artist, Madame Frickenhaus, at Bechstein Hall, on the 11th ult., deserves special mention for the group of shorter pianoforte pieces she so excellently interpreted, and of which we give the titles for the benefit of our readers: Chaconne (Op. 29), by Richard Franck; Arietta, by Leonardo Leo; Allemande, Sarabande, Gavotte and Musette (from the Suite in E minor, Op. 46), by M. Pery; Romance (Op. 38, No. 2), by E. Schütt; Gondellied, by M. Balakirew; Hexentanz (Op. 17), by E. A. MacDowell. The concert-giver also played Schumann's Faschingsschwank aus Wien, and co-operated with Mdlle. Marie Motto in Schubert's Fantasie for pianoforte and violin (Op. 159). Mr. Lawrence Rea was an acceptable vocalist.

A composer is not always well advised in giving a performance consisting entirely of his own works, but Mr. D'Erlanger, on the 16th ult., at Bechstein Hall, was justified in doing so by the variety of form in which he has written, and by the finished workmanship of his compositions. The most important production was his Pianoforte Quintet in C minor, which was added to the repertory of the Popular Concerts on the 1st ult. A second hearing confirmed the previous favourable impressions. The first movement is a strong and interesting example of thematic development. The second is refined, the third extremely vivacious and pleasing, and, albeit the *finale* is less satisfactory, the work in its entirety excites esteem. Another example of Mr. D'Erlanger's constructive skill was an Andante Symphonic for violoncello solo and orchestra, rendered by Mr. W. H. Squire and the composer, the latter playing a pianoforte arrangement of the score. The principal theme possesses rhythmic freshness, and is well contrasted by the second subject of graceful character, and their treatment is terse, clear, and artistic.

Miss Ethel Barns and Mr. Charles Phillips' concert (Bechstein Hall, the 8th ult.), brought forward for the first time a set of three Negro Fantasias for violin and pianoforte by Mr. Coleridge-Taylor, capitally played by Miss Ethel Barns and the composer. The titles of the three pieces are 'Kroo Song,' 'Chloe's tune,' and 'Hemo Dance.' Mr. Coleridge-Taylor needs to be cautioned against the complexity which characterises these pieces, and which thereby lose much of the charm and spontaneity of his earlier compositions for the violin.

Miss Janet and Mr. Arthur Goundry gave their first vocal recital at Steinway Hall, on the 17th ult., with much success. The concert-givers contributed some interesting songs to the evening's music, including two by Purcell (probably for the first time since the composer's death) entitled 'My dearest, my fairest' and 'Sound the Trumpet!' Modern composers were represented, among others, by Mr. John E. West, whose song 'Cheerily O' (MS.) was sung for the first time by Mr. Arthur Goundry and accompanied by the composer. Miss Ethel Barns excellently played an old Sonata for Violin by Jean Baptiste Senallié (1687-1730), a distinguished violinist of Paris.

At the second recital of the Herbert Sharpe Trio (Steinway Hall, the 4th ult.), the programme included a new Trio in D minor (MS.), by Mr. Frank Bridge, a pupil of the Royal College of Music. The work showed much promise, especially the Scherzo and Andante sections, and the audience twice recalled the composer to the platform.

Herr Sauer gave a pianoforte recital at Queen's Hall on the 5th ult., at which he played with fine poetic insight Beethoven's Sonata in E minor (Op. 109), and gave proof of his fine technical equipment in other pieces.

Miss Rosa Leo gave two artistic vocal recitals at Bechstein Hall on the 4th and 18th ult.

CHORAL AND ORCHESTRAL SOCIETIES.

The Westminster Orchestral Society gave their first concert this season on February 26, in their new locale, the Kensington Town Hall. The programme included Sir A. C. Mackenzie's fine 'Coriolanus' Suite, which was admirably performed under the direction of the composer, Beethoven's Concerto in E flat, the solo part played by Mr. Leonard Borwick, and Dvorák's Symphony 'From the New World,' these works being well rendered under the able direction of Mr. Stewart Macpherson. Miss Beatrice Spencer was the vocalist.

The South London Choral Association performed Sullivan's 'Golden Legend' and Coleridge-Taylor's 'Hiawatha's Departure,' at the South London Institute, on the 5th ult. The choir sang extremely well, especially in the hymn 'O gladsome light,' which was given with excellent expression. The solo vocalists were Miss Beatrice Stanley Lucas, Miss Hester Kimbell, Mr. Charles Ellison, Mr. John Lacey, and Mr. Charles Knowles. The orchestra was led as usual by Mr. T. E. Gatehouse, and Mr. L. C. Venables conducted with his usual alertness.

The Bow and Bromley Choir gave a Concert Recital of Gounod's 'Faust,' on the 1st ult., at the Bow and Bromley Institute. The solo vocalists were Mdlle Titiens, Miss Florence Power, Mr. James Horncastle, Mr. Meurig James and Mr. Arthur Winckworth. The orchestra and chorus consisted of over 100 performers, and Dr. W. Lemare conducted.

The second annual festival of the Hampstead Nonconformist Choir Union was held in Lyndhurst Road Church, on the 12th ult., when Handel's 'Messiah' was performed under the careful conductorship of Mr. J. Douglas Macey, the soloists being Miss Kate Cherry, Miss Evelyn Bridgman, Mr. Henry Holyoake, and Mr. Arthur Barlow. The chorus of 150 voices sang with much intelligence, and invaluable aid was rendered at the organ by Mr. G. Dorrington Cunningham.

Messrs. Bevington and Sons, the organ builders, of Soho request us to state that the fire which occurred at their factory at the end of February, has in no way impeded their business, as they have obtained temporary premises and the work will go on as usual.

COMPETITIONS.

An Eisteddfod was held at Exeter Hall on February 19. It was promoted by the authorities connected with the Welsh Church, Falmouth Road, S.E., and appealed mainly to Welsh people for support. The choral sections were open to all comers, but they were patronised mainly by about a dozen choirs who journeyed from South Wales for the not altogether novel object of competing against one another. The proceedings presented all the well-known features of a Welsh Eisteddfod, even including the callous disregard of the convenience and comfort of the competitors and the public in the matter of keeping time. The chief choral competition for male voice choirs was announced for 7.30 p.m., but did not commence until after 9 p.m. Eleven Welsh choirs had entered, but only nine competed. The test piece was a long dramatic chorus, 'The last day of Pompeii,' by Ritz. The singing was generally remarkably good. The Treherbert Society and the Cardiff Male Voice Choir particularly distinguished themselves. The prize of £40 was awarded to the Cardiff Choir. In the female voice section a beautiful performance of 'To a skylark (Dr. C. H. Lloyd), by the Stockwell Pupil Teachers' Choir, under Mr. Maskell Hardy, gained the first place. The solo singing was meritorious, but never reached a high level. Dr. Roland Rogers and Mr. W. Davies adjudicated.

An interesting competition of Ladies' choirs was held at Kensington on the 6th ult. Six choirs appeared. A feature of the scheme was the arrangement of sections according to the number of parts in the test pieces. Thus there was a prize for two-part singing, another for three-part, and another for four-part. There was also a class for church choirs and a compulsory class for two-part sight singing. Miss Wray's choir and Mrs. Layton's choir each gained two prizes, and St. John's choir gained the church choir prize. Dr. W. G. McNaught adjudicated, and Lady Mary Lygon distributed the prizes.

The prospectus of the Westmorland Musical Festival of 1902, to be held on the 10th, 11th, and 12th inst., is, as usual, an interesting document. The entries for the competitions show a considerable improvement on recent years, and the most important feature of all, viz., the Festival Chorus, trained in small contingents all over the county and neighbourhood by their local conductors, under Mr. Rathbone as chorus-master, promises to be finer than ever under the conductorship of Mr. Coleridge-Taylor. The band, as before, will be almost entirely composed of members of Richter's Manchester Orchestra, under the leadership of Signor Risegari, and the works to be performed include 'Sleepers, wake' (Bach), 'The Song of Destiny' (Brahms), 'Lord Ullin's Daughter' (MacCunn), and 'Elegy' (Somervell), in addition to Mozart's G minor Symphony, and Mr. Coleridge-Taylor's 'Toussaint' Overture. For the Children's Concert, Dr. Cowen's melodious cantata 'Village Scenes,' will be sung—an exceedingly happy choice. Mr. A. H. Willink, Burneside, Kendal, is the resourceful honorary secretary.

The dates of other coming provincial competitions and festivals of the type to be held this spring are as follows: Brigg (Lincolnshire), April 14-15-16; Carlisle, April 16-17; Northampton, April 18; York, April 22-23; Wincanton (Somersetshire), April 24; Madresfield (Malvern), April 26-28; Morecambe, April 23, May 1-2-3; Spilsby (Lincolnshire), May 5-6; Swaledale (Yorks), June 4-5.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, March 11, 1902.

The advent of Mr. Paderewski and the departure of the Opera have been the chief incidents in the musical life of New York since last I wrote. Stirring incidents they have been, especially in the phase which they assumed on the 8th inst., which prompted the *Tribune* newspaper to recall a story that was decidedly *àpropos*. The story goes, that once upon a time a patriotic son of Uncle Sam who, mayhap, was a little given to boasting, desiring to impress a foreigner with a proper appreciation of the valor of our countrymen, remarked that, having 'licked' the British and creation generally, we looked around for somebody else worthy of our steel, and finding none we turned about and 'licked' ourselves. For years, come sunshine, come storm, Mr. Paderewski's popular successes have been the same. It made no difference what the counter attraction chanced to be—when he played he always 'licked' all creation. On Saturday last he gave his second recital in Carnegie Hall, and at the same time his opera 'Manru' had its third performance at the Metropolitan Opera House. Both of the vast audience-rooms contained as many persons as the law permitted to enter them. It is a modest estimate to say that 7,000 persons paid 15,000 dollars to hear Paderewski's composition and his playing on that day. Did anything like this ever happen to musicians before? I think not.

Mr. Paderewski's opera was produced on February 14. Though fairly pitchforked on the stage, it had a beautiful setting, and so admirable were the artists employed that its book and score had excellent exposition. Madame Sembrich, out of friendship for the composer, assumed the role of the heroine, and though it belongs to the dramatic genre, and she is essentially a lyrist, she sang with a poignancy of expression and acted with a pathos that thrilled the audience. The tenor was Alexander von Bandrowski, of the Frankfort Opera, who had already sung the titular role twenty times in Polish before coming to America for the express purpose of creating it here. Others in the cast were Mr. Bispham, Mr. Blass, Mr. Mühlmann, and Madame Homer.

The newspapers devoted many columns to this work at its first performance, and though there was a general condemnation of the book as weak in incident and faulty in construction, there was also a general agreement that the score contained many strong and beautiful elements. The orchestration was universally praised for its richness and wealth of color. The composer has made the orchestra the real exposition of the drama, which deals with the struggle in the soul of a gypsy between duty towards his gentile wife and a racial passion for roaming. The pleadings of his tribe, who offer him the chieftainship, and the seductions of a gypsy Venus are successfully resisted, but he yields at last to the strain of gypsy music. This artistic motive Mr. Paderewski has treated with remarkable power and beauty. It is as effective as it is novel in operatic literature. The composer attended the *première* and received an ovation from the audience. The second representation was given outside the subscription, but the house was again crowded. Popularly at least the opera has scored a distinct success.

The fifteenth biennial music festival, at Cincinnati, will be held under the direction of Mr. Theodore Thomas, on May 14, 15, 16, and 17. The principal works to be performed are Franck's 'Les Béatitudes,' Bach's Mass in B minor, Berlioz's 'Requiem,' selections from Gluck's 'Orpheus,' and fragments from Wagner's dramas. There will be an orchestra of 100 and a chorus of 500. Solo parts will be in the hands of Mrs. Marie Zimmermann, Miss Clara Turpen, Madame Schumann-Heink, Ben Davies, Ellison Van Hoose, Andrew Black, and Gwilym Miles.

H. E. Krehbiel.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, March 15.

I shall have to refer rather more fully than usual, on the present occasion, to matters operatic. There has been a series of performances by an Italian company taking place at the theatre An der Wien; the house where, one hundred and eleven years ago, Mozart's 'Die Zauberflöte' was produced for the first time. The musical director of this company, Alfredo Donizetti, a relative of the celebrated composer, may be mentioned in the first place, since the decided success of the *stagione* is chiefly owing to him. Indeed, it would be difficult to find a more competent conductor of Italian Opera. The

works produced are chiefly those of the old and well-tried *répertoire*, such as Rossini's 'Il Barbiere,' Bellini's 'La Sonnambula' and 'I Puritani,' Donizetti's 'La Favorita,' Verdi's 'Rigoletto,' and others. The efficiency of the company seemed to increase as the series progressed, and with it the interest taken in the performances by the public. It was a clear demonstration of the fact that, given an adequate performance, these old-time operas will attract many eager listeners even nowadays. The vocalists included some noteworthy artists, as, for, instance, Signora Barientos, an excellent interpreter of florid music, but deficient in feeling. A magnificent impression was produced by Signora Cucini, with her noble contralto voice and superb dramatic powers, particularly in 'La Favorita.' Amongst the male singers of the company, special praise is due to the baritone, Signor Rossi, as well as to the tenor, Signor Bonci, the latter creating quite a *furore* on account of his splendid vocal art and remarkable histrionic qualities. Thus it came to pass that the enthusiasm of our grandfathers was rendered feasible to us for the nonce, for we had the spectacle of a great audience profoundly moved by Bellini's 'I Puritani'!

A new and somewhat curious little work has been brought out at the Imperial Opera, from the pen of a Viennese musician, Joseph Forster, the composer of a very charming ballet, 'Der Spielmann,' and other works. The new production, 'The Dead Man,' is a setting to music of an old 'Fastnachts Spiel, by Hans Sachs, the cobbler-poet, rendered a familiar personality in our days by Wagner's 'Die Meistersinger.' The action of the piece is of the simplest, showing how a husband endeavours to test the affection of his wife by feigning death, and the composer has wisely refrained from interfering with the original text. There is some quaint rustic humour in the little play, but unfortunately this element is but inadequately represented in the music, and the work is not likely to remain long in the repertory. The performance, however, was excellent, with Frau Schoder-Gutheil as a remarkably clever representative of the amusingly matter-of-fact wife.

Considerable interest was manifested in musical circles by the performance of a new oratorio by Father Hartmann, a member of the Order of St. Francis and a scion of an aristocratic family. These two facts combined were no doubt responsible for the extraordinary stir caused by the production of 'Franciscus,' set to Latin words of his own, by a musician, well grounded, indeed, in the practical elements of his art, but devoid of all inspiration or inventive power. Aided by the active support of the clerical and aristocratic world, including the Emperor himself, the work was able, however, to live through no less than three performances before crowded audiences. Seeing that these were given for a charitable purpose, it would be uncharitable, perhaps, to insist upon further criticism.

The fact of our being encompassed, here in Vienna, by Slavonic nationalities was brought home to us in a special manner by the grand concert with which the 'Slavische Gesangverein' celebrated the fortieth anniversary of its foundation. This Society numbers amongst its members nearly every Slav residing in Vienna, and the programme on the present occasion was, of course, devoted solely to Slavonic composers. These included choral works by Nesvera, the distinguished musical director of Olmütz Cathedral; Hubad, the conductor of the Laibach Musikverein; Antonin Dvorák, the greatest amongst the Czechs, whose 'Hymnus' was performed; Tschaïkowsky, and others, all the pieces being sung in the different Slavonic languages to which they were set. A feature of special interest to an outsider was the performance of a number of *Volkslieder* appertaining to the various Slavonic races, and which are zealously cultivated by this Society. Some little time after the above event, we had an opportunity of hearing a concert of Russian music, given by Russian artists, including Madame Gorlenko-Dolina, the prima donna of the St. Petersburg Opera, and an artist of the very first order; Leopold Auer, the famous violinist and conductor of the Imperial Russian Musical Society, who conducted Tschaïkowsky's Second Symphony, hitherto unknown here, and who superbly played the same composer's Violin Concerto, dedicated to Auer; while M. Paul de Conne, a young Russian pianist, recently appointed to a professorship at the Vienna Conservatorium, gave a masterly interpretation of Rubinstein's Concerto in E flat major. Amongst other instrumentalists whom we have heard lately, the Italian violinist, Arrigo Serato, may be specially mentioned as having created a marked interest. He had brought with him a new violin concerto by his compatriot, Leone Sinigaglia, a thoughtful and finely-elaborated work, demanding, however, a somewhat greater breadth and warmth of tone than its interpreter was able to impart to his instrument. At one of the Philharmonic Society's concerts, the French violinist, M. Thibaut, charmed the audience with his rendering of Bruch's G minor Concerto, while M. Raoul Pugno gave a very fine interpretation of Grieg's Pianoforte Concerto in A minor, and Frau Erica Wedekind, of Dresden, gained fresh admirers by the display of her excellent vocal art.

As regards the doings of our various societies, I may instance the performance by the Gesellschaft der Musikfreunde, of Mendelssohn's 'St. Paul'; that of Beethoven's Ninth Symphony, by the Concert Verein (given twice, on account of the excessive demand for tickets on the first occasion); and the production, by the Vienna Männergesang-Verein, under its new director, Richard Heuberger, of Wagner's 'Das Liebesmahl der Apostel' and Bruch's Greek poem, 'Salamis.' Nor should I omit to mention the laudable and successful endeavours on the part of the Evangelical Choral Society, under the direction of Herr Rückauf, to resuscitate, in a 'Renaissance Concert' recently given by it, the interest in some of the choral compositions of German masters of the sixteenth and seventeenth centuries.

Mandyczewski.

MUSIC IN BIRMINGHAM.

(from our own correspondent.)

Too late for notice in your last number was the concert of the City Choral Society towards the end of February. Stanford's 'Phaudrig Crohoore,' and a lengthy selection from Wagner, formed the programme. The works drawn upon were 'Rienzi,' 'The Flying Dutchman,' 'Tannhäuser,' 'Lohengrin,' 'Die Meistersinger,' and 'Siegfried.' The vocalists were Madame Sobrino, Mr. Philip Brozel, and Mr. Wilfred Cunliffe; Mr. F. W. Beard conducted. The Town Hall was crowded, and the concert was a great popular success.—On February 27, the Festival Choral Society gave its third concert, with a fine programme. Leonardo Leo's 'Dixit Dominus' came first, and it was given by the chorus with grand tone. Mesdames Ella Russell, Marie Hooton, Florence Gittings, and Messrs. William Green and Andrew Black were the principals. The organ accompaniment of Mr. C. W. Perkins was a special feature. The Grail scene, from 'Parsifal,' and Goring Thomas's cantata, 'The Swan and the Skylark,' also went well, the latter in particular winning popular favour. Dr. Sinclair conducted.

Messrs. Harrisons' last concert was given in the Town Hall on the 3rd ult. The vocalists were Madame Clara Butt, who created a furore, the Misses Bush, Mr. Gregory Hast, and Mr. Kennerley Rumford. New to us were Miss Margaret Horne, violinist, and Mr. Archie Rosenthal, pianist. Both achieved success. Mr. F. A. Sewell was a capital accompanist. The programme was miscellaneous, but good of its kind.

On the 4th ult., the Halford Concerts Society gave the eighth orchestral concert of the series. The programme included Sterndale Bennett's powerful overture to 'Parisina,' Beethoven's Symphony No. 7, and Granville Bantock's 'Helena' variations, repeated by desire. All were finely played, and the Symphony, given for the fifth time by Mr. Halford, went magnificently. Rachmaninoff's Pianoforte Concerto, No. 2, was down for the second time, with M. Siloti as soloist, but again Mr. Halford was disappointed, through the illness of the pianist. Mr. Leonard Borwick, at short notice, stepped into the breach, and his splendid playing in Beethoven's Third Concerto (in C minor), and

the Caprice, 'Africa,' of Saint-Saëns, more than made up for any disappointment the audience might have felt. The ninth concert, held on the 18th ult., had a very fine programme, consisting of Beethoven's 'Leonora' overture, No. 3, Tschaïkowsky's Symphony, No. 4 (in F minor), and Liszt's Symphonic poem, 'Hungaria.' The last two were new here, and created much interest. The famous scherzo in the symphony would have been encored, only Mr. Halford is proof against such weakness. 'Hungaria' was finely performed, but coming last, it lost its power over the audience. Mr. Désiré Lalande played the solo in Handel's Concerto for oboe and strings, in G minor, an early and unknown work, said to have been composed at Hamburg in 1703. The music is simple, but highly interesting, and the performance was extremely good. Miss Rosina Buckmann, a rising young soprano, gave vocal pieces by Schubert and Wagner. Mr. Halford's conducting was, as always, masterly.

Mr. Max Mossel's drawing-room concerts closed for the season on the 13th ult. A miscellaneous programme was artistically interpreted by Mrs. Henry J. Wood (vocalist), Mr. Max Mossel (violinist), and Signor Consolo (pianist). Mrs. Wood's singing of Russian songs, to Mr. Wood's accompaniment, was an interesting feature of the concert. The Chamber Concerts Society's function of February 26, introduced Arensky's Quintet in D minor (Op. 51), for pianoforte and strings, a work of marked character. It was finely played by Mr. G. H. Manton and the Max Mossel String Quartet. The other principal work was Mozart's Quartet in D (No. 21 in the complete edition of Breitkopf and Härtel), which went well. Mrs. Montague Fordham was the vocalist.——The historical chamber concerts have been continued in the Temperance Hall every Saturday afternoon. Mr. E. van der Straeten has given the explanatory lectures, and the programmes have included examples from Haydn to Spohr, but the items are too numerous for individual mention. The Johannessen String Quartet have borne the brunt of the work; the pianists have been Mr. F. W. Beard, Mrs. A. L. Richardson, and Dr. Rowland Winn, and the vocalists Mr. W. Cunliffe, Miss Dodd-Delano, and Miss R. Buckmann. On Saturday, the 15th ult., Hummel's 'Military' Septet was performed at these concerts for the first time in Birmingham.

The Town Hall Saturday Concerts are well supported. The Choral Union, under Mr. Thomas Facer, gave a performance of the 'Messiah,' on February 22. The Midland Musical Society, conducted by Mr. H. M. Stevenson, gave a concert recital of Gounod's 'Faust,' on the 1st ult., and popular concerts have been given by Mr. A. E. James, and Mr. W. G. Halliley. Under Mr. Oscar Pollack's direction, a series of subscription concerts at the Botanical Gardens terminated on the 15th ult.

Sir Frederick Bridge lectured at the Midland Institute on the 10th ult., his subject being 'Early English Dramatic Music.' Illustrations were rendered by students of the Institute School of Music. The next evening, in the Town Hall, a public exhibition of the work of the students was held. The choir, conducted by Mr. Granville Bantock, gave Wesley's anthem 'The Wilderness,' affording evidence of serious study. The Ladies' String Orchestra played, under Mr. E. W. Priestley's direction, Elgar's Serenade in E minor, and several students appeared as soloists. The Moseley Choral Society gave a good performance of 'Eli' on the 14th ult. Mr. Berridge Hicks conducted.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

There was a crowded attendance at the Victoria Rooms on February 26, when the Clifton Choral Society gave a concert. The chief work performed was Goetz's 'By the waters of Babylon.' An efficient orchestra, Mr. F. S. Gardner holding the principal first violin, played the accompaniments, and likewise rendered Schumann's Fourth Symphony. Mr. F. W. Rootham conducted.

The annual concert of the Western Ladies' Orchestra was held, on February 27, at the Victoria Rooms, under the direction of Mr. J. W. Duys, violinist, of Bath. This is a society composed of about sixty lady amateurs, who reside in various towns of the West of England, and meet weekly for practice in Bristol. Their performances were highly creditable. The vocalist was Mrs. Aylmer Jones, and the accompanist, Mr. Eaton Young.

The final concert for the season of the Bristol Quartet Society was given at All Saints' Hall, on the 7th ult. The executants were Mr. Bertram Fletcher (first violin), Miss Evelyn Trotman (second violin), Miss Elaine Griffin (viola), Mr. R. le Duc Bucknall (violoncello), and Mrs. Newman Neild (pianoforte). An effective interpretation was afforded of Beethoven's Quartet in E flat (Op. 74); the Sonata in A for violin and pianoforte (Op. 100) by Brahms; and Schubert's Quartet in A minor (Op. 29).

The Mid-Lent concert of the Bristol Choral Society, on the 8th ult., at Colston Hall, was devoted to the performance of Dvorák's 'Stabat Mater,' and Beethoven's 'Engedi.' The choir and band numbered about 600. Mr. George Riseley conducted with his accustomed ability, and the works were effectively rendered. The principal vocalists were Miss Agnes Nicholls, Miss Hilda Wilson, Mr. Charles Saunders, and Mr. Daniel Price, all of whom were favourably received.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Orchestral Society, on February 19, performed Mendelssohn's 'Scotch' Symphony, and this charming work excited a good deal of interest. The programme also included, for the first time at these concerts, the orchestral arrangement of Wagner's Albumblatt in C, and Smetana's sparkling overture to 'Die Verkaufte Braut.' Admirable performances of Beethoven's 'Fidelio' overture, and Saint-Saëns's 'Danse Macabre' completed an interesting programme, conducted, as usual, by Signor Esposito.

At the Chamber Music Union's recital, on February 27, Mr. Montagu Nathan joined Signor Esposito and Herr Bast in Tschaïkowsky's Pianoforte Trio in A minor. At the recital on the 8th ult., Mr. Denis O'Sullivan's singing of Signor Esposito's new vocal suite on old Irish airs to lyrics entitled 'Roseen Dhu,' by Mr. A. P. Graves, formed the principal attraction. This suite consists of seven songs, and, as sung by Mr. Denis O'Sullivan, forms quite a complete drama in miniature. Mr. O'Sullivan also sang a group of Irish melodies, including, 'The Lark in the Clear Air,' and 'The West's Awake,' both beautifully arranged by Signor Esposito. The last named, besides playing all the accompaniments and joining Herr Bast in Mendelssohn's theme and variations for violoncello and pianoforte, and an arrangement of two Irish melodies by Herr Bast, played the andante and finale from Beethoven's 'Appassionata' sonata, and responded to an imperative re-demand by playing Chopin's study in G flat (Op. 25).

On the 5th ult., the Dublin Musical Society gave their third and last subscription concert for the season. The fare provided consisted of Sullivan's Festival Te Deum and Act III. of 'Lohengrin.'

Much interest was shown in the first performance in the Gaiety Theatre, on the 14th ult., of the operetta 'The Post Bag,' the libretto by Mr. A. P. Graves and the music founded on old Irish tunes, composed and arranged by Signor Esposito. This charming work was beautifully performed by Miss Evangeline Florence, Mr. Joseph O'Mara and Mr. Denis O'Sullivan. The composer conducted an unusually efficient orchestra, and the whole was produced under the direction of Mr. Denis O'Sullivan. The composer, author and performers were several times called before the curtain at the close of the performance. 'The Post Bag,' with the same caste, was also performed on the previous evening at Dublin Castle by command of His Excellency the Lord Lieutenant, K.G., before a brilliant audience, which included T.R.H. the Duke and Duchess of Connaught.

The Orpheus Choral Society gave their second concert for this season on February 25. The programme consisted mainly of part songs and madrigals, which were conducted as usual by Dr. J. C. Culwick.——The Hallé Orchestra, under the conductorship of Herr Richter, gave two concerts on the 10th and 11th ult., at which the principal attractions were Beethoven's Seventh Symphony, Stanford's Irish Symphony, and Tschaïkowsky's '1812' Overture.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

A very instructive and interesting lecture was given at St. Stephen's Parochial Hall, Norwich, on the 6th ult., by Dr. Bates, the Cathedral organist, who took for his subject 'The influence of the Church upon music.' The lecturer traced the gradual development of the art of music from the first known specimen up to the present time. The illustrations included a specimen of part-singing used in the tenth century, followed by a melody said to have been sung by the Norman soldiers at the Battle of Hastings. The most piquant illustration consisted of several chants which were in common use during the eighteenth century, very different from the grand harmonies we now associate with the canticles. Modern church music was illustrated by the soprano solo from Stainer's anthem, 'Lead, kindly light.' Dr. Bates had the assistance of the choristers from the Cathedral and several of his articled pupils.

With the assistance of a few outside friends, the choir of St. Mary's Baptist Church, Norwich, gave an acceptable performance of Parts 1 and 2 of Haydn's 'Creation' on the 20th ult., conducted by Mr. R. Lowne, the Church organist. Miss Lancum, Mr. S. Hemmings and Mr. A. T. Springall were responsible for the solo numbers, and with the assistance of a small band, led by Mr. W. Johnson, with Dr. Bunnett at the organ, both airs and choruses received a careful rendition.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

As is customary at the close of the Choral and Orchestral Union's season, church choirs and miscellaneous musical organisations take the opportunity of exhibiting the result of their winter's work, and this month's record, which will not be strictly chronological, is almost wholly one of local effort On February 20, the choir of Renfield United Free Church, under the able direction of Mr. George Stewart, gave a highly interesting Mendelssohn programme, consisting of 'Lauda Sion,' 'Hear my prayer,' and selections from 'Elijah' and 'St. Paul.' The programme of the recital by the choir of Claremont Church (Mr. R. Hutton Malcolm, organist and conductor), on February 28, was probably unique in the annals of local church choirs, including, as it did, Bach's cantata 'Ach wie Flüchtig' and part 2 ('The Flight into Egypt') of Berlioz's 'The Childhood of Christ.' In the former the singing of the choir was wholly overpowered by the organ accompaniment, but in the latter, especially in the chorus 'Farewell of the Shepherds,' the tone, phrasing, and expression were excellent. The choir of Caledonia Road United Free Church gave an exceedingly creditable interpretation of Gade's cantata, 'The Erl King's Daughter,' on the 8th ult. Mr. Robert Turnbull, the organist and choirmaster, conducted, and accompaniments were played on the pianoforte and harmonium by Messrs. D. S. Eadie and D. M. Mackay respectively. On the 9th ult., the choir of Bellahouston Parish Church (Miss Emily Ray, organist and conductor), sang Spohr's 'God, Thou art great' and some anthems, to a crowded congregation at the evening service.

The programme of the Glasgow Glee and Catch Club, under Mr. George Taggart, on February 26, was notable chiefly for the number of new (to the club, at least) part-songs it contained, and the finished performance of the various numbers. That the Pollokshields Philharmonic Society continues to hold a high place in the esteem of the musical public was shown by the large audience which assembled at its performance of Mendelssohn's 'Elijah,' on February 27. The chorus, which consists largely of young, fresh voices, sang with good effect, and a capable orchestra, led by Mr. John Daly, supplied the accompaniments. The solo music was given by Misses Clara North and Nellie Pritchard, and Messrs. Fred Fallas and Charles Tree, and Mr. John Cullen ably conducted. The same work was given, with pianoforte and harmonium accompaniment, by the Leuzie Musical Association, on the 8th ult., Mr. J. H. Hinton conducting the performance.

The United Free Church Training College Musical Association, under Mr. James Gallie, submitted a programme of glees and part-songs at its concert, on the 8th ult. Mr. T. Ashcroft Melville contributed some violin solos, and Miss Maggie Wilson played the pianoforte accompaniments excellently. Johnstone Choral Union essayed Dr. Cowen's tuneful cantata 'The Rose Maiden' at its second concert, on the 11th ult., the performance being conducted by Mr. Allan Craig. The choir of the Sabbath School Union, under its new conductor, Mr. A. Steven, gave a good performance of Handel's 'Messiah.' An efficient orchestra, led by Mr. W. H. Cole, played the accompaniments.

Amateur opera performances have been represented by the Opera Class of the Athenæum School of Music and the Orpheus Club, Jakobowski's 'Erminie' being taken by the former, and Sullivan's 'The Gondoliers' by the latter. The Athenæum students sang and acted exceedingly well, and the orchestra, composed of professors and pupils of the School, contributed not a little to the success of the performance. Mr. James Barr, who conducts the Orpheus Club, evidently favours the works of Sullivan, as the Club's performances are almost invariably of that composer's operas. Both with respect to principals and chorus the performance of 'The Gondoliers' was most creditable.

The annual students' concert of the Athenæum School of Music took place on the 11th ult. The programme, arranged to show the progress and attainments of the students, consisted of songs, pianoforte and violin solos, and orchestral pieces. On this occasion, Mr. Allan Macbeth made his final appearance as conductor, as, owing to a complete re-organisation of the School, he has resigned the Principalship, a post he has held since the School was opened.

The members of Pollokshields West United Free Church Choir are to be congratulated on the successful appearance they made in Coleridge-Taylor's 'Hiawatha' (parts 1 and 2), on the 18th ult. The choruses were sung with great precision and good expression, and the solo music received adequate interpretation from Miss Eadie and Messrs. McCallum and McLintock. A quintet of strings, supplemented by the organ (capitally handled by Mr. Wilby) and pianoforte, gave the accompaniments, and Mr. D. S. Eadie, the organist and choirmaster of the Church, conducted.

On the same evening, the choir of the Young Men's Christian Association, conducted by Mr. R. L. Reid, sang Handel's 'Samson' to a large audience. The principals were Madame Ruth Lamb and Miss Mainds, and Messrs. Brearley and Fleming, with Mr. Clapperton as organist, and Mr. W. H. Cole as leader of the orchestra.

The Glasgow Amateur Orchestral Society, a body of eighty-seven performers, continues to give evidence of healthy life and activity. Quite an ambitious programme was presented at its second concert, on the 20th ult. Part I. consisted of Tschaikowsky's 'Marche Solennelle,' Weber's 'Concertstück' for piano and orchestra (Miss Vera Margolies in the solo part), prelude to Act 3 of Cyrill Kistler's 'Kunihild,' Sullivan's 'Ouvertura di Ballo,' and some songs sung by Miss Mary Macarthur. Beethoven's C minor Symphony, which formed the second part of the programme, was a distinct achievement. Mr. W. T. Hoeck conducted the performance. The Moody-Manners Opera Company gave a week's performances, producing Stanford's 'Much ado about nothing' for the first time in Glasgow.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The second of the three concerts given by the Gloucester Choral Society during the season, was held in the Shire Hall, on February 25, too late for notice last month. The two chief works were Brewer's biblical-scene, 'Emmaus,' and 'The Hymn of Praise,' and under Mr. Brewer's most competent training and conducting the choral numbers in each were most admirably sung. The principal vocalists were Madame Sobrino (soprano), and Mr. E. Branscombe (tenor), and Miss Ellicott joined with Madame Sobrino in the duet in 'The Hymn of Praise.' A capable band (professional and amateur), was led by Mr. W. H. Reed, and one of the most acceptable features of a successful concert was the able rendering given of Sullivan's 'In Memoriam' Overture.

The Gloucester Civic Band gave a good concert at the Shire Hall, Gloucester, on February 27, and under the direction of Mr. Frank Dawes, played with considerable success a number of selections including Elgar's military march, 'Pomp and Circumstance,' which was most heartily received. Miss Bessie Dallimore sang very acceptably two songs. The Lichfield Cathedral Quartet party made a great success by their perfect ensemble in unaccompanied part-songs

Miss Ellicott and Miss Hirschfeld have every reason to be satisfied with the result of their first series of Chamber Concerts for Gloucester and Cheltenham, the fourth concert of which was given in the latter town on the 5th ult. The concerted pieces on this occasion were Schumann's Trio in D minor (Op. 63) and Beethoven's Trio in C minor (Op. 1, No. 3), the executants being Miss Hirschfeld (pianoforte), Mr. Henry Such (violin) and Mr. Whitehouse (violoncello). Mr. Whitehouse and Miss Hirschfeld also played Mendelssohn's 'Variations Concertantes,' and Mr. Such gave as a violin solo Tartini's sonata, 'Trillo del Diablo,' which was a fine exhibition of genuine violin playing. The vocalist was Miss Gleeson-White, who sang with great taste songs by Scarlatti, Liszt, Moorat, Willeby, and Maude Valerie White. Mrs. Arthur Sly was the efficient accompanist.

The performance of 'Elijah,' by the Cheltenham Musical Festival Society, of which Mr. J. A. Matthews is conductor, drew a very large audience to the Winter Gardens on the afternoon of the 6th ult. By general consent this was the best performance of Mendelssohn's oratorio that has been given in the Garden Town for a great many years, the choral numbers being sung with commendable spirit, freshness, and accuracy, and in addition to a full orchestra (led by Mr. E. G. Woodward) a strong and attractive list of principals was announced. Of these, the greatest interest was shown in Mr. Santley, who sang the *Prophet* music in a manner that aroused the greatest enthusiasm. Miss Agnes Nicholls was the soprano, Miss Hilda Wilson the contralto, and Mr. Charles Saunders the tenor soloist. The large chorus was drawn from Cheltenham, Gloucester, Stroud, Tewkesbury, &c. Assistance was given in the quartets, &c., by Miss Palmer, Miss Lane, Miss Stephens, Mr. Gridley, Mr. C. Eynon Morgan, and Mr. W. E. Davies.

Local musicians heard with regret of the death of Mr. Thomas Hackwood, which took place at Stroud on the 12th ult. As organist of the parish church and conductor of the Stroud Choral Society, Mr. Hackwood did much for music in the district. He was a pupil of Dr. C. Harford Lloyd, when he was organist of Gloucester Cathedral, and a Fellow of the Royal College of Organists. He was only thirty-nine years of age.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Philharmonic Society offered an interesting scheme at their concert of the 4th ult., when excellent renderings were given of Schubert's 'Unfinished' Symphony, Humperdinck's 'Hänsel and Gretel,' and Tschaïkowsky's 'Romeo and Juliet' overtures, the latter being presented for the first time at these concerts. Mr. Arthur W. Payne played Spohr's 'Dramatic' Violin Concerto in a particularly artistic manner. Mr. Payne has richness of tone and that desideratum, 'soul,' besides an accomplished technical faculty. Mr. Charles Reynolds played as an oboe solo a Fantasia on 'Dinorah.' Miss Annie Nelson, called upon at short notice, gained well-deserved applause by her charming vocalisation. Dr. Cowen conducted with his usual resourcefulness. The twelfth concert of the same Society occurred on the 18th ult., when Part I. was allocated to Sullivan's 'Golden Legend,' with Madame Emily Squire, Miss Florence Oliver, Mr. Lloyd Chandos, and Mr. Watkin Mills as solo vocalists. I should be lacking in proper appreciation were not mention now made of the particularly interesting concert of the Societa Armonica, which took place on February 12. Under Mr. Akeroyd's able conduct the orchestra gave enlightened readings of Beethoven's Eighth Symphony, Dvorák's Legend (Op. 59), and Mendelssohn's 'The Midsummer Night's Dream' overture. Miss Lillie Wormald, a soprano singer of quickly increasing popularity in Liverpool, gave a Scena from Donizetti's 'Lucia di Lammermoor' with much artistic feeling, and her second item, an excerpt from 'Figaro,' was sung in really admirable fashion. Mr. Walter Hatton (violoncello) played Saint-Saëns's Concerto in A minor, and Boellman's Symphonic Variations. This concert was one of the most interesting given by this quietly-conducted, but admirably-directed, organisation.

The fourth 'Ladies'' concert of the Liverpool Orchestral Society took place at the Philharmonic Hall on the 15th ult., when chief interest centred in the first performance in Liverpool of the 'Prelude and Angel's Farewell' from Dr. Elgar's 'Dream of Gerontius.' This singularly beautiful, suggestive, and imaginative music was played by the able orchestra of this remarkable Society with a fine appreciation of its composer's meaning, and a breadth of effect deserving of warm praise. Mr. A. E. Rodewald, the industrious honorary conductor, is to be congratulated also on the excellent performance he obtained of Tschaïkowsky's Symphony, No. 5, in E minor. Miss Pauline St. Angelo played Saint-Saëns's Pianoforte Concerto in B minor with charm, and the talented young artist was recalled several times. Miss Lillie Wormald was the vocalist.

Mr. Ernst Schiever's concerts are invariably fraught with the maximum interest, and that which took place on the 8th ult. was no exception to the rule. Mr. Schiever, in conjunction with his friends, Mr. V. V. Akeroyd, Mr. C. Courvoisier, and Mr. Walter Hatton, presented Glazounow's Fifth Quartet (in D), and, with the addition of Mr. Isidor Cohn at the pianoforte, Brahms's Quintet in F minor (Op. 34), Mr. Schiever played Max Bruch's beautiful 'In memoriam.' The distinguished violinist was, in tone and sympathy, at his best.

Miss Charlotte Davies, a talented pupil of the late Madame Schumann, gave a pianoforte and violin recital, assisted by Mr. Theodore Lawson, at the College of Music, on February 24. Miss Davies is a pianist possessing great natural talent.

The annual concert of the Cymric Vocal Union was given on the 8th ult., at Hope Hall. This excellent choir acquitted themselves admirably, whilst Miss Helen Jaxon sang with her usual taste Dr. Cowen's 'Snowflakes,' and other ballads. The other soloists were Miss L. Teify Davies, Mr. Meurig James, Mr. Walter Hatton (violoncellist). Mr. J. T. Jones directed the choir, and Mr. Robert Harvey acted as accompanist.

The Wirral Amateur Orchestral Society gave their second concert of the season in the Music Hall, Birkenhead, on the 19th ult., when the works of Dvorák, Suk, and Doring were drawn upon, under the able direction of Mr. Ernst Schiever. Mr. F. Weingærtner was the violinist, Miss Evelyn Barry, the violoncellist, and Mrs. T. Fletcher, the solo-pianist. Mr. F. Austin sang 'Die Ehre Gottes aus der Natur' (Beethoven), 'Alt Heidelberg' (Jensen), in addition to young Mr. Cyril Meir Scott's dramatic 'Helen of Kirkconnel'—a notable and strongly coloured ballad, the first performance of which I noted in my last letter. The Students' concert at the College of Music passed off with something like *éclat*, under the skilled conductorship of Mr. Carl Courvoisier. Its orchestral features were Beethoven's overture to

'Prometheus' and Mozart's Symphony in E flat major, and the young musicians deserve more than a passing word of encouragement. Mr. Johannes Weingærtner's annual concert took place at the Liverpool Institute on the 10th ult., in the presence of a numerous and appreciative audience. Mr. Weingærtner was assisted by Messrs. Fridolm Weingærtner, Finger, Wright, A. H. Scott, Caradog Roberts, and others. The 'Scottish' concert at the Philharmonic Hall, on the 7th ult., was largely attended. The band of the 2nd Highland Light Infantry were the staple attraction, though the Manchester 'Scottish' Choir won many plaudits by reason of their excellent part-singing. The soloists were Miss Flora Donaldson, Miss M. Browning Dickson, Mr. John A. Robertson, and Mr. Mackenzie Murdoch, with Mr. Carl H. Miller as accompanist.

In last month's notes I was led into an error of statement by reason of a too close following of the pro-season circular, issued by the Liverpool Orchestral Society. The programme provided on February 22 was chiefly occupied with Wagner's 'Faust' overture, the Variations by Brahms on the 'St. Anthony' Chorale of Haydn, and Dvorák's Symphony in G, No. 4, and not with the items originally named on this busy Society's forecast.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The forty-fourth season of the Hallé Subscription Concerts has been extremely successful. At almost every one of the twenty meetings the Hall was crowded, frequently to inconvenience; and the applause during and after the performances on the 13th ult., proved the entire satisfaction of the public with the general arrangements. For that closing night a very liberal provision was made, the programme commencing with the wonderful 'Midsummer Night's Dream' overture of Mendelssohn, and concluding with that masterpiece of Beethoven, the 'Eroica' Symphony; and anything finer than the rendering of both works could scarcely be imagined. Mr. (now Dr.) Brodsky was thoroughly in sympathy with Bach in his playing of that master's Violin Concerto in A minor, and did all he could to interest us in the Sinding work in the major mode of the same key. A strong disinclination of the lovers of music to take leave till October of our wonderfully improved band brought a large gathering to the annual concert of the 20th ult. in aid of the benevolent orchestra fund, but probably a more attractive selection of works might have been even more alluring. Glancing through some of the schemes of recent meetings, we find that Dr. Cowen's 'Phantasy of Life and Love' was given, for the first time here, on February 27, when we enjoyed some most excellent pianoforte-playing by Mr. Wilhem Backhaus; and that on March 6th, for the nineteenth time, the 'Faust' of Berlioz was relied upon with a confidence which was thoroughly justified.

At the last of the Brodsky recitals of chamber music, some inconvenience was caused by the sudden illness which prevented Mr. Siloti's fulfilment of his engagement; but the repetition of Tschaïkowsky's quartet and of Busoni's violin and piano duet (Op. 36, No. 2), so lovingly interpreted by Mr. Brodsky and Mr. Dayas, was not unwelcome; and the large audience led to the hope that the aid which these meetings bring to the sustentation fund of our Royal College may be even greater than in any preceding season.

For the last of the Harrison gatherings, on the 7th ult., a large provision of singers and soloists was made, including Madame Clara Butt, Mr. Kennerley Rumford, and Madame Amy Sherwin. Mr. Lane also has bidden farewell, for a time, to his friends, who clustered round him on the first evening of March in undiminished numbers. But, happily, we have not yet done with Dr. Pyne's Saturday evening organ performances at the Town Hall, where Dr. Peace (of St. George's Hall, Liverpool) gave two extra recitals on February 24 and 25, introducing many pieces hitherto unknown here. It is very good news for the lovers of the 'king of instruments' that the magnificent Willis organ now being erected (through the liberality of Mrs. Rylands) in the new Whitworth Hall of Owens College, will occasionally attract to this city many of our best players.

The charm of the meetings of Dr. Watson's Vocal Society is often greatly enhanced through the revival of some ancient classic much more frequently extolled than heard; and the polished rendering of Palestrina's *Missa Papæ Marcelli*, on the 19th ult., was as pleasurable to the listeners as the work itself evidently was to the singers.

MUSIC IN NORTHUMBERLAND AND DURHAM

(FROM OUR OWN CORRESPONDENT.)

A very creditable performance of Mendelssohn's 'Hymn of Praise' was given in the Masonic Hall, Morpeth, on February 21, by the Morpeth Choral Society, under the conductorship of Mr. Thomas Robinson. The solos were very ably sung by Miss Janet Reed, Mrs. Rutherford and Mr. J. W. Coward, and the choruses were given with precision and good effect.

On February 26, the Alnwick Choral Union produced Gaul's 'Holy City' in the Corn Exchange, Alnwick, Mr. C. E. Moore conducting. Solos and choruses—the former entrusted to Miss Maggie Wilson, Mrs. Robson, Mr. Charles Blow, and Mr. Arthur Lambert—were well sung, and the work was listened to with evident enjoyment by a large audience.

The National Telephone Vocal Society gave the second Subscription concert of its third season in the Town Hall, Newcastle-on-Tyne, on the 5th ult., producing on the occasion Sterndale Bennett's 'May Queen' and Sir Frederick Bridge's 'Battle of the Clampherdown.' The chorus appeared to greatest advantage in the first-named cantata, but evidence of careful training was perceptible in all the choral work. The soloists were Miss Gertrude Woodall, Miss Cluly Alderson, Mr. Anderson Nicol, and Mr. Hargreaves Hudson, all of whom acquitted themselves most satisfactorily. Mr. George Dodds conducted, Mr. H. Yeaman Dodds was the organist, and Mr. H. M. Renwick the pianist.

The annual invitation concert of the Northumberland Orchestral Society was given in the Town Hall, Newcastle, on the 10th ult. The principal work performed was Mendelssohn's 'Scotch' Symphony, an excellent interpretation of which was secured. Mr. Robert Smith, jun., gave an admirable performance of the solo part in Mozart's Clarinet Concerto. The vocalist was Miss Jenny Taggart, and Mr. J. H. Beers conducted.

The Newcastle Musical Society gave its tenth concert of Chamber Music, in the Grand Assembly Rooms, Newcastle, on the 12th ult., when a very capable performance of Mozart's Clarinet Quintet was given by Mr. R. A. Smith (clarinet), Mr. Alfred Wall, Miss F. Davis, Mr. Joseph Perry and Miss H. Page. Other works performed were Schumann's Fantasiestucke (Op. 73), for piano and violin, Kalliwoda's Introduction and Variations for clarinet solo, and Brahms's Sonata (Op. 100), for pianoforte and violin, the pianist being Mr. Oscar Cohen. Miss Emily Forster was the vocalist.

On the same evening, the Gateshead Vocal Society gave a performance of Goring Thomas's 'The Swan and the Skylark,' in the Town Hall, Gateshead, which, taken as a whole, was hardly equal to the Society's previous efforts. The soloists were Madame Jeannette Rainè, Miss Eleanor Wayman, Mr. Edwin Kellett, and Mr. Herbert Brown, and Mr. Newton Laycock conducted as usual.

A more successful concert was that of the Jarrow Philharmonic Society, which took place in the Mechanics' Hall, Jarrow, on the 13th ult., and at which a sacred cantata, entitled 'The Annunciation,' from the pen of Mr. J. E. Jeffries, the conductor of the Society, was produced. The work is tuneful and interesting, and the performance was eminently successful, the choir, especially, being possessed with a desire to do the composer justice. The soloists were Miss Perceval Allen, Miss Ada Shaw, Mr. J. W. Coward, and Mr. Hargreaves Hudson. Mr. Jeffries, who conducted, was heartily congratulated on the success of his work.

The tenth annual concert of the Durham College of Science Choral Society took place in the Lovaine Hall, Newcastle, on the 18th ult., when Mr. Goring Thomas's 'Sun Worshippers,' Dr. Eaton Faning's 'The Miller's Wooing,' and portions of Mr. Coleridge-Taylor's 'Hiawatha,' were performed, under the careful and efficient conductorship of Mr. W. G. Whittaker.

Also, on the 18th ult., the Sunderland Philharmonic Society gave, in the Victoria Hall, Sunderland, the fourth portion of Haydn's 'Seasons' (Winter), Liszt's setting of the 13th Psalm, and a miscellaneous programme. The principals were Madame Sobrino, Mr. William Green, and Mr. H. Lane Wilson, whose abilities were clearly demonstrated in Haydn's tuneful work. Mr. Green gave a remarkably fine rendering of the difficult solo part in Liszt's Psalm, which was on the whole the most enjoyable feature of the concert. The choruses in both works were well sung, and the orchestra was eminently satisfactory. Mr. N. Kilburn conducted with his customary skill.

For its final concert of the season, on the 9th ult., the South Shields Choral Society gave, in the Royal Assembly Hall, South Shields, Rossini's 'Stabat Mater,' and Brahms's 'Song of Destiny.' The soloists, Miss Ruth Lamb, Miss Violet Simpson, Mr. Henry Turnpenny, and Mr. Charles Knowles, acquitted themselves creditably, and the concert in other respects was very successful. Mr. M. Fairs conducted.

The most important concert of the month was that given in the Town Hall, Newcastle, on the 19th ult., by the Newcastle and Gateshead Choral Union. The works performed—'The Sleeping Beauty,' 'The Butterfly's Ball,' 'The Dream of Endymion,' and the 'Ode to the Passions'—were all from the pen of Dr. F. H. Cowen, who personally conducted the performances. The principals, all of whom were distinctly successful, were Miss Helen Jaxon, Miss Edna Thornton, Mr. William Green, and Mr. William Thornton. Mr. Green especially distinguished himself in 'The Dream of Endymion.' The splendid chorus of the Union and the Hallé Orchestra gave a magnificent account of the choral and orchestral portions of the works, all of which, with the exception of 'The Sleeping Beauty,' were fresh to Newcastle. Dr. Cowen received quite an ovation, rounds of applause greeting his appearance, and the utmost enthusiasm prevailed throughout the evening. The Choral Union is doing a splendid work in this district, and its conductor, Mr. J. M. Preston, and his committee, are to be warmly commended for the broad-minded policy which they are pursuing.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The last of the Nottingham orchestral concerts to be conducted by Mr. Henry J. Wood took place on the 6th ult. The programme comprised Mendelssohn's 'Ruy Blas' overture and Schubert's Unfinished Symphony. Excerpts from Wagner supplied the remainder of the programme. The vocal numbers were contributed by Miss Florence Schmidt.

On the 13th ult., the West Bridgford Choral Society gave a very excellent programme, the chief number of which was Coleridge-Taylor's 'Hiawatha's Wedding-Feast.'

The Derby Choral Union's concert, on the 18th ult., was noticeable for one of Handel's Coronation Anthems, and the 'Death of Minnehaha' (Coleridge-Taylor), besides including Mozart's motet, 'O God, when Thou appearest.' The orchestra also contributed Grieg's 'Peer Gynt' suite.

On the 20th ult., Mr. Henry J. Wood conducted 'Elijah,' and brought the season and his connection with the Nottingham Sacred Harmonic Society to a conclusion. The work of the Nottingham St. Cecilia Choir is too good to be passed in silence; comprised in their concert on the 10th ult., were Mendelssohn's motet 'Surrexit Pastor Bonus,' a chorus from Schumann's 'Paradise and the Peri,' and the 'Spinning Song' from the 'Flying Dutchman' (Wagner). Among the churches, choral work has been well represented in Nottingham, Bridge's 'Cradle of Christ' was performed at Halifax Place Chapel on the 10th ult., and Stainer's 'Crucifixion' at St. John's Church on the 16th ult.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

There has been no lack of music here this term, in fact, concerts and musical entertainments have been planted so thickly upon us, that some of them have been necessarily very thinly attended, while others have had to be postponed for the present term altogether. Following our usual custom, we give a 'digest' of the more important concert performances. On January 30, Miss Leila Taylor, a very promising young violinist, and daughter of the late Dr. Taylor, organist of New College, gave a very enjoyable chamber concert in the Assembly Room of the Town Hall, assisted by Miss Fanny Davies and Mr. Edward Iles. Miss Taylor's principal solo was the 'Air Varié' (Op. 22) by Vieuxtemps, while Miss Fanny Davies's contributions were Nos. 2, 3, and 6 of Schumann's Novellettes. Mr. Iles gave a couple of songs by Brahms, and later in the programme 'The Pipes of Pan' by Dr. Elgar.

Next came an excellent concert on Shrove Tuesday, in the Town Hall, under the auspices of the Musical Club, when the first item in the programme was Beethoven's ever-welcome Septet, which was admirably rendered. We must not omit to mention a bassoon solo, 'Adagio and Rondo Ungarese in C minor,' by Weber, well played by Mr. E. F. James.

On Ash Wednesday, the Professor of Music, Sir Hubert Parry, discoursed in the Sheldonian Theatre, on 'The Differentiation of Style in Music,' this being a continuation of his former lecture, and on the same lines.

On February 27, at the Town Hall, under the auspices of the Musical Club, the 'Richard Gompertz' String Quartet gave a chamber concert; the principal works constituting the programme were Tschaïkowsky's Quartet in E flat minor (Op. 30), and Mozart's Quartet in D minor. Miss Gleeson White sang very beautifully two songs, 'Die Allmacht,' by Schubert, and air, 'Divinités du Styx,' from the 'Alceste' of Gluck.

On March 3, another good chamber concert was given in the New Examination School, this time under the auspices of the Musical Union, when the Schiever String Quartet artistically entertained a capital audience; the two works forming the back-bone of the programme being Beethoven's Quartet in B flat major (Op. 130), and Mozart's in C major (No. 17).

The great event of the present term was the performance in the Town Hall, on the 6th ult., of Bach's St. Matthew Passion, sung by the united forces of the Choral and Philharmonic Society and also of the Bach choir, accompanied by the orchestra, under the able conductorship of Dr. Allen, organist of New College. The Town Hall was crowded. It was well known that great care was being bestowed upon its preparation, and the greatest interest was shown in the rendering of the work. The Matthew Passion of the great Leipzic Cantor is not to be attacked with a light heart, quite the contrary, for it bristles with difficulties unknown to most oratorios, and it is only those who are in the thick of the fight who realise to the full the immensity of those difficulties. To say that they were one and all surmounted in the present performance would obviously be carrying praise too far, but we say at once that the slips were comparatively few and far between, and that it is many a year since such excellent chorus singing has been heard in Oxford—indeed, we doubt if ever before. The response of the voices to the beat of the conductor was prompt on nearly all occasions, and they succeeded in bringing forth a volume of excellent tone. Needless to say, the soloists did excellently well. Space does not permit of details, but we tender to Dr. Allen and his triple force our heartiest congratulations. Many 'ups and downs' have fallen to the lot of the Oxford Choral and Philharmonic Societies in recent years; the Bach Choir also (though as

yet only a young Society here) has not been able to proceed upon a path which a recent American writer has described as 'pecuniarily level'; yet, in spite of all this, the present performance should amply prove what excellent results it is possible to achieve by amalgamation and co-operation under a thoroughly excellent enthusiastic conductor, and if the Bach Choir could see the way to a future joining of hands, for the highest artistic aims, with the Societies we have mentioned, there would then be a brilliant future before what might be designated as the 'Oxford Oratorio Society.' We trust, and firmly believe, that there are a very large number with us in the expression of these views.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The district societies have been to the fore during the past month, and the various performances which have taken place have, in the aggregate, proved the gratifying fact that the musical revival of the last decade is still gathering both in force and extent. Small colliery villages, more pretentious market towns and scattered rural districts are alike affected by this awakening, and possess their own choral and orchestral societies. A typical instance is that of the Chapeltown and District Sacred Harmonic Society, which, though older than most similar district organisations, being now twenty years old, has developed wonderfully during the latter half of its existence. Mendelssohn's Forty-second Psalm, Beethoven's 'Mount of Olives,' and Rossini's 'Stabat Mater,' performed on the 11th ult., make up a 'triple bill,' of which any society might be proud. Mr. Thos. Bool, who conducted, Mr. H. Parkes, the leader of an excellent band, and Mr. F. Senior, the organist, contributed to the success of the concert. The principals were Miss Clara North, Miss Lilian Hovey, Mr. Leyland, and Mr. J. Browning. Another Society flourishing in the same rather grimy but enthusiastic district is the Rawmarsh and Parkgate Choral Union. A thoroughly admirable performance of Mendelssohn's 'St. Paul,' on the 6th ult., gave evidence that, under Mr. A. E. Simmonite, the quality of the chorus-singing of this go-ahead Society is still on the up-grade. Doncaster, the type of another class of musical centre, is also very much alive. Mr. Thomas Brameld now directs the Doncaster Musical Society, which, in Mr. Coleridge-Taylor's 'Hiawatha' (complete), performed on the 13th ult., reached a high level of excellence. Chorus, band, and soloists (Madame Goodall, Mr. H. Brearley, and Mr. C. Knowles) shared in a notable success. The bleak and scattered district of Penistone boasts an energetic choral society, which, under Mr. J. Cooper's able direction, does excellent work, Haydn's 'Creation' being given on the 19th ult. The Suburban societies at Burngreave and Norton Lees have also given successful concerts, the former under Mr. H. C. Jackson, with 'Elijah,' and the latter (under Mr. H. Reynolds) with Wallace's 'Maritana.'

Oratorio in church is another encouraging sign of the times, the labours of Mr. J. C. V. Stacey at St. John's (Ranmoor), and Mr. J. A. Rodgers at St. Mary's, having recently found many emulators. At the first-named church, Mendelssohn's 'Christus' and Stainer's 'Crucifixion,' and at the latter, Mendelssohn's 'Hymn of Praise,' on an extensive scale, have been among the month's musical doings.

At the Sheffield Musical Union's concert, held in the Albert Hall on the 18th ult., the greater part of Wagner's 'Flying Dutchman' was performed. The ladies in the Spinning Chorus, and the basses and tenors in 'Helmsman, leave the watch,' were respectively successful, and the other choral items were admirably sung. The soloists were Miss Estella Linden, Miss Nellie Chisholm, Mr. Thomas Thomas, and Mr. Andrew Black. Mr. W. S. Jessop at the organ and Mr. J. H. Parkes at the head of a fine band were the efficient lieutenants of Dr. Coward, who conducted. At Rotherham, on the following evening, the Drill Hall was filled to hear the Rotherham Choral Society perform Bach's Mass in B minor and Mendelssohn's 'Walpurgis Night.' Mr. Thomas Brameld, the veteran conductor of this sturdy body of choristers, was largely responsible for the choral success attained in each work. Miss Alice Lakin, Mr. Webster Miller, and Mr. Fowler Burton were the principals, and Mr. H. Parkin led the orchestra.

The latter portion of the month included a number of attractive fixtures, among them being the concert of the Barnsley St. Cecilia Society on the 20th ult., at which 'The Golden Legend' was performed, under Dr. Coward, and the Good Friday concert of the Sheffield orchestra, when, assisted by members of the Sheffield Musical Union, and directed by Dr. Coward, Spohr's 'Last Judgment' was performed. The same work was also given at Oxford Street Chapel on the 23rd ult., where, under Mr. Joseph Kaye's direction, musical services are becoming of increasing importance.

In connection with the University College free lectures, Dr. Coward is delivering a series of six discourses on 'The rise and development of English music.'

MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

On the 11th ult., a performance of Mendelssohn's oratorio 'Elijah' was given by the joint choruses of the Stafford and Uttoxeter Choral Unions in the Borough Hall, Stafford, under the conductorship of Mr. Herbert Drury, with conspicuous success. It was not absolutely perfect; for one reason, the hall is not lofty enough for a chorus of 200 voices and orchestra. The band of 40 instrumentalists was under the leadership of Mr. H. T. Freeman, of Birmingham, and Mr. J. Jackson presided at the organ. The soloists, who all sustained their parts in a manner worthy of high commendation, were Miss Estella Linden, Miss Alice Lakin, Mr. Charles Tree, and Mr. Fred Fallas. Mrs. Harry Ford, Miss Edith Briddon, Mr. Geo. Noon, and Mr. J. W. Rowland appeared as principals in the concerted numbers with success.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

Chamber music in a concert hall, where one is accustomed to witness a large chorus and orchestra disporting themselves, is necessarily at a disadvantage, and Brahms's String Quartet in B flat, played with the utmost sympathy by Mr. Kruse's quartet-party, seemed out of place in the spacious and resonant Leeds Town Hall, at the subscription concert on February 26. The addition of the pianoforte (Miss Fanny Davies) in Dvorák's Quintet made an appreciable difference in point of effectiveness, and Miss Davies's solos, in which she displayed even more than her usual warmth and brilliance, were thoroughly enjoyed. Miss Agnes Nicholls's interesting singing was not the least notable feature of the concert. On the 4th ult., Mr. Frederick Dawson returned to his native town to give a pianoforte recital, whose long, exacting, and varied programme showed the extent of his resources. His phenomenal execution and memory have long been features of his performances, and to them he has now added a greater thoughtfulness and increased restraint. On the following day, the Leeds Symphony Society, whose labours are primarily for the musical education of its own members, gave interesting performances of two concertos for two pianofortes, Bach's in C minor, and Mozart's only work of the kind, in E flat, the soloists being Messrs. Bernard Johnson and Ernest Sharpe. Mr. A. E. Grimshaw conducted, and Mrs. E. Taylor was the vocalist. The last of the experimental series of Free Orchestral Concerts, which have been given at the cost of a few public-spirited citizens, took place on the 8th ult, Mr. Edgar Haddock, the conductor, has not only given his services, but has contributed to the expenses, and the majority of the orchestra receive no fees, so that the only persons who derive any pecuniary benefit from the concerts are the Corporation, who retain the shillings charged for admission to the gallery. At this concert, Maurer's once famous concertante for four violins, cleverly played by four young

violinists, Wagner's 'Meistersinger' overture, and Strauss's always welcome 'Blue Danube' waltz, were among the most enjoyable things in a very varied programme, which was thoroughly enjoyed by a crowded and enthusiastic audience. The excellent 'Bohemian Concerts,' where chamber music is heard under the favourable condition of a room not too large to destroy all sense of intimacy, to which many would add the pleasurable liberty to smoke, came to an end for the season on the 12th ult., when Schumann's quartet in A minor, and Tschaïkowsky's in D, together with Haydn's 'Emperor' variations, were heard. On the same date, a miscellaneous concert was given by Mr. Christensen, a local pianist. On the 19th ult., the Leeds Choral Union did honour to both itself and Sir Hubert Parry by giving, under his direction, a worthy performance of 'King Saul,' before a large audience. Miss Agnes Nicholls, Madame Clara Butt, Messrs. John Coates, Kennerley Rumford, and R. Mintland were the principals.

BRADFORD.

As at Leeds, so at Bradford, orchestral music for the masses is on its trial. The Bradford Permanent Orchestra has been in existence a good many years, and has now a band of over eighty which, under Dr. Cowen, has reached the highest degree of efficiency. While its performances have been good, its programmes have mingled the useful with the sweet, yet the public support has fallen off, and those who attend the concerts do not always attend to the music—at least, in the more expressive places, where one is the unwilling listener to much whispered conversation about matters quite foreign to the music. On February 22, Sir A. C. Mackenzie came to conduct some of his music, the bright 'Britannia' overture, and pieces from 'The Troubadour' and the 'Coriolanus' music, and Mr. F. Dawson played Dr. Cowen's clever Concertstück. At the last concert of the season, on March 15, the assistance of the Festival Choral Society gave variety to the programme, and exceptionally finished performances of the first 'Peer Gynt' suite and the 'Lohengrin' prelude indicated the high degree of efficiency attained by the band under Dr. Cowen's teaching. On February 28, Mr. S. Midgley gave one of his chamber concerts, and followed his own precedent in introducing something of special interest, César Franck's fine violin sonata, and Dr. Walford Davies's beautiful work of the same class, in E minor (Op. 5), which were sympathetically played by Mr. Dunn and the concert-giver, the vocalist being Miss Elizabeth Andrews. On the 7th ult., the subscription series came to a close with a fine all-round performance, under Dr. Cowen, of 'The Flying Dutchman.' The principals were Miss Ella Russell, who was quite at her best as the heroine, Mr. Andrew Black, Mr. Ben Davies, Madame Cockcroft, and Mr. Thomas Meux, who was an admirable representative of *Daland*. The chorus of the Bradford Festival Society was, on the whole, well up to its difficult task, and the Hallé orchestra was, of course, at home in a work so suited to its powers. On the 11th ult., the Bradford Old Choral Society gave an exceedingly good performance of 'Elijah,' the chorus, under Mr. Hartwell Robertshaw, singing with spirit and fresh, vocal tone. Madame Duma, a contralto who came as a substitute and whose name did not transpire, Mr. William Green, and Mr. Watkin Mills were the principals.

OTHER YORKSHIRE TOWNS.

The concert of the Huddersfield Choral Society, on the 7th ult., is dealt with by another pen, so I may pass on to mention the two subscription concerts on February 25 and the 11th ult. At the former, Dr. Richter conducted Glazounow's Sixth Symphony, and Schumann's Pianoforte Concerto, which, much as we love it, one inclines to regard as one of the most familiar of all instrumental works, was heard 'for the first time at Huddersfield!' The soloists was Mrs. E. Haley, a clever local pianist, and Miss Ethel Wood was the vocalist. On the 11th ult., an opportunity was afforded to local talent, the concert being entitled a 'Grand Huddersfield Night,' in which the Glee and Madrigal and Philharmonic Societies, both under Mr. Ibeson's direction, together with the borough organist, Mr. Pearson, and other musicians of the town, took part. The Glee and Madrigal Society (should not the title be inverted, on grounds of both history and merit?) gave a concert on its own account on the 4th ult., when a programme of the usual type was offered to its supporters.

At Halifax, the Choral Society gave a most interesting, but wearisomely prolonged, programme on February 28. The choral works were Dr. Cowen's setting of Collins's ode, 'The Passions,' which was exceedingly well sung under Mr. English's conductorship, and if Dr. Harford Lloyd's fine motet, 'The Righteous live,' was less effective, it was because the division into eight parts betrayed a lack of sufficient weight and beauty of tone in some sections of the chorus. There was a fine performance of the 'Pathetic' symphony, but the most notable thing of the evening was the exceedingly fine reading Dr. Richter gave of the 'Midsummer Night's Dream' overture, revealing points which are obvious enough in the score, but which our native conductors have hitherto taken pains to conceal. On the 13th ult., the Halifax Orchestral Society showed signs of distinct progress made under its new conductor, Mr. H. Van Dyk. Beethoven's First Symphony was most creditably performed, and Schubert's 'Rosamunde' was another marked success. The leader, Mr. Sutcliffe, played Wieniawski's Violin Concerto in D, and Miss Beetlestone sang very pleasantly.

Another local orchestra which has of late attained considerable efficiency is that of Dewsbury, where, however, to judge from the audience assembled on the 6th ult., there is no pressing demand for anything of the kind. Some of Mr. Edward German's music, including two movements from the 'Seasons' Suite, Dr. Cowen's 'English Dances,' Sir. A. C. Mackenzie's 'Little Minister' Overture, and Smetana's 'Lustspiel' Overture, were well played under the direction of Mr. G. H. Hirst, who, unhappily, is compelled, for private reasons, to give up his conductorship. The Harrogate Choral Society gave, under Mr. C. L. Naylor's direction, a good performance of Stanford's 'Revenge,' on the 14th ult., together with the Epilogue from Dr. E. W. Naylor's cantata, 'Arthur, the King,' the whole of which is promised for next season. The most striking feature of the concert was perhaps the introduction of the last two movements from Brahms's Second Symphony, the very creditable playing of which showed Mr. Naylor's power to make the most of a scratch band and a single rehearsal. Miss Marie Brema's dramatic singing of the 'Fiancée du Timbalier' was another interesting feature in the concert. On the 13th ult., the Morley Choral Society gave, under Mr. Alfred Benton, a careful and sympathetic performance of Parry's cantata, 'A Song of Darkness and Light,' Miss Jenny Taggart being the soloist. Coupled with it were the 1st and 2nd parts of 'The Creation,' in which Messrs. Riley and Tree also took part as principals.

On the 14th ult., the Hull Harmonic Society gave a concert, the programme of which was entirely given up to Sullivan's music, the principal works being 'The Martyr of Antioch' and the 'In Memoriam' Overture. The chorus-singing, under Mr. Walter Porter, was good. The principals were Miss Agnes Nicholls, Miss Jessie King, and Messrs. Copland and Beaumont. Verdi's Requiem, together with Schubert's 'unfinished' Symphony and Handel's 'Zadok, the Priest,' were given by the Hull Vocal Society, under Dr. Geo. Smith, on the 18th ult. The chorus has seldom, if ever, done better work, and the principals, Miss Maggie Jaques, Miss Muriel Foster, Mr. Harry Stubbs, and Mr. Joseph Lycett, were efficient.

The York Musical Society's concert, on the 18th ult., was given under adverse circumstances, the conductor, Mr. T. Noble, being unavoidably absent. An able substitute was procured in his predecessor, Canon Pemberton, who gave a good account of Bach's 'Sleepers, wake' and a Haydn Symphony Elgar's 'Light of Life' was less adequately performed. The principals were Miss Helen Jaxon, Madame Dewhurst, Mr. C. Saunders, and Mr. Mansell Lewis.

Miscellaneous.

A highly meritorious performance of so important a work as Dvorák's Mass in D, by the New Torquay Musical Association, on the 5th ult., reflected much credit on the hon. conductor, Mr. T. Henry Webb, and the band (led by Mr. J. Sparke) and chorus of 120 performers, who responded so well to his baton. The soloists were Miss Mabel Manson, a young New Zealand soprano of much promise, Miss Gertrude Hicks, Mr. Albert Collings, and Mr. Walter Belgrove. The remainder of the programme consisted of Mendelssohn's G minor Pianoforte Concerto (the solo part played by Mrs. W. H. Mortimer), Sterndale Bennett's Parisina overture, and Schubert's Unfinished Symphony—an excellent selection. These few words of appreciation of the Association's efforts for the cause of music in the delightful South Devon watering-place, must include a brief reference to the long list of cantatas, symphonies, pianoforte concertos, overtures, &c., which have been performed since 1892. Madrigals, too, such as the Silver Swan of old Orlando Gibbons, appear largely in the survey of that decade. May there be no decadence of the enthusiasm and artistic earnestness which so strongly animate Mr. Webb and his colleagues at Torquay!

Mr. Thomas F. Dunhill, an assistant music master at Eton College, delivered a very interesting lecture upon 'Henry Purcell,' before a crowded audience, at the Albert Institute, Windsor, on the 4th ult. The subject was made the more attractive by musical illustrations furnished by several friends, including Miss Delia Mason and the Rev. T. B. Everett, Minor Canon of St. George's Chapel, as soloists, with a small chorus and a string orchestra. Mr. Dunhill accompanied on the pianoforte, and played several short melodious pieces. 'Mad Bess,' 'Come, if you dare!' and selections from 'Dido and Æneas,' and 'Dioclesian,' were also included. A hearty vote of thanks was given at the close to the lecturer and the performers. Dr. C. H. Lloyd was an admirable chairman.

A General Meeting of the Union of Directors of Music in Secondary Schools will be held in the large hall of the Royal College of Organists (Hart Street, Bloomsbury), on the 30th inst., at 10.30 a.m., under the presidency of Dr. C. H. Lloyd, Precentor of Eton. Those who wish to be enrolled as members of the Union (of which the annual subscription has been fixed at three shillings and sixpence) are invited to communicate with the Hon. Secretary, the Rev. Dr. S. J. Rowton, The Close, Bradfield, Reading.

The Board of Trinity College, London, announces the appointment of four examiners to conduct this year's examinations in practical subjects, in India and the Colonies—viz.: India, Dr. W. Creser; South Africa, Mr. G. E. Bambridge; Australia, Mr. Charles Edwards; New Zealand and Tasmania, Mr. Alfred Mistowski, Mus.B.

The concert announced to be given at the Royal College of Music, on February 24, and which T.R.H. the Prince and Princess of Wales had intimated their intention of honouring with their presence, had to be postponed in consequence of a case of illness in the College.

The Imperial Grand Opera Company, of which Mr. Kelson Trueman is the director, announced 'a tour of Grand Opera in the Suburbs,' to commence on Easter Monday (March 31). The localities to be visited are Clapham, Brixton, Fulham, Stratford, and New Cross. The artists engaged include Madame Blanche Marchesi, who makes her first appearance in opera in England.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of 'St. Paul,' in St. Botolph's Church, Aldersgate, on the 12th ult. The solo vocalists were Miss Georgina Dupuis, Miss Ethel Alboun, Mr. John Probert, and Mr. Robert Grein. Dr. Turpin accompanied on the organ.

Dr. Frank J. Sawyer is announced to give, at the Royal College of Organists, on the afternoons (at 3 p.m.) of the 16th and 23rd inst. and May 3, three lectures on Extemporization. A novel feature of these discourses will be the musical illustrations, performed by eminent musicians.

The final competition for Free Open Scholarships at the Royal College of Music, took place on February 22. The following are the names of the successful candidates:—*Composition:* Thomas P. Fielden (Chichester); *Pianoforte:* Helen Boyd (Baillieston, N.B.) and Edmund O. N. Phillips (Cheltenham); *Singing:* Maria Yelland (St. Austell), Frank A. Millward (Birmingham), and Israel Wasserzug (London); *Organ:* Giles J. Higgins (Bristol) and James Macdougall (Edinburgh); *Violin:* Henry H. Kinze (London); *Violoncello:* Adelina S. Lion (London) and Charles H. W. Evans (London).

A lover of Glee-Singing announces that, in order to stimulate the practice of Glee-writing and to mark the present year of Coronation, he intends to offer a Prize of Ten Guineas for the best original Glee. Sir Frederick Bridge, Dr. W. H. Cummings, and Mr. Arthur H. D. Prendergast, have kindly consented to act as Judges, and all particulars of the competition may be obtained of Mr. W. A. Everington, Lealholme, Shawfield Park, Bromley, Kent.

Miss Muriel Foster (contralto), who has unfortunately been compelled to cancel all her many engagements during the last few months through serious illness, hopes to resume her professional work in the present month. Miss Muriel Foster is engaged for the Düsseldorf Musical (Lower Rhine) Festival, when she will sing the part of *The Angel* in Dr. Elgar's 'The Dream of Gerontius,' besides taking part in Bach's B minor Mass.

Foreign Notes.

Basel.—A new and as yet unpublished Symphony in G major, entitled 'Heroic,' by Hans Huber (the composer of the 'Böcklin' Symphony), has recently been produced. The work, which is in four movements, is intended to illustrate the struggles of a hero in the service of his country, the final movement including a 'Sanctus,' sung by a solo voice, indicative of the apotheosis of the warrior.

Bergamo.—The production of oratorios by Italian composers, stimulated by the success obtained in that art-form by Don Lorenzo Perosi, is growing apace. The completion of two new works is now announced, one entitled 'L'Immacolata,' set to scriptural texts, by Guglielmo Mattioli, the organist of St. Mary's; and another, 'Il Calvario,' by the maestro Parodi, recently performed with much acceptance at Rome. To these may be added a sacred drama in two acts, with a prologue entitled 'Job,' by a priest, Don Giovanni Pagalla.

Bruges.—A grand concert, devoted to the less known works of the late Peter Benoit, given last month under the direction of M. Jules Sabbe, included a remarkably fine 'Epithalame' for a solo voice, with harp and string quartet accompaniment.——A newly-formed choral society, conducted by M. Alphonse Wybo, recently gave its first concert, when an effective interpretation was given of the motet, 'O vos omnes,' by Vittoria, and pieces by Gevaërt and Van Duyse.

Cologne.—At the ninth Gürzenich Concert of the season, under Dr. Wüllner's direction, an enthusiastic reception was given to the new choral ode, 'Frühlingsfeier,' by Anton Urspruch, the performances also including portions from Max Bruch's 'Achilles.' Considerable success was achieved at the Stadt Theater by a new two-act opera, entitled 'La Pompadour,' a melodious and dramatically effective work by the young Hungarian composer, Emanuel Moór, which is likely to make its way in Germany.

Fulda.—A most successful performance of Handel's 'Alexander's Feast' was given recently by the Cecilia Society, under the conductorship of Dr. Kilb.

Forst.—An excellent performance was given, last month, by the Concert Association, of Heinrich Hofmann's choral work 'Editha,' under the direction of Cantor Scraback, and with noted Berlin artists in the solo parts. The performance was so successful that it had to be repeated a few days later.

Hamburg.—The Philharmonic Society, which has numbered Julius Stockhausen and Hans von Bülow amongst its conductors, gave its five-hundredth concert last month. On this occasion, Professor Joachim played Beethoven's Violin Concerto, which he was the first to introduce at this society when making his *début* here in 1848. The Philharmonic Society was founded in 1828.

Königsberg.—Weigl's once immensely popular, but now apparently forgotten opera, 'Die Schweitzerfamilie,' has been revived at the Stadt Theater, in a somewhat condensed form, with complete success.

Leipzig.—The Singakademie has just celebrated the hundredth anniversary of its foundation with a festival performance of Handelian compositions. The proceedings opened with a prologue, spoken by the author, Herr Albin Mittelbach, after which, Herr Paul Homeyer, the distinguished organist of the Gewandhaus, played the Saxon master's organ concerto in G minor, which was followed by a most impressive rendering by the choir, and with very efficient representatives of the solo parts, of the ode 'Alexander's Feast,' under Herr Wohlgemuth's direction. The Singakademie, founded in 1802 by the Cantor of St. Thomas's, Johann Gottfried Schicht, has numbered amongst its conductors such well-known musicians as Friedrich Schneider, Ferdinand David, Carl Reinecke, and others, and it is a satisfactory sign of the vitality of its organisation that its present active membership (260) is the highest which the venerable Institution has attained for many years.——Felix Weingartner's new trilogy 'Orestes' was produced on February 15, at the Stadt Theater, and with an extremely fine performance, under the poet-composer's direction, achieved a complete success. The work, which in its action follows pretty closely the 'Orestiad' of Æschylus, is practically a music drama in three acts, entitled respectively, 'Agamemnon,' 'The Sacrifice,' and 'The Furies.' Of these, the second proved the most highly impressive. It is the general opinion, that the eminent conductor's latest stage work is also the one in which he shows himself most happily inspired.——The concert of the Riedel Verein, on February 26, was rendered specially interesting by the first performance in Germany of the late Anton Bruckner's grand mass in E minor, and his setting of the 150th Psalm, two very difficult works which, under the direction of Dr. Goehler, produced a profoundly marked impression.

Mannheim.—Considerable success has been obtained by a new opera 'Herbart und Hilda,' by Waldemar von Baussnern, the composer being recalled a number of times at the first performance.

Monte Carlo.—'Le Jongleur de Notre Dame,' a 'miracle' in three acts, Massenet's latest opera, which has just been brought out at the Grand Theatre, has proved a very charming work. The libretto, by Maurice Léna, a professor at the Paris University, is poetical and effective, and the music, admirably adapted to the quaint legend, is throughout melodious and full of animation and colour. A peculiarity of the piece is that it contains only male parts. It was exquisitely mounted, and the performance, under M. Jehin, all that could be desired.

Munich.—At one of the concerts of the Kaim Orchestra, last month, the conductor, Herr Siegmund von Hausegger, introduced two interesting and much appreciated novelties by young, but already favourably known composers. These were, an Idyl, entitled 'Pan,' for grand orchestra, by Hermann Bischoff, having Schiller's 'Die Götter Griechenlands' for its poetic basis; and two movements from a symphony in E minor, by Guido Peters. A new string quartet in G minor, by Hans Koessler, an organist of some note, produced a good impression at its performance by the Miroslaw Weber Quartet Party. Richard Strauss recently conducted a performance, with the co-operation of the Kaim Orchestra, of a number of excerpts from his new opera 'Feuersnoth,' with a success which should bring the production of the work at the Royal Theatre within measurable distance. The composer's father, Franz Strauss, has just celebrated his eightieth birthday. He was for a number of years the leading horn player in the Royal Orchestra, and teacher of that instrument at the Royal Akademie der Tonkunst.

Oberhausen (on Rhine).—The newly-founded Musikverein gave an interesting concert of unaccompanied vocal compositions last month, which included an 'Ecce quomodo,' by the sixteenth century composer Händl, and an eight-part 'Crucifixus,' by Lotti, as well as numbers by Mendelssohn and the talented conductor of the society, Musik-director Steinhauer.

Prague.—The fifth symphony concert of the Czech Philharmonic Society introduced a remarkable new work by Carl Bautzky, viz., a Rhapsody in C minor, in which the composer's rich fancy, original invention, and mastery of orchestral colouring are exhibited to the best advantage.——The talented Prague composer, Ludwig Losták, gave a concert of his compositions, with the co-operation of the Philharmonic orchestra, amongst the most successful of which was a 'musical epic,' entitled Song of Victory.——Fräulein Magda Dvorák, a daughter of the distinguished composer, made her *début* at a recent concert of the Conservatorium as a concert singer, and in an air from Verdi's 'Aida' proved herself a young artist of considerable attainments.

Rome.—A smartly-written new operetta, 'Il Popò,' is delighting Roman audiences nightly just now, the libretto being from the pen of the Milanese critic, Romeo Carugati, and the music the joint production of the maëstri Grandi and Albertoni.

Venice.—Princess Polignac, an enthusiastic admirer of Wagner, has endowed the municipal orchestra with a fund in order to ensure the continuance of the annual commemorative performances, in front of the Palazzo Vendramin, where the Bayreuth master died.

Warsaw.—A Polish version of the book of Wagner's 'Lohengrin' has just been published from the pen of M. Urbanski, a well-known *litterateur*.

Zurich.—A new pianoforte quartet, superscribed 'Waldlieder,' by Hans Huber, a melodious and finely-elaborated work, was performed for the first time at one of the recent concerts of the Chamber Music Society.

Brief Summary of Country and Colonial News.

We do not hold ourselves responsible for any opinions expressed in this summary, as the notices are either collated from local papers or supplied to us by correspondents.

Bootle.—The fourth subscription concert this season took place, at the Town Hall, on February 21, when the programme included the overtures Gazza Ladra and Preciosa, Pizzicato ('Sylvia'), Delibes, the Ballet music in Gounod's 'Faust,' and Moszkowski's Spanish Dances, Nos. 2 and 5, played by the orchestra. The vocalists were Miss Ada Crossley and Mr. R. Wynne Jones, and Mr. Albert E. Workman conducted.

Bournemouth.—Mr. Charles Fletcher gave his annual concert on the 8th ult., at the Winter Gardens. The chief features of the programme were a Serenade for string orchestra, by Joseph Suk (Op. 6), and Max Bruch's 'Kol Nidrei' for violoncello and orchestra (the solo part played by Miss Maud Fletcher), and the same composer's 'Fantasie Ecossaise' (the solo violin part played by Mr. Fletcher). In all these works the orchestra acquitted itself with much credit. Other artists who assisted were Madame Emily Squire and Mrs. Howard May (vocalists), Miss Miriam Timothy (harp), and Miss Winifred S. Barrett and Mr. H. Holloway (pianoforte).——At the forty-fifth Symphony concert in the Winter Gardens, which took place on the 13th ult., Schubert's Symphony in C, No. 7, was the chief feature. The programme also included Beethoven's overture 'Prometheus,' Wotan's Abschied and Feuerzauber (Die Walküre), sung by Mr. Arthur Walenn, and a 'Coronation March' and 'Legende and Meditation' by Mr. W. H. Speer, the latter given under the composer's direction and for the first time. The rest of the concert was conducted, as usual, by Mr. Dan Godfrey, junr.

Brighton.—The Sacred Harmonic Society gave their third concert of the season on the 11th ult., when the programme consisted of Spohr's 'Last Judgment,' and Handel's 'Acis and Galatea.' The choir acquitted itself with much credit in both works, and the orchestra (led by Mr. W. A. Baker) was also heard to much advantage. The solos in the first work were undertaken successfully by Miss Kate Cherry, Miss Hilda Taylor, Mr. Frank Tebbutt, and Mr. Robert Radford. The same artists (with the exception of Miss Taylor) appeared in Handel's Serenata, Miss Rose Miller taking the part of *Damon*. Mr. Percy Taylor gave valuable help at the organ, and Mr. Robert Taylor conducted.

Conway.—The Conway Male Voice Choral Society, conducted by Mr. J. P. Griffiths, performed, on the 18th ult., J. H. Maunder's popular cantata, 'The Martyrs.' The principal vocalists were Mrs. Eivion Jones, Mr. W. Vaughan, and Mr. R. Madoc Davies.

Dover.—Mr. H. J. Taylor's sacred cantata, 'The Last Supper,' was given at Christ Church on the 13th ult. The solos were sung by Miss Daisy Boyton and Mr. J. Davies, and the choruses by a contingent from the Dover Choral Union.

Erdington.—The newly-formed Choral and Orchestral Society gave their first concert in the Public Hall on February 19, when Gade's cantata 'The Erl King's Daughter' was the chief feature of the programme. The solo parts were excellently sung by Miss Editha Sankey, Miss Marguerite Gell, and Mr. Hickman-Smith. The choir and orchestra (led by Mr. Reginald Chamberlain) performed their duties with efficiency, and Mr. H. M. Stevenson, junr., conducted with care and skill.

Gravesend.—Mr. Howard Moss gave an interesting lecture on Weber and Schumann at the Gravesend and Milton Literary and Debating Society, on the 6th ult., when he was assisted in the illustrations by Miss Bertha Acworth, Miss Turnbull, and Mr. A. J. Mann (vocalists), Miss Goddard, Miss Daisy Nicholls, and Miss Mabel Boorman (pianists), the first-named pianist giving Weber's Concertstück and Miss Boorman the Concertstück by Schumann.

Hull.—A concert was given at the Literary Institute by the Choral and Orchestral Societies connected with the Institute, on the 13th ult., when Barnby's cantata 'Rebekah' was performed, with Miss Florry Roscoe, Mr. E. Kellett, and Mr. G. W. Haller as principal vocalists. The orchestra also played the Overture 'Masaniello,' Andante from Haydn's Surprise Symphony, and the choir sang the part-songs 'Hark, 'tis the horn of the hunter' (Mackenzie), 'The first day of Spring' and 'The Primrose' (Mendelssohn), and Market Chorus 'Masaniello.' Mr. T. G. Buffey conducted.

Leicester.—Handel's 'Jephtha' was performed by the Highfields Choral Society, on February 27, at the Temperance Hall. The choir sang, on the whole, with great care and fairly good tone, reflecting much credit on the training of the conductor, Mr. C. H. Ellson, and there was a small orchestra led by Mr. G. H. Barker. The principal solo vocalists were Madame Annie Norledge, Miss Marshall Ward, Mr. H. Beaumont, and Mr. H. Dobson, minor parts being undertaken by Miss Annie Green and Mr. A. Stork.——The last of this season's concerts by the Philharmonic Society took place, in the Temperance Hall, on the 13th ult., when Sullivan's 'Martyr of Antioch' was performed, with a miscellaneous selection from the same composer's works. The Choir sang with excellent expression, especially in the unaccompanied chorus, 'Brother, thou art gone before us,' and the orchestra was fully efficient. The solo vocalists were Miss Agnes Nicholls, Madame Dews, Mr. Lloyd Chandos, and Mr. Ivor Foster. Mr. H. B. Ellis was an able conductor.

Newport (Monmouth).—The Philharmonic Society commenced their 21st season by giving an excellent performance of Sullivan's 'Light of the World,' with full orchestral accompaniment, on February 27. The principal vocalists were Miss Kate Cherry, Mrs. E. Dixon, Miss Lilian Hovey, Mr. E. T. Morgan, and Mr. Bantock Pierpoint. The choir numbered 170 performers, and there was a complete orchestra (led by Mr. F. S. Gardner). Mr. J. A. Gaccon, the newly-appointed conductor, directed the performance.

Oldbury.—The Choral Class gave a concert in the Town Hall on the 18th ult., when they performed Romberg's 'Lay of the bell,' and a miscellaneous selection which included Hatton's Glee 'The Ballad of the weaver' and Bishop's 'Calm be thy slumbers.' The class, numbering over forty voices, is composed principally of Technical Students. The solo parts were sung by Mrs. W. Aston, Miss Clarissa Crowther, Mr. G. Powell, and Mr. S. Harvey. The accompaniments were played on the pianoforte and organ by Mr. J. Standing and Mr. B. Wilkes respectively, and Mr. J. R. Cooke conducted.

Petersfield.—A concert was given on February 27 in aid of a local charity, in which, prominent among the artists who appeared, were Mr. Leonard Borwick, who played Schumann's Novellette in D and Chopin's Etude (for black keys), Miss Cordelia Grylls, who sang Elgar's 'Where corals lie' and Schubert's 'Who is Sylvia?' and Mr. F. Austin, who gave Somervell's 'Maud.'

Stamford.—The opening concert of the newly-formed Musical Society was given in the Corn Exchange on the 13th ult., when Gaul's 'Holy City,' was the chief item of the programme. The choir and orchestra (led by Herr Kienle) comprised about 100 performers, who acquitted themselves very creditably and gave promise of good work in the future. The principal vocalists were Miss Florence Robinson, Miss Constance Brown, Mr. Leonard Pearce, and Mr. A. G. Colledge, who also, with Herr Kienle (violin), assisted in the miscellaneous part of the programme. Much credit is due to Mr. Harold Parsons, who directed the performance to a successful issue.

Lowestoft Church.—Mr. J. T. Pye was presented by the clergy and choir of St. John's, on his resignation of the organistship of that church, with a brass inkstand and candlesticks, together with a silver-mounted penholder from the choir-boys, and a cheque from the churchwardens, sidesmen, and other friends.

Stirling.—The Choral Society gave its first concert under its recently-appointed conductor, Dr. A. W. Marchant, on February 28, when Mendelssohn's 'Elijah' was performed. The choir sang on the whole extremely well. The principal solo vocalists were Miss Perceval Allen, Mrs. Marchant, Mr. Fallas, and Mr. Charles Tree, who was specially excellent in the title-part. Mr. G. F Forsyth presided at the organ, and Dr. Marchant conducted with conspicuous ability.

Sunderland.—Mr. Andrew Bevan's second chamber concert took place in the Subscription Library Hall, on the 14th ult., when the chief features of the programme were Brahms's Sonata in A major (Op. 100), Beethoven's 'Kreutzer' Sonata, and Bach's Sonata, No. 3, all for pianoforte and violin, which were played by Miss Ethel Cave and the concert-giver.

Tunbridge Wells.—The Vocal Association gave a performance of the 'Messiah,' on the 12th ult., in the Great Hall. The solo vocalists were Madame Emily Squire, Miss Jessie King, Mr. James Leyland, and Mr Daniel Price. The choir and orchestra, consisting of the members of the Association (augmented professionally from London and from the Royal Engineers' Band and led by Mr. W. A. Easton), numbered 170 performers. Mr. F. H. Brackett presided at the organ, and Mr. W. W. Starmer conducted.

Whitehaven.—The Choral Union gave a concert in the Oddfellows' Hall, on the 21st ult., at which the Whitehaven Orchestral Society assisted. The orchestra and chorus numbered over 100 performers. The concert opened with Handel's Coronation Anthem 'Zadok the Priest,' which was followed by Haydn's 'Creation' (Parts I. and II.). The soloists were Miss Annie Nelson, Messrs. Walter Lawley and Arthur Weber. The choir was well balanced, and displayed excellent tone and quality, and the orchestra was fully efficient. Mr. Henry W. Radford conducted with ability.

Answers to Correspondents.

Ceoil.—Wagner's 'Siegfried' Idyll was composed in the year 1870, shortly after the completion of the music of the drama 'Siegfried' and the birth of the composer's son of the same name, and in honour of Madame Wagner. It was first performed on the latter's birthday, as a morning serenade in front of the villa at Triebschen, on the lake of Lucerne, where Wagner then resided. Wagner engaged musicians from Zurich and at Lucerne, who were drilled by Hans Richter, and the performance, a surprise one to Madame Wagner, was directed by Wagner, Richter playing the trumpet part. The themes on which 'Poem for orchestra' is constructed are mainly derived from the drama 'Siegfried'; but, in its poetical aspect, as a glowing picture of the happy boyhood of the boy Siegfried—the composer's son—in the idyllic days of the quiet life at Triebschen. The work is scored for a small orchestra—string quartet, wood-wind, two horns, and one trumpet. (The foregoing information is condensed from an analysis of the music contributed by Mr. C. A. Barry to a Richter Concert programme-book.)

Dot.—(1) 'Be thou faithful unto death' (Mendelssohn's 'St. Paul') is accompanied by a solo violoncello, and the *pp*, four bars from the end, to which you refer, belongs to the wind and other stringed instruments, in order that the solo instrument shall not be overpowered. In the full score, there is no *f* to the voice part twelve bars from the end, nor are there any further marks of expression from there onwards, so far as the voice part is concerned, but there is plenty of scope for variety of tone and expressive singing in those twelve bars. (2) You can obtain a papier-maché model of the throat and voice apparatus from Messrs. Mayer and Metzler, surgical instrument makers, 71, Great Portland Street, London, at a cost of thirty shillings.

A Country Choirmaster.—The following anthems are in accord with your requirements: 'Rejoice in the Lord' (Hollins), 'O bountiful Jesu,' 'Sing a song of praise' and 'Lo, summer comes again' (Stainer), 'Magnify His Name' and 'Hail, gladdening light' (Martin), 'Great is the Lord' (Bruce Steane), 'Lead, kindly light' (Pugh-Evans), 'Jesu, priceless treasure' and 'Seek ye the Lord' (J. V. Roberts), 'Great and marvellous' (J. C. Bridge), 'Sing praises' (Cruickshank), 'Nearer, my God' (T. Adams), 'The day is past and over' (J. C. Marks), 'Praise the Lord' (J. H. Maunder), 'Angels from the realms of glory' (F. H. Cowen).

A. B.—(1) There is no English translation of Dr. Hugo Riemann's 'Theory of musical composition'; (2) Richard Hoffmann's 'Praktische Instrumentationslehre' is issued in an English version, price forty shillings net; (3) The first volume only of Thayer's 'Life of Beethoven' (revised edition) has as yet been published. It is in the German language, and the price is twelve shillings net. It is not being issued in monthly parts.

C.M.—The place of his interment is not known; but you might apply to Mr. Algernon Ashton, he being a gentleman who leaves no stone unturned to discover these things. So far as we know, he (Mr Ashton) has not written a series of orchestral variations on 'Down among the dead men'; if he did, he would, as you say probably rehearse them.

Musicatus.—(1) Sir Hubert Parry's 'Studies of great composers' (Routledge) would probably meet your needs. (2) Wagner's 'Tristan und Isolde' is published by Messrs. Breitkopf and Haertel, and 'Parsifal' by Messrs. Schott and Co. (3) Naumann's 'History of Music' has been issued in monthly parts by Messrs. Cassell.

D. R.—The pianoforte part of Henselt's Pianoforte Concerto in F minor is published; but the full score (in MS.) would cost about fifty shillings, net. The Concerto is not published in the form you mention; but a second pianoforte part (a condensation of the orchestral score) is procurable.

Kendrick.—The only part-song in your list that we can trace is 'The little church' (Becker), which is published by Messrs. Ashdown.

Armuen.—In singing the words 'Many a sorrow, many a labour, many a tear' to the usual tune, the slur over the two crotchets is temporarily nullified, but the syllables should be sung very smoothly. The letter 'i' in the word 'respite' is sung with a broad vowel pronunciation.

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I. M. S.—There are two English versions of Thibaut's 'Purity in Music,' one (translated by W. H. Gladstone) issued by John Murray, and another (English form, by John Broadhouse) is published by William Reeves.

E. J. W.—The attitude on the part of an audience of standing during the singing of the Sanctus at oratorio performances, is an act of reverence that has become general of late years in churches.

S. S.—In order to obtain instrumental works of early seventeenth century composers, you would have to get copies made from old music (manuscript and printed) at the British Museum or Bodleian Libraries.

Diapason.—The comparative rates of speed indicated by the Ihlenburg and Maelzel metronomes may be examplied in the Holberg Suite of Grieg, quoted by you, as follows:—

Prelude: Ihlenburg (minim) 92—Maelzel 76.
Rigaudon: ,, ,, 144— ,, 126.

A Subscriber.—'Organs and tuning,' by Thomas Elliston (Weekes and Co.), and 'Practical Organ Building,' by Canon Dickson (Crosby, Lockwood and Co.).

G. F. D.—We do not know of an examination for pianoforte tuners.

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†* —— The king shall rejoice } (Sung at the Coronation, 1838)	0	6
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*Martin, G. C.—Kings shall be thy nursing fathers	0	2
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,, ,,	...	Morris Dance	2 6 ...	—	—
,, ,,	...	Pibroch Suite (Violin Solo and Orchestra)	6 6 ...	11 6 ...	—
,, ,,	...	Processional March	2 6 ...	—	—
,, ,,	...	"Ravenswood" Music (Prelude and 1st, 2nd, and 3rd Entr'actes)	8 6 ...	—	—
,, ,,	...	Do. Courante (3rd Entr'acte)	2 0 ...	6 0 ...	—
,, ,,	...	Rhapsodie Ecossaise (No. 1)	3 6 ...	8 0 ...	5 0
,, ,,	...	"Story of Sayid." Solemn March	1 6 ...	3 9 ...	—
,, ,,	...	"Twelfth Night." Overture	6 6 ...	12 0 ...	12 0
Hamish MacCunn	...	"The Land of the Mountain and the Flood"	4 0 ...	8 0 ...	10 6
C. H. H. Parry	...	Symphonic Variations	4 6 ...	8 6 ...	10 0
,, ,,	...	Symphony in F, No. 3 (The Cambridge)	12 0 ...	—	In the Press.
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Percy Pitt	...	Air de Ballet (for Strings)	2 6 ...	—	2 0
,, ,,	...	Ballade (Violin Solo and Orchestra)	2 6 ...	6 0 ...	10 6
,, ,,	...	Coronation March	2 6 ...	In the Press.	5 0
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,, ,,	...	Suite for Violin and Orchestra	7 0 ...	12 6 ...	21 0
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2. Good-night .. .. *Shelley.*
3. Where shall the lover rest .. .. .. *Scott.*
4. Willow, Willow, Willow .. .. .. *Shakespeare.*

SECOND SET.

1. O Mistress Mine .. .. *Shakespeare.*
2. Take, O take those lips away .. .. ,,
3. No longer mourn for me .. .. .. ,,
4. Blow, blow, thou winter wind .. .. ,,
5. When icicles hang by the wall .. .. ,,

THIRD SET.

1. To Lucasta, on going to the wars .. *Lovelace.*
2. If thou would'st ease thine heart .. *Beddoes.*
3. To Althea, from prison .. .. .. *Lovelace.*
4. Why so pale and wan .. .. .. *Suckling.*
5. Through the ivory gate .. .. *Julian Sturgis.*
6. Of all the torments .. .. *William Walsh.*

FOURTH SET.

1. Thine eyes still shined for me .. .. *Emerson.*
2. When lovers meet again .. *Langdon Elwyn Mitchell.*
3. When we two parted .. .. .. *Byron.*
4. Weep you no more .. .. *Anon.*
5. There be none of beauty's daughters .. *Byron.*
6. Bright star .. .. *Keats.*

FIFTH SET.—In the Press.

1. A stray nymph of Dian .. .. *Julian Sturgis.*
2. Proud Maisie .. .. *Scott.*
3. Crabbed age and youth .. .. .. *Shakespeare.*
4. Lay a garland on my hearse *Beaumont and Fletcher.*
5. Love and laughter .. .. .. *Arthur Butler.*
6. A girl to her glass .. .. .. *Julian Sturgis.*
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WEDNESDAY, JUNE 4, at 8 p.m.

ORCHESTRAL CONCERT in the DRILL HALL: Works by Sir Alexander Mackenzie, Mr. Edward German, and Dr. G. J. Bennett (conducted by the Composers); Tschaikowsky's "Pathetic Symphony," &c.

THURSDAY, JUNE 5.

ORATORIO SERVICES at the CATHEDRAL, at 2 p.m.: Handel's "Zadok the Priest"; Dvorák's "Stabat Mater"; Beethoven's Symphony, No. 7; Parry's "Blest Pair of Sirens."

7 p.m.: Sullivan's "In Memoriam" Overture; Mendelssohn's "Elijah"

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MIDSUMMER TERM began Monday, April 28.
Examination for Licentiateship (L.R.A.M.) Syllabus now ready.
Prospectus, Entry Forms, and all information may be obtained from the Secretary.

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The Midsummer F.R.C.O. Examination commences on July 14, 1902. The solo-playing tests are: Toccata (without Fugue) in D minor (Dorian mode), Bach; No. 3, Vol. III., p. 30, Peters' edition; Book X., Novello & Co.; Vol. V., p. 360, Augener & Co. Prelude and Fugue in A major, Samuel Wesley; Cecilia Book 31, Augener & Co. Fantasia in C minor, Op. 35, A. Hesse; Cecilia Book 24, Augener & Co.

The A.R.C.O. Examination commences on July 21.

Dr. F. J. Sawyer, F.R.C.O., will deliver the final lecture of the course on "Extempore Playing," with musical illustrations, at 3 p.m., on Saturday, May 3.

The Annual College Dinner will take place at the Holborn Restaurant, on Thursday, May 22, at 7. The President, Sir C. Hubert H. Parry, D.C.L., Mus.D., will take the chair. Tickets for members and friends, 5s. each (exclusive of wine), may be obtained at the College. Morning Dress.

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OF THE

LONDON MUSICAL FESTIVAL,

1902

(UNDER THE MANAGEMENT OF MR. ROBERT NEWMAN).

QUEEN'S HALL.

WEDNESDAY EVENING, APRIL 30, AT 8.
CONDUCTOR—HERR NIKISCH.
Vocalist - - - - Miss ALICE NIELSEN.
Solo Pianoforte - - Mr. MARK HAMBOURG.

Overture—"Die Meistersinger" ... ... Wagner
Valse-Song—"Romeo and Juliet" ... ... Gounod
Symphony, No. 5, in E minor ... ... Tschaikowsky
Pianoforte Concerto in B flat minor ... ... Tschaikowsky
Suite for String Orchestra ... ... Bach
Overture (*Tannhäuser*) ... ... Wagner

FRIDAY EVENING, MAY 2, AT 8.
CONDUCTOR—HERR WEINGARTNER.
Vocalist - - - Madame KIRKBY LUNN.
Solo Pianoforte - - - Signor BUSONI.

Symphony, No. 8, in B minor ("Unfinished") ... ... Schubert
Aria—"Mon cœur s'ouvre à ta voix" (*Samson and Delilah*) Saint-Saëns
Symphonic Poem—"King Lear" ... ... Weingartner
(First performance at these Concerts.)
Pianoforte Concerto, No. 5, in E flat ("Emperor") ... Beethoven
Symphony, No. 3, in E flat ("Eroica") ... ... Beethoven

TUESDAY AFTERNOON, APRIL 29, AT 3.
CONDUCTOR—MONS. YSAYE.
Vocalist - - - Mr. FRANGCON-DAVIES.
Solo Violoncello - - Prof. HUGO BECKER.

Overture—"Euryanthe" ... ... Weber
Carnival of Paris ... ... Svendsen
(First Performance at these Concerts.)
Violoncello Concerto in D ... ... Haydn
(First Performance at these Concerts.)
Symphony No. 5, in C minor ... ... Beethoven
Siegfried Idyll ... ... Wagner
Wotan's Abschied and Feuerzauber ... ... Wagner

THURSDAY AFTERNOON, MAY 1, AT 3.
CONDUCTOR—HERR WEINGARTNER.
Vocalist - - - - Madame CLARA BUTT.
Solo Violoncello - - Prof. HUGO BECKER.

Overture—"Alceste" ... ...Gluck
Aria—"Divinités du Styx" ... ...Gluck
Symphony No. 2, in D ... ... Brahms
Violoncello Concerto ... ... Dvorák
Symphonic Poem—"Vltava" ... ... Smetana
(First Performance at these Concerts.)
Overture—"Leonora No. 3" ... ... Beethoven

SATURDAY AFTERNOON, MAY 3, AT 3.
CONDUCTORS—DR. SAINT-SAËNS AND MR. HENRY J. WOOD.
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Solo Violin - - - - Mons. YSAYE.

Symphonic Poem—"Don Juan" ... ... Richard Strauss
Overture—"Les Barbares" ... ... Saint-Saëns
Violin Concerto, No. 3, in B minor ... ... Saint-Saëns
Symphony, No. 4, in F minor ... ... Tschaikowsky
Aria—"Ocean, thou mighty monster" ... ... Weber
Entr'acte—"Phryné" ... ... Saint-Saëns
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MUSIC AND WORDS

OF

THE NATIONAL ANTHEM

BY

WILLIAM H. CUMMINGS,

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MAY 1, 1902.

HENRY SMART.

1813—1879.

'The *Te Deum* of the deservedly popular service in F by Henry Smart proves how much breadth and dignity can be thrown into the "late simple harmonic" style by the hand of genius.' Thus wrote the late Sir John Stainer in the article 'Service,' contributed by him to Grove's 'Dictionary of Music and Musicians.' This setting of the great Ambrosian Hymn is, we understand, to find a place in the approaching Coronation Service of King Edward the Seventh in Westminster Abbey. So interesting a circumstance seems to furnish an opportune moment for a biographical sketch of the composer of the said *Te Deum* in F.

Henry Thomas Smart was born in Foley Place (now Langham Street), on the eastern side of Great Portland Street, October 26, 1813. He received his second name from his uncle, Sir George Thomas Smart, Thackeray's 'Sir George Thrum.' His father, Henry Smart, the son of a music publisher, was a violinist of repute, being leader (in turn) of the Philharmonic Society and Drury Lane orchestras. Music was not the only pursuit of his life. At one time he, with his father, was part proprietor of a brewery; he had a pianoforte manufactory in Berners Street; and he invented a metronome. He died, November 27, 1823, at the early age of forty-five, of typhus fever, in Dublin, whither he had gone to superintend the debut of his gifted pupil, Mary Anne Goward, afterwards the celebrated and nonogenarian Mrs. Keeley, who, although she acquired fame as an actress, made her first public appearances in the capacity of a soprano singer.* Curiously enough, his son subsequently gave singing lessons to the two daughters of Mrs. Keeley; and another student of the vocal art who came for instruction to Henry Smart the younger, was Mr. Arthur Chappell, of 'Monday Pops' fame. On his mother's side, the subject of this biographical sketch could claim lineal descent from Robin Hood.

AN INVENTIVE TURN OF MIND.

The boy inherited his father's hobby for mechanical invention. The constant companion of his father, Master Henry would find his true delight in stage machinery, especially when a pantomime was in preparation, while his father fiddled away at rehearsal. The house became strewn with models of pantomime tricks, and other wonderful achievements of those little fingers, one of them being a miniature engine invented to crack hemp-seed for the domestic canary. At the death of his easy-going, indulgent father, the boy (aged ten), one rather difficult to manage, was sent regularly to school. Music, in the ordinary school-curriculum sense of the term, found no place in his daily round. The common task of practising gave place to extemporizings oft, much to the chagrin of his mother. But upon making the acquaintance of Cramer's Pianoforte Studies he changed his methods; he not only became enamoured of that excellent work, but soon played much of its contents from memory.

The boy's leisure hours were often spent in the factory of Robson, the celebrated organ builder of the day, where he had the advantage of gaining much practical experience in the mechanical construction of the instrument, and of trying any organs that were playable. He made the acquaintance of Mr. Nield, organist of All Souls' Church, Langham Place. On Sunday mornings the boy was allowed to sit by the side of the old organist and to accompany some part of the service. These opportunities of acquiring knowledge by observation and practical experience were eagerly made the most of by young Henry Smart. It should be recorded that, by permission of his uncle, Sir George Smart, he was allowed to occupy a seat in the orchestra at Covent Garden Theatre during the preparations for Weber's 'Oberon'; though Master Smart showed more interest in the fairy machinery of that opera than in the composer of its music. A boyish passion for private theatricals may be traced to these operatic surroundings.

EARLY ENGINEERING EXPLOITS.

Another uncle, Captain Bagnold, who was on friendly terms with Sir Humphrey Davy, Faraday and others, took the boy to scientific lectures at the Royal Institution; on these occasions the youthful listener would sometimes put some puzzling questions to the leaders of science within those learned walls. A mysterious disappearance and prolonged absence on a certain half-holiday caused the anxious enquiry on his return home: 'Where have you been, Harry?' 'At Maudslay's,' was the unconcerned reply, as he produced a great roll of mechanical drawings. By what means he obtained an introduction to the great engineering firm, with permission to make those drawings, no one ever knew; but repeated visits gave him an opportunity of exercising his wonderful magnetic and fascinating power of extracting information from those with whom he came into contact, no less than his own highly-developed bump of concentrative observation. 'Superior' people may sneer at these 'picking up' methods, or in attention being called to them; but they cannot explain away the fact that such invaluable self-help in life's equipment produces men of grit and power who play no small part in a nation's progress.

* Further information concerning Henry Smart, the elder, will be found in the *Quarterly Musical Magazine and Review*, vols. iii., 303; and v. 561.

The remarkable skill of this twelve-year-old boy's mechanical drawings pointed to his becoming a civil engineer; but the means were not forthcoming wherewith to realise so promising a future. After a period of boarding-school life at Lauderdale House, Highgate—where he was chief musician and head assistant in the laboratory of the establishment—he, at the instigation of his mother's well-to-do relations, was articled to a solicitor. The choice of the legal profession as a means of livelihood proved to be sorely against his will—which, by-the-way, was a very strong one. As clients were, like angels' visits, few and far between, the youth learnt from his master more about rowing and billiards than deeds and costs, and in course of time, owing to the sudden disappearance of his chief, Smart's articles were transferred to another solicitor. He had, however, acquired sufficient knowledge of the law to show him that the assignment of the clientless solicitor—a man of little principle and less practice—was informal. To the great dismay of his mother, but in tones of joyful exultation, he said: 'I took up law to please my *relations*, and now I'll leave it to please *myself*.' Upon being asked what he would like to be, he replied, 'To go to sea'; but as he was then too old to enter the Navy, that wish could not be gratified.

PEDALS AND THE FRENCH HORN.

Music thenceforward became the work of his life. He made the acquaintance of George Alexander Macfarren (seven months his senior) and John Barnett, of 'Mountain Sylph' fame. The trio of youths had a thorough belief in each other, and Smart soon made another life-long friend in Bach's '48.' The pedal fugues of the great Cantor next gained his affections. But how could he practise them? In course of time quantities of wood, wire, glue, and leather mysteriously found their way into the young man's attic bedroom. Before long they were brought down stairs in the form of a complete set of organ pedals, which were at once applied to his mother's square pianoforte. A keen desire to know how to write for 'the horns' resulted in the purchase of a French horn as a means to that end. This most human member of the orchestra and its tyro performer were relegated to the attic, but the tones—not over tender, perhaps—of the instrument made their mournful way through the house. A set of quadrilles and the charming setting of 'Ecco quel fiero' can be put down to the composition record of those early days.

SPOHR AND YARMOUTH.

A great stride was made when Sir George Smart (his uncle) produced a version of Spohr's opera, 'Zemire und Azor,' called 'Azor and Zemira, or the Magic Rose,' at Covent Garden Theatre, April 5, 1831. Henry, then seventeen, almost lived at the theatre during the period of rehearsal. Here he made the acquaintance of William Henry Kearns, a viola player and excellent musician, from whom, though not actually a pupil, he learnt much. After a few performances of Spohr's opera, young Smart had memorized the whole of the work—music and dialogue—and he would play any portion of it on the pianoforte to the great amusement of his friends. And here it may be mentioned that Henry Smart was practically a self-taught musician. In after life, he declared how much the lectures on painting by Sir Joshua Reynolds had helped him in his own branch of art. This is interesting, not only as a means to an end, but in the means itself as broadening the horizon of his artistic environment.

During one of several annual visits to Yarmouth with his mother, Smart had access to the organ in the noble parish church (St. Nicholas) of that Peggotty watering-place. But the instrument possessed no composition pedals. He never rested until he had obtained permission from the Mayor of Yarmouth to supply the deficiency. He thereupon shut himself up with a carpenter and materials, and in due time this boy of seventeen gave such a performance on the fine old organ as had never been known before, to the delight of the inhabitants and to the satisfaction of His Worship. Yachting and lighthouse matters—he could tell all the lights and buoys along that coast—greatly engrossed his attention, and at Yarmouth he acquired much of the skill and experience which in after years made him so keen a yachtsman, and the joint-owner of a craft. By this time (ætat eighteen) he had become tall in stature and powerful in frame, for which his mother's family were remarkable; and although he possessed an exceedingly vigorous constitution, his sight became a constant source of anxiety. The best advice was obtained, but happily the sad prognostications of the most eminent oculists of the day were not fully realized until Smart had entered his fifty-second year, when, alas! he became totally blind.

BLACKBURN.

The organ had become the all-absorbing interest in the life of the young musician, and by degrees he drifted into music as a profession. He applied for and obtained the organistship of the parish church of Blackburn, and, at something under twenty years of age, he started for the Lancashire town in order to make his own way in the world. The Blackburn people were very kind to him; the country round was a source of constant delight, and was he not in the midst of his old love, machinery? The vicar of the church soon took a fancy to this young man 'o' pairts,' as they say in Scotland. The organist was frequently a guest at the parson's table, and their after-dinner chats often turned upon theological subjects. To commemorate the Tercentenary Commemoration of the Reformation, Smart composed an anthem, the words —'I saw an angel fly in the midst of heaven'—

selected by the vicar, and performed in Blackburn Church, on October 4, 1835. This anthem, Spohrish in character, was Smart's first work of importance. It was dedicated to Archbishop Howley, and published by subscription. Dr. Whittaker, his vicar, seems to have been a broad-minded man. We find that Smart at times lent his aid to the Roman Catholic Church at Blackburn. On one occasion he conducted Beethoven's Mass in C entirely from memory; and for a great missionary meeting held by the Nonconformists of the town, he composed his hymn-tune 'Lancashire,' set to 'From Greenland's icy mountains.' At Blackburn he worked very hard. Organ practice until late into winter nights in the church, and equally diligent theoretical studies formed a part of that self-taught curriculum which has helped so many students along the road which leads to success. He trained his church choir to sing without their music, and the fine voices of those Lancashire singers were to him a source of constant delight. At a concert he gave at Blackburn, March 29, 1833, we find that he played a solo on the French horn! He sang, as an alto, in the chorus of the Westminster Abbey Festival in 1834. Although his compositions had hitherto been almost exclusively for the church, he began his career of a successful composer of secular vocal music by writing some graceful duet-waltzes for two of his pupils, and three ariettes, the words for which were furnished by his favourite and invalid sister, who for many years supplied the text of his songs and part-songs above the initials 'E. M. S.'

TWO WESLEY TESTIMONIALS.

It has seldom fallen to the lot of a musician to receive testimonials from Samuel and Samuel Sebastian Wesley, father and son, but Henry Smart could claim that distinction. Through the kindness of Mr. Unwin Sowter, Mr. Smart's son-in-law, we are able to give these interesting tributes:—

I consider Mr. Henry Smart fully competent to the situation of Organist at any Church, being an excellent Performer on that Instrument.

King's Row, Pentonville. S. Wesley.
July 26, 1832.

Exeter, September 13, 1841.

I do not hesitate to express the most favourable opinion of the qualification of Mr. Henry Smart for the office for which he is a candidate. I consider him to be a Professor of very uncommon abilities, possessing an unusually refined taste for music in all its branches, as well as great practical skill as an organist.

I cannot doubt that he would afford perfect satisfaction in his performance of the duties he is desirous to be intrusted with; and should the parties with whom the election rests, prefer Mr. Henry Smart, I do presume to think they will at all times have reason to be pleased with their choice.

Saml. S. Wesley, Mus. Doc.,
Organist of Exeter Cathedral.

A MUSICAL CRITIC.

In 1838, Smart returned to London on becoming organist of St. Philip's Chapel (now Church), Regent Street. He soon afterwards accepted the post of musical critic to the *Atlas*, a weekly journal which gave much attention to music, and from the columns of which the musical historian may often gain information by reason of the well-compiled index to each yearly volume. Always a very outspoken and fearless man, Smart spared not the lash in his criticisms when he thought a castigation necessary. The editor of the *Atlas* was so pleased with his musical contributor's work, and having discovered the wide range of his knowledge, that he suggested Smart should contribute, week by week, an article on a scientific subject. Notwithstanding the claims of these various avocations, Smart found time to fall in love, and on July 2, 1840, he was married in the same church of which he held the organistship at his death—St. Pancras, which forms so striking an architectural feature in Euston Road.

DAVISON *v.* CHORLEY.

A passing reference may now be made to a criticism on a second edition of the once popular song 'Estelle,' composed by Smart, not only by reason of its chronological fitness, but as a specimen of the critical humour of Mr. J. W. Davison in scoring off his colleague, Mr. Chorley, of the *Athenæum*. Here it is (*Musical World*, July 13, 1843):—

This may justly be styled the most popular *classical* song that has proceeded from the pen of an Englishman. It has managed to outlive the cavils and petty malice of such inveterate enemies to everything in the shape of native ability as Mr. Asinæum Chorley, and others of the same miserable fraternity.

After referring to Smart's 'great command of all the intricacies of harmony and modulation,' his 'fine fancy,' &c.—qualities which, by inference, 'Mr. Asinæum Chorley' failed to appreciate—'J. W. D.' concluded his notice thus:—

We are glad to see a second edition of this splendid song, and shall be yet gladder to welcome a twentieth.

ST. LUKE'S, OLD STREET.

In February, 1844, Smart was one of sixteen candidates who competed for the organistship of St. Luke's Church, Old Street, the umpires on that occasion being Goss, Turle, and Topliff. 'Mr. Henry Smart,' said the *Musical Examiner* (edited by J. W. Davison), 'was unanimously pronounced the best player, and (which is not very often the case) was elected in consequence.' The same journal thus describes Smart's organ performances at the opening of the rebuilt instrument at St. Luke's:—

Mr. Henry Smart, the organist of the church, is an excellent player, and well calculated to develop the points of an instrument of such pretension; in an extemporaneous solo in the first part, he gave some exquisite discursive passages, to show off the swell and

choir: he overflows with feeling, and evidently enjoys the moment when a bright thought, decorated with some new harmonic fancy, gets life under his finger, a moment dear to the inspired organist; as a pedalist, he lacks no mechanical readiness. It requires no little strength of hand to work a fugue or chorus upon a modern organ; a man should be of brawny condition, and indifferent to toil, who undertakes the work; by the sweat of his brow, literally, he earns his reward.

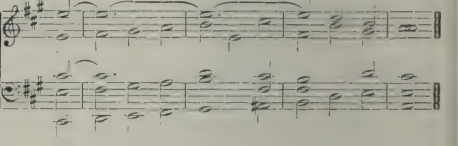
BACH, AND OTHER MATTERS.

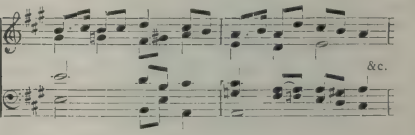
During his residence in Howland Street, Smart instituted weekly practisings of old English madrigals, motets by Bach, masses and other concerted vocal music at his own house, purely for the enjoyment of the thing. He was one of the earliest members of the Bach Society, and officiated at the first performance given by the members on July 29, 1850, to celebrate the centenary of the great composer's death. 'The vocal music was conducted by Mr. Henry Smart,' said the *Morning Post*, 'who did his utmost to keep his refractory choristers together.' In the autumn of that year, he went to Paris in order to inspect the famous organs of Caváillé-Col. In the French capital he made the acquaintance of Lefébure-Wély, and caused a great sensation among the Paris organists by his remarkable extemporizings on the organs in the Madeleine and the Cathedral of St. Denis. He won a prize offered by the Sheffield Apollo Glee Club, the adjudicator being Sir Henry Bishop.

Smart formed one of the quintet of organists who played at the opening, by Queen Victoria, of the Great Exhibition in 1851. During the Royal Procession, the five organs built respectively by Willis, Walker, Hill (all of London), Du Croquet (Paris), and Schulze (Erfurt), were played upon, also respectively—though not simultaneously!—by S. S. Wesley, E. J. Hopkins, George Cooper, M. Danjou (organist of Nôtre Dâme, Paris), and Henry Smart. Thalberg and Smart afterwards caused much amusement by their duet extemporaneous pranks on the curious double American pianoforte then on show in the great glass house in Hyde Park.

At various times operatic affairs greatly engrossed him. The pretty German story of 'Undine' first attracted his attention; but so fastidious was he in his ideals, that long concerted numbers, after having been written, were often torn up, and 'Undine' came to nothing. A romantic opera, 'Berta, or the 'Gnome of the Hartzberg,' was, however, produced at the Haymarket Theatre, on May 26, 1855, with moderate success, Mr. and Mrs. Sims Reeves taking leading parts. Later on he worked at a libretto previously supplied by Chorley to Mendelssohn, entitled 'The Siege of Calais,' which, however, shared the fate of the earlier attempts, and the turbulent seas of opera were forsaken for smoother channels.

THE ST. PANCRAS APPOINTMENT.

After having held—and worthily held—the St. Luke's appointment for twenty years, Smart became, in 1865, organist of St. Pancras Church, which post he retained till his death in 1879. Mr. J. S. Curwen, in his 'Studies in Worship Music' (1st series) gives an interesting account of the service at St. Pancras during Smart's organistship. The singing, led by about twenty boys from the National School, was in unison throughout and entirely congregational. Smart was therefore perfectly free to vary his accompanying harmonies according to his fancy, or such as was prompted by the changing sentiment of the words. The first of the two specimens which Mr. Curwen gives is 'a fine effect' in the last line of the tune 'Hanover':—

The second example pathetically illustrates the words 'Deeply wailing' in the hymn 'Lo! He comes with clouds descending,' as sung to the tune 'Helmsley':—



In concluding some personal recollections of the distinguished organist of St. Pancras Church, Mr. Curwen, in the book above referred to, says:—

It was the accompaniments and the extemporising of Mr. Smart that attracted so many musicians to the St. Pancras service. Extemporising is generally formless and lackadaisical, but Mr. Smart's was rhythmic and thematic. He kept up whatever time he adopted until he came to a change of rhythm and style. He extemporised three times: before and after service, and before the sermon. The opening voluntary was generally a *cantabile* or slow movement, expressive of sweetness rather than power. The *sortie*, as the French organists call it, was generally marked by spirit and motion, and a sustained development of form that made it hard to believe that it was not premeditated. The voluntary before the sermon filled up the time while the minister was changing his gown, and was of a meditative kind, always ending in the playing over of the hymn-tune that was about to be sung. It lasted three or four minutes. When the clergyman had reached the pulpit, the youth I have before mentioned touched Mr. Smart's shoulder, and he began to work back towards the key of the hymn-tune. I remember that at the moment he was recalled from his delicious wanderings he was in D flat, and he had to get to D. The masterly way in which he modulated through related keys, using sequence and figures, until he reached the goal, almost made one hold breath with interest.

'MILES'S LANE.'

An amusing incident of Smart's organist experiences may find a place here. In his early days it was the custom for an organist to play a few interludic chords between each verse of a hymn. A certain grumbler in the congregation adversely criticised his accompaniments to the service. Smart said nothing, but waited his opportunity. It came when the tune 'Miles's Lane' was given out. He started it in the usual key, B flat. All went well at the first verse, and everybody seemed prepared to 'make a joyful noise.' But in the interlude between verses one and two, the organist modulated, very cleverly and almost imperceptibly, into the key of B, one semitone higher; between verses two and three the key became changed to C, when it was found that the high notes on 'Crown Him' did not come with their former facility; between verses three and four, the pitch was again raised one semitone, and so on, until those high notes must have joined the company of 'the lost chord.' At all events, the organist effectually silenced his complaining critic.

The mechanical genius of Henry Smart has already been referred to. It found a practical outlet in the organs he designed for Leeds Town Hall (in 1858) and St. Andrew's Hall, Glasgow, 1877—the former instrument built by Messrs. Gray and Davison, the latter by Messrs. T. C. Lewis and Co. His thoroughness showed itself in many ways. Once, when examining the Leeds organ long after it had been erected, he said to Dr. Spark: 'Just let the tuner fetch me out that D of the great organ harmonic trumpet.' The pipe is handed to him, and though totally blind, he takes off the boot of the pipe, feels its tongue, and then says with perfect confidence: 'Just what I thought. These reeds should be taken out, cleaned, and re-burnished, and when I come down again we shall hear that they are as pure and even as on the day when they were first put in.'

A DINNER IN A SWELL BOX.

An amusing and probably unique incident has to be recorded in regard to the building of the Leeds organ at the factory in London. Smart suggested that, as the swell-box was the largest that had been made, a dinner should be given therein, and that as many friends as the box would hold should be invited to the feast. The meal was arranged on the co-operative principle, in that the various guests provided the viands—one a fine salmon, another a haunch of venison, and so on, and it may be assumed that the pipes in that dinner-equipped swell-box were non-speaking. The company numbered ten, and included George Cooper, Howard Glover, William Spark, Henry Smart, and J. W. Davison—the two last-named being the life and soul of the party. It was perhaps natural that the temporary occupants of the box should regard themselves as 'swells' greater than any swell that would ever come out of it; but what shall be said of George Cooper, who likened the swell-box to a ship's cabin because it was going to be a C organ!

COMPOSITIONS.

Henry Smart was a most prolific composer. His creative output included no less than eighty part-songs, forty vocal trios, fifty vocal duets, and 167 songs. Some of these attained wonderful popularity—*e.g.*, 'Ave Maria' and 'The Shepherd's Farewell' (part-songs); 'Rest thee on this mossy pillow,' Bishop Heber's words (trio); 'When the wind blows in from the sea' (duet), and 'The lady of the lea' (song). His hymn-tunes have become favourites in all English-speaking countries; as typical specimens of his manly diatonic style there may be mentioned those known as 'Regent Square' (named after the Presbyterian Church there), and 'Pilgrims,' a setting of Faber's familiar words beginning 'Hark! hark, my soul,' which first appeared in the Appendix to 'Hymns Ancient and Modern,' 1868. All his tunes, and, indeed, the whole of his church music—of which his noble setting of the Te Deum in F is a fine example—is untainted with the false sentimentality of a mere striving after effect which characterizes so much of the church music of the present day. In addition to the well-known Service in F (morning, evening, and communion settings), there is a fine five-part Evening Service in G, which he contributed to George Haycraft's second collection of Sacred Music in 1850. For the late Dr. Spark's 'Practical Choirmaster' he wrote another but complete Service in G, and for the Festival of the Sons of the Clergy, held in St. Paul's Cathedral in 1870, he composed his B flat setting of the Magnificat and Nunc Dimittis, in which he introduced the tuba with fine effect. This was probably an early employment of that stop in a vocal composition for the church. Of his twelve or more anthems—the initial attempt has already been referred to—two were commissioned by the London Church Choir Association for their Annual Festivals in St. Paul's Cathedral: 'Sing to the Lord' (1876), and 'Lord, Thou hast been our Refuge' (1878). His Easter anthem, 'The Lord is my Strength,' written for THE MUSICAL TIMES, has attained great popularity.

His larger works include 'Jacob,' his only oratorio, composed for the Glasgow Musical Festival of 1873; 'The Bride of Dunkerron' (Birmingham Musical Festival, 1864), a work concerning which Mr. Davison wrote in *The Times*, 'in truth, is of its kind a masterpiece'; 'King René's Daughter' and 'The Fisher-maidens'—the two last named written for female voices. His organ music is so well known that there is no need to refer to it in detail. The following words of Ouseley on Smart's organ music may, however, be quoted: 'He had an inexhaustible store of lovely melody, which invested all his works with a charm peculiarly their own, while his harmonies were always

masterly, his counterpoint irreproachable, and his power of bringing out the best points of his instrument unrivalled.'

PERSONALITY.

A few words, in conclusion, as to the personality of Henry Smart. His early training was for the most part of the theatre and orchestra. Unlike Goss, Hopkins, Sullivan, and others, he never held a choristership in a cathedral, or church; therefore it is all the more remarkable that he developed into a vocal composer of such sterling excellence. No one can point to an unvocal bar in Smart's music. This rather rare and precious qualification he doubtless acquired by his early love for and study of Handel and Purcell. Had he been brought up on modern German music, as seems to be the fare set before young music students of the present day, Smart would never have become a master of melody and form. 'Dear old Sebastian' was another of his dearly beloveds.

The high ideals which he strenuously set before himself may be instanced in the following letter, so eminently characteristic of the man. It was written in 1864 to a young musician who had sought his opinion upon an anthem:—

My dear Sir,—I return your anthem by this post. I think the criticisms are *hypercritical*, and do not point out any special faults, while it is certainly gross rudeness to disfigure your MS. by writing remarks on it in *ink*. I must be candid enough, however, to tell you that I do not much like your anthem as a whole, and I think you could and ought to do better.

The whole manner of the anthem is not, to my thinking, sufficiently elevated; and, as an instance, there is a passage on page 2 which I have marked in pencil, which has a modern *littleness* about it that annoys me. Also on pages 6 and 7, all that to the words, 'The Lord Almighty,' is in *three*-bar phrases, which destroy the rhythm. Moreover, for such a short piece there is too much unison for my taste. You asked for my opinion, and you have it.

I am sure I am quite right in telling you that if you aspire to distinction as a composer, you *must be very careful what you do*. There are *very* VERY few men ever born in the world who can afford to write themselves down on paper without a great deal of thought and labour. Of course, *au contraire*, there are a great many donkeys in the world, but if I thought you were one of these, I shouldn't take the trouble to give you six words of advice.

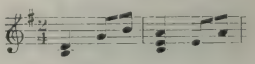
Remember always that a thing's being *little* is no excuse for its being *bad;* and the attention to this golden fact is one great secret of success.

Truly yours,
HENRY SMART.

DICTATION METHODS.

The weakness in the eyes which took a threatening form in his boyhood culminated, when he had entered his fifty-second year, in a total eclipse of his visual organs. Thenceforward he was forced to adopt the irksome method of dictating all his compositions. His daughter, Clara (afterwards Mrs. Sowter), not only cheered and encouraged him in his terrible affliction, but devoted herself heart and soul to his interests and work. She was so careful in taking down her father's dictation, and her calligraphy was so neat and clear, that alterations or corrections were seldom necessary in any of the many works her willing hands had committed to paper. With ordinary songs his plan was to have the poem to be set read over to him two or three times; this process firmly fixed the words in his memory. He would then light his pipe, pace up and down his study, or walk in the garden, and subsequently play on the pianoforte the piece he had mentally composed. Calling his amanuensis-daughter, he would proceed to dictate to her thuswise:—

'Symphony to a song, key G. Treble and bass clefs. Two-four time. Treble: crotchet chord, tail up—D and B below the lines; two quavers, bound together—G second line, B above, bar. Crotchet chord, A second space, E below, C below. Two quavers, tails up, bound together—E first line, A second line,'

and so on. This would result in nothing more than two bars—treble only:—

The labour involved in such a process is extremely tedious, and must be a sore trial to one's patience; but it assumes herculean proportions when an entire oratorio in full score has to be thought out and dictated by a method so wearisome to composer and amanuensis.

AN APPRECIATION.

'An old pupil,' who is the organist of a country church in Surrey, has, in response to our request, sent us the following 'appreciation':—

No task could be more welcome to one who had the privilege of more than thirty years' acquaintance with Henry Smart, during many of which his teaching proved to be of the highest value, than that of attempting to write down some of the many recollections which crowd upon the mind concerning him.

All who were acquainted with his brilliant conversational powers must remember how vast were his stores of information on endless subjects. It was impossible to be in his society without learning something worth knowing. No wonder that by the foreman of some engineering works which he once visited, he was supposed to be a distinguished civil engineer. No wonder, either, that the writer of these lines was told by a barrister who knew him well that he would have made a splendid lawyer.

As a master, whether for pianoforte or organ, for singing, or for the study of harmony and composition, he could not be surpassed. The infinite pains bestowed on every detail of the study in hand, the clearness of explanation, the patience when difficulties were felt, the mastery of them insisted on—all were inimitable, and the power of his personality made the necessary work light,

so that his approbation were won. Wisely, he was not lavish of praise, but when given, it was given freely and heartily. The first pianoforte lesson to the child not ten years old, and the first organ lesson, years after, are alike fresh in memory. Some years of struggling alone with organ difficulties, rather than of seeking other instruction when Henry Smart's was out of reach, were cheered with his message, 'Take care of your touch' (in allusion to the keeping up of pianoforte practice), 'and *work*.' But when at last at the organ of St. Pancras, after the playing of a few passages came the first well-remembered admonition: 'Your hands are all right—but you *kick!*' Then the pupil gave place to the master, who, his powerful frame now on the bench, called forth loveliness from the organ's tones, repeating the while his directions for pedalling:—'You must creep, and crawl, and slide, and glide;' and this, though his perfection could never be reached, was found to be possible.

Too few were the lessons that followed, then or later; but the freely-given permission, 'Come whenever you like, and pick up all you can,' was eagerly accepted, and much that was invaluable has been learned in watching and hearing him on many a happy occasion. The influence of his genius, exercised on his pupil from childhood to maturity, and onwards till within the last suffering months—borne how patiently—of his life, is as strongly felt to-day as during the many years when 'some more lessons' from Henry Smart added sunshine to the brightest days.

GREGORIANS!

A man of strong opinions, Henry Smart was not afraid of expressing them, sometimes in humorous terms. On one occasion a young curate said to him: 'I am strongly of opinion, Mr. Smart, that there is a fine ecclesiastical, devotional character about Gregorian tones which no other church music possesses.' Smart pushed back his chair, and with a significant gesture said: 'Now, look here, sir, this won't do. Who asked *your* opinion upon a musical question of which you know absolutely *nothing?* You may rely on it, that some day when you and your friends are shouting those ugly Gregorian chants, Heaven will punish you, and *rain down bags of crotchets upon your heads*, and prevent you from ever singing them again!' Once he was invited to 'try' a 'beautiful organ' in a certain chapel. After much persuasion he went. He tested the flue work, and made no comment; but on drawing the reeds, he uttered a significant '*bah!*' One of those present said: 'Now, Mr. Smart, I think those reeds are fine.' 'Fine, indeed! Are they?' replied Mr. Smart. 'The only sort of fineness I can liken them to is what I have heard in walking past cottages when they are *frying sausages!*'

Mr. Frank Kidson informs us that there is a manuscript composition, probably unpublished, of Smart's, in the Public Library, Leeds, bearing the following title—evidently a *jeu d'esprit*:—

Romanzetta for Pianoforte, Violin, and Violoncello, dedicated to his friends W. Spark, D. Delices, and G. Tetley, Esqrs. HENRY SMART.

At the end of the music the composer has added the following little note:—

N.B.—The composer hereof satisfies himself at present with thus winning his wager, but after having refreshed himself with the meats and drinks thus won aforesaid, he will probably feel disposed to expand this Romanzetta into a Romanza, for the special behoof of the said W. S., D. D., and G. T., Esqrs., and their latest posterity.

H.S.

Very few honours came to Henry Smart in the course of his lifetime. He was a member of the Philharmonic Society, and received the honorary fellowship of the Royal College of Organists; but no University or Archbishop bestowed on him any honorary degree. Henry Smart he lived, so he died, and so is his memory honoured. Within a month of his death he received the news that Queen Victoria, on the advice of Lord Beaconsfield, had granted him a Civil List pension of £100 a year in recognition of his services to music; but as in the case of Tom Hood, this gratifying recognition of his abilities came too late. The sterling worth of the man—fearless and independent in thought and action throughout his strenuous life—received a better testimony in the Henry Smart Scholarship at the Royal Academy of Music, founded by subscription in 1880.

During the last years of his busy career, Smart suffered terrible agony from cancer on the liver, which completely undermined his splendid constitution. But his indomitable courage against every difficulty characterised all his actions up to the last. He paid a visit to Dublin to examine the organ in Christ Church Cathedral, and to report thereupon to the Dean and Chapter. He composed the fine anthem, 'Lord, Thou hast been our refuge,' for the sixth annual festival of the London Church Choir Association, held in St. Paul's Cathedral, in 1878, and within three months of the fatal termination of his distressing illness he played the services at St. Pancras.

On Sunday, July 6, 1879, in his sixty-eighth year, at his residence, 30, King Henry's Road, South Hampstead, the generous heart of Henry Smart ceased to beat, and those who knew him had to mourn the loss of a dear and sympathetic friend. His remains were interred in Hampstead Cemetery. He was the first of five distinguished musicians to be laid to rest in that pleasant parcel of ground at London's Northern Height—the others who have followed him thither being his old friend, George Alexander Macfarren (sightless, like himself), Joseph Maas, Walter Bache, and Edward John Hopkins.

No apology is needed for the presentation (on p. 311) of an instalment of Professor Prout's Preface to the new edition of the *Messiah*, which Messrs. Novello hope to publish in the autumn. Its importance, judged from either the historical, æsthetic, or technical standpoint, cannot be over-estimated, and we feel sure that our readers will read with interest the Dublin Professor's manifesto on the subject of Handel's masterpiece.

THE FOUNDLING HOSPITAL AND ITS MUSIC.

More than one hundred and fifty years have come and gone since good Thomas Coram founded the 'Hospital for the Maintenance and Education of Exposed and Deserted Young Children in Lamb's Conduit Fields,' which we know as The Foundling. The kind-hearted old mariner little thought when, in 1739, he petitioned King George II. for a charter, that the Institution established under his beneficent auspices would be associated, and so worthily associated, with the great master of music known the world over as George Frederick Handel. The scheme of the Hospital buildings, erected between 1740 and 1750, on the then outskirts of London, included a chapel. Handel was quick to perceive that the chapel—of which we give, by special and kind permission of the Committee, an interesting drawing as it was in Handel's day—would be the very place for a great music-making. The Minutes of the Committee furnish most interesting and fresh information concerning Handel and his noble benefactions to the Foundling Hospital.

The first entry must be given in full:—

At the Hospital, May 7, 1749.

Mr. Handel being present and having generously and charitably offered a performance of vocal and instrumental musick to be held at this Hospital, and that the money arising therefrom should be applied to the finishing the chapel of the Hospital.

Resolved — That the thanks of this Committee be returned to Mr. Handel for this his generous and charitable offer.

Ordered—That the said performance be in the said Chapel on Wednesday, the 24th inst., at eleven in the forenoon.

Resolved—That the gentlemen present and the rest of the members of the General Committee, or any two of them be a Committee to carry into execution this intention with the advice and direction of Mr. Handel.

Resolved — That George Frederick Handel Esq. in regard to this his generous proposal be recommended to the next General Court to be then elected a Governor of this Hospital.

Brownlow, in his history of the Hospital, says that Handel was actually made a Governor at this time, and this statement has been copied over and over again. But the generous-hearted musician, while much appreciating the proposed honour of being elected a Governor, informed the Secretary that he 'desired to be excused therefrom, for that he should serve the charity with more pleasure in his way than being a member of the Corporation.' However, as we shall presently see, the Court of Governors overruled Handel's objection by electing him a Governor in the following year (1750), more especially as an acknowledgment of his gift of an organ to the chapel, but doubtless not without consideration of the initial and memorable performance of 1749.

The advertisements stated that the performance would be in the chapel, 'which will be sash'd and made commodious for the purpose.' The obsolete word 'sash'd' evidently refers to the light framework inserted in the windows to hold the glass. We also learn from the newspapers of the day that the performance was postponed from May 25 to 27, 'the alteration being necessary for the reception of some persons of high distinction.' The following notice, from the *Gentleman's Magazine*, informs us on that 'high distinction' point and other matters of no less interest:—

Saturday 27th. May, 1749.

The P. and Prss. of *Wales*, with a great number of persons of quality and distinction, were at the chapel of the *Foundlings*' Hospital; to hear several pieces of vocal and instrumental musick, compos'd by *George Frederick Handel*, Esq.; for the benefit of the foundation.

1. The musick for the late fire-works, and the anthem on the peace.
2. Select pieces from the oratorio of *Solomon*, relating to the dedication of the Temple; and
3. Several pieces composed for the occasion, the words taken from Scripture, and applicable to the charity, and its benefactors.

There was no collection, but the tickets were at half-a-guinea, and the audience above a thousand, besides a gift of 200*l* from his majesty, and 50*l* from an unknown.

No. 3 consisted of the anthem, 'Blessed are they that consider the poor,' which Handel composed specially for the Foundling, the manuscript of which, partly in his autograph, and partly in the handwriting of Christopher Smith, is one of the treasures of the Hospital.

The *General Advertiser*, one day before the concert, stated that 'above one hundred voices and performers have engaged to assist on that laudable and charitable occasion'; and we also learn that the performance was 'most complete and solemn.' The *London Evening Post*, of May 27-30, 1749, referred to the 'several curious pieces of music composed by Mr. Handel,' and, in regard to the audience, 'a prodigious concourse of the Nobility and Gentry.' The thanks of the Committee of the Hospital to Handel and his coadjutors were conveyed in these terms, as recorded in the Minutes of May 31:—

That the thanks of the Committee be returned to George Frederick Handel Esq. for the generous assistance he gave to this charity by his most excellent performance of musick on Saturday last; and that Mr. Handel be desired to return the thanks of this Committee to the performers who voluntarily assisted him upon that occasion.

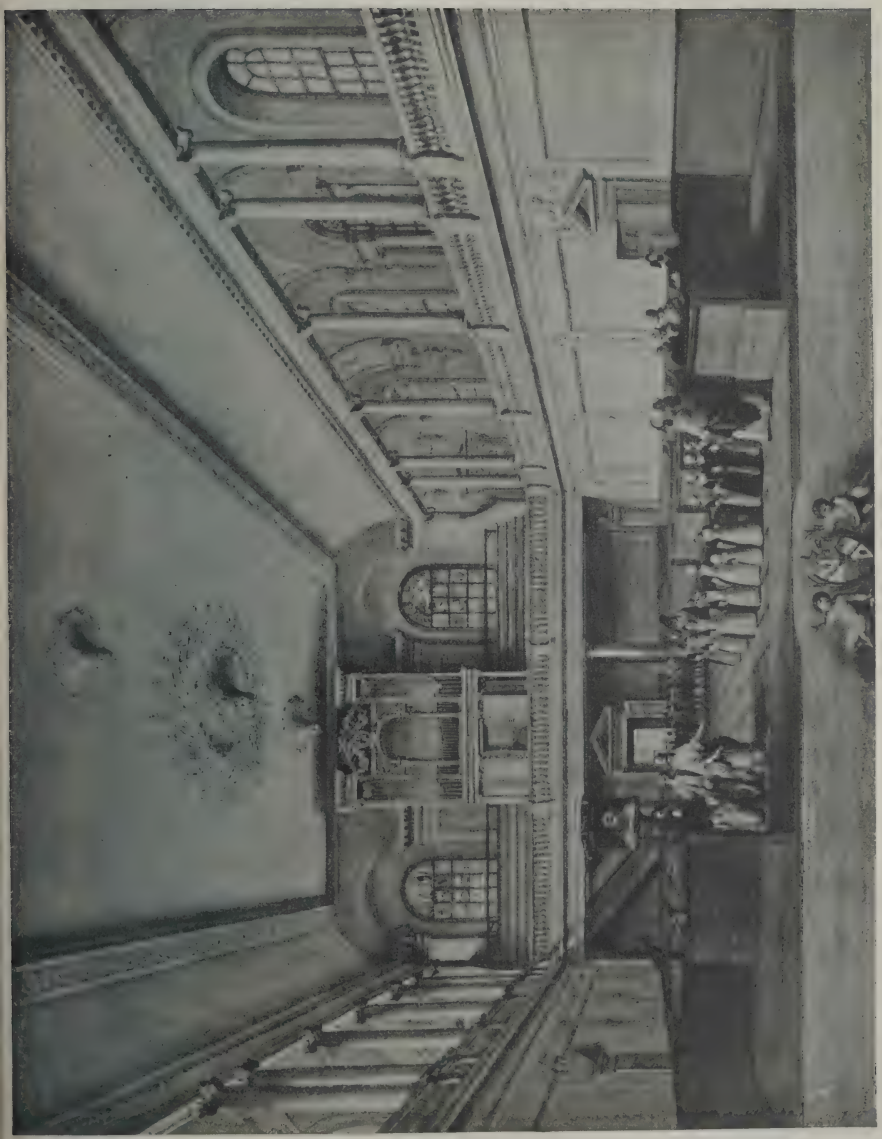
That the thanks of this Committee be returned to the Master of the Children of the King's Chapel for his and their attendance at the said performance.

That the treasurer do pay the secretary £50 for Mr. Handel to dispose of in such manner as he shall think fit.

According to the invaluable Minutes—there is nothing like first-hand information in these matters—a year was not allowed to elapse before the Committee resolved, on February 7, $17\frac{49}{50}$—

That it be referred to the Sub-committee to consider of the manner of opening the Chapel, and having a performance of musick, and that they do consult Mr. Handel thereupon.

That the Secretary do wait upon Mr. Handel to propose a performance of musick and voices on Tuesday, the first of May next [1750].



THE FOUNDLING HOSPITAL CHAPEL IN HANDEL'S TIME.

Reproduced, by kind permission, from an original Water-Colour Sketch in the possession of the Governors of the Foundling Hospital.

The good-natured composer at once, and doubtless very heartily, fell in with the proposal, as the Minutes of April 18, 1750, contain the following interesting information :—

The Secretary acquainted the Committee that Mr. Handel had agreed to the following Advertizement to be published for his intended Performance.

Hospital for the Maintenance and Education of Exposed and Deserted Young Children in Lamb's Conduit Fields April 18th, 1750.

George Frederick Handel Esq. having presented this Hospital with a very fine Organ for the Chapel thereof, and repeated his offer of assistance to promote this Charity; on Tuesday the First Day of May 1750 at Twelve o'clock at noon, Mr. Handel will open the said Organ; and the sacred Oratorio called 'Messiah' will be performed under his direction.

Tickets for this performance are ready to be delivered by the Steward at the Hospital, at Batson's Coffee-House in Cornhill, and White's Chocolate House in St. James's Street, at half a Guinea each.

Ordered—That the said Advertizement be published in the Daily Advertizer, on Friday next, and every day after to Tuesday the first of May; Twice a week in the General Advertizer, twice a week in the Gazetteer, and twice a week in some evening papers.

The 'advertizements' duly appeared with, however, the following important addition: 'There will be no collection'! As to the performance—and it is interesting to find the use of the term 'open the organ'—one newspaper of the day actually stated that 'upwards 1,200 Hundred (!) Persons of Distinction' were present, while another, nearer the truth, referred to 'a great Appearance of Nobility and Gentry to hear the oratorio.' The identical receipt for the payment of the performers at the organ-opening is still preserved at the Hospital. Here is a transcript :—

May 4, 1750.

Received of Taylor White Esq., Treasurer to the Hospital for the maintenance and Education of exposed and deserted young children, Thirty-five pounds for the performers in the oratorio of 'Messiah' on Tuesday, the 1st inst., in the Chapel of the said Hospital, to be distributed and paid over pursuant to the Directions of my Master, George Frederick Handel Esq. by £35 . 0 . 0. Christopher Smith.

The net proceeds of this 'Messiah' organ opening performance amounted to the sum of £728 3s. 6d. 'Peter, Mr. Handel's servant,' was paid one guinea, but Mr. Beard, the solo tenor, and Mr. Christopher Smith, returned their fees—two guineas and one guinea respectively—to the funds of the charity. On the following day (May 2) Handel attended the meeting of the Committee, when he most generously offered to give a second performance of his great oratorio. An advertisement in the daily papers furnishes us with full particulars :—

A computation was made of what number of persons the Chapel of the Hospital would conveniently hold, and no greater Number of Tickets were delivered to hear the Performance there on the First instant. But so many Persons of Distinction coming unprovided with tickets and pressing to pay for tickets, caused a greater number to be admitted than were expected; and some that had tickets not finding room going away. To prevent disappointment to such persons, and for the further promotion of this charity, this is to give notice that George Frederick Handel, Esq., has generously offered that the sacred oratorio called 'Messiah' shall be performed again under his direction, in the chapel of this Hospital, on Tuesday the 15th instant, at twelve of the clock at noon; and the tickets delivered out, and not brought in on the 1st instant, will then be received.

Note.—There will be no collection; and it is hoped, that no Persons will take it ill, that they cannot be admitted without Tickets (*General Advertiser*, May 4, 1750).

An interesting Minute of April 18, 1750, must not be omitted. The Treasurer reported :—

That Mr. Hudson had offered to present the Hospital with Mr. Handel's picture, and that Mr. Handel had consented to sit for it.

Mr. Hudson was duly thanked; but what has become of that particular Hudson portrait? It is not in the Hospital collection; perchance it is one of several of Handel by that artist which are scattered in various places.

The Court Minutes of the Governors—who met quarterly—of May 9, 1750, record the following appreciation of Handel's benevolence :—

George Frederick Handel, Esq., having presented this Hospital with an Organ, for the Chapel thereof. . . . . .

Resolved—That the thanks of this General Court be severally given to the said Mr. Handel . . . . for the same, which the Vice-President accordingly did.

Resolved—That they [Handel and six other benefactors] be now Balloted for, to be Elected Governors and Guardians of this Hospital, and the said George Frederick Handel [and others] were accordingly elected by Ballot.

This shows that Handel was not elected a Governor till the year 1750, and not in 1749, as is generally stated.

And now as to the organ given by Handel to the Foundling Hospital. Extracts from the Minutes of the Committee meeting held on May 2, 1750, at which, by-the-way, Handel was present, read thus :—

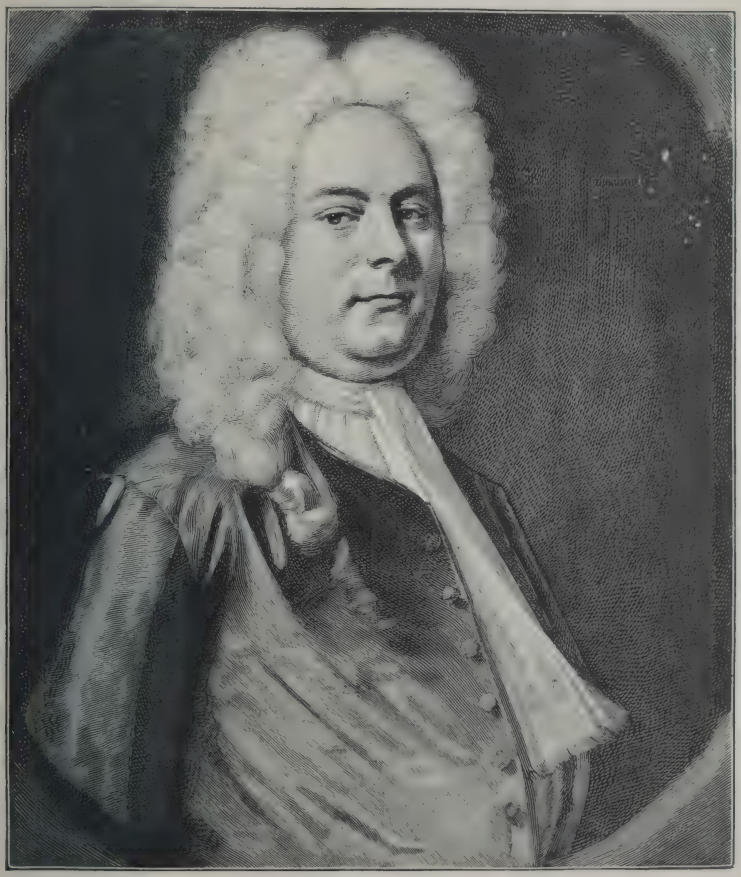
Mr. Handel acquainting the Committee that Dr. Morse, of Barnet, had not finished the organ for the Chapel of this Hospital pursuant to the contract he made with him in July last for that purpose,

Ordered—That the Secretary do write to Dr. Morse to press his finishing the organ for immediate use, and that he may find able persons to have as many stops therein as he can, for chorus's, before Tuesday, the 15th inst.

On May 30, Dr. Morse attended the Committee meeting and promised to proceed without delay; and on February 6 in the following year, it is recorded that Dr. Morse had 'delivered all the pipes,' and that he was paid £20 'for the diapason stop.'

But who was 'Dr. Morse, of Barnet'? All authorities, including William Russell, organist of the Foundling, 1801-13, state that the Handel presented organ was built by Parker, or Glyn and Parker. (Rockstro gives the name as 'Parkes,'

and this error has been copied in the article on Handel in the *Dictionary of National Biography*.) Parker was an organ-builder, residing at Salford. Dr. Henry Watson (who has most kindly made enquiries for the purpose of this article) finds him as Richard Parker, 'at the Sign of the Organ,' in Chapel Street, Salford, the identical thoroughfare in which Dr. Watson himself resides! Glyn may have been a London partner. The story goes that Handel heard the organ built by Parker in Poynton Church, Cheshire, on the Lancashire border, and that he was so pleased with it that he selected Parker to supply an instrument at his (Handel's) expense for the Foundling Hospital Chapel. But, from his researches made on the spot, Dr. Watson is strongly of opinion that the Parker organ heard by Handel was not in Poynton Church, as that



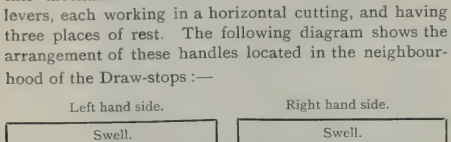
GEORGE FREDERICK HANDEL, Esq.
A GOVERNOR OF THE FOUNDLING HOSPITAL.
From the painting by Denner, in the possession of Mr. Alfred Littleton.

sanctuary was not consecrated till 1789, but the decayed old instrument, still standing, but unplayable, in Adlington Hall, two miles from Poynton, the residence of the Legh family. Handel was a frequent guest of Colonel Charles Legh, the Lord of Adlington, and it was without doubt that he made his acquaintance of Parker's work under the hospitable roof of his host, the Colonel.

According to the invaluable manuscript collection of organ matter made by the late Dr. E. J. Hopkins, and now in the possession of the present writer, the Foundling instrument built by Parker was a very remarkable one, more especially by reason of its profusion of quarter tones. Here is the information, which, it should be added, Dr. Hopkins copied from a manuscript account made early in the last century by

William Russell, the fifth organist of the Foundling, who regularly played on the Parker instrument :—

This organ originally contained sixteen notes in the octave; that is to say, in addition to the seven naturals, and the five unequally tempered short keys,—E flat, C sharp, G sharp, and B flat,—it also had four others which sounded D sharp, D flat, A flat, and A sharp. These supplementary notes were not furnished with extra keys, after the manner of Father Smith's organ in the Temple Church; but certain mechanism was provided whereby they could be substituted for those ordinarily associated with the short keys. The external part of this mechanism consisted of a number of handles or levers, each working in a horizontal cutting, and having three places of rest. The following diagram shows the arrangement of these handles located in the neighbourhood of the Draw-stops :—



If a piece of music in the key of E, 4 sharps, were about to be played, the handle on the left hand side was moved to its extreme left, with the result that D sharp would be substituted for the normal E flat. If, on the contrary, a piece in 4 flats were going to be performed, the handle was shifted to the extreme right, when a D flat would be brought on in place of the usual C sharp. All the other handles effected similar alterations. Five handles belonged to a single set of keys. When the handles were placed in the middle of the slides or cuttings, the organ was like the common or unequally tempered organ of the period.

The original specification of the Foundling Organ was as follows :—

	GREAT. 12 Stops.		
1. Double Std. Diapason	76 pipes	8. Twelfth	76 pipes
2. Open Diapason ...	76 ,,	9. Fifteenth	76 ,,
3. Open Diapason ...	76 ,,	10. Block Flute	76 ,,
4. Stopped Diapason ...	76 ,,	11. Sesquialtera, III. ranks	228 ,,
5. Principal	76 ,,	12. Trumpet	76 ,,
6. Principal	76 ,,		
7. Flute	76 ,,		
	CHOIR. 5 Stops.		
13. Dulciana to CC ...	71 pipes	16. Fifteenth	76 pipes
14. Stopped Diapason ...	76 ,,	17. Vox Humane ...	76 ,,
15. Principal	76 ,,		
	SWELL. 4 Stops.		
18. Open Diapason ...	46 pipes	20. Trumpet	46 pipes
19. Stopped Diapason ...	46 ,,	21. Cremona	46 ,,

Compass—Great and Choir, GG, long 8ves, to e3, 76 notes.

Swell—Fiddle g to e3, 46 notes.

Dr. Hopkins (or Russell) adds :—

Handel evidently did not favour much mixture-work; for on comparing the above with the Temple Organ it will be seen that to less than half the quantity of mixture, he disposed twice the amount of unison and octave-work, *i.e.*, *two* Open Diapasons and *two* Principals. There was also a second 'Large Fifteenth' or Block Flute.

The keyboard of the old organ is still preserved: it has black natural and white sharp keys.

As to whether Parker or Morse built the first organ erected in the Foundling Hospital Chapel, is a mystery that has yet to be solved. This we shall endeavour to do.

Year after year, until his death, Handel gave a performance of his 'Messiah' at the Foundling Hospital, in aid of its funds. It is not necessary to refer to these music-makings in detail, but one or two features of interest, derived from the Minute Book and old newspapers of a century and-a-half ago, deserve to be mentioned. The *Gentleman's Magazine* of May, 1751, says :—

The Oratorio of 'Messiah' was again performed at the *Foundling* hospital under the direction of *George Frederick Handel* Esq., who himself play'd the organ, for the benefit of the charity; there were above 500 coaches besides chairs, &c., and the tickets amounted to above 700 guineas.

The *General Advertiser* furnishes this additional information: 'A Voluntary on the Organ was played by Mr. Handel, which met with universal Applause'—and this in the chapel! It is interesting to find from the Minutes that in this year, Bernard Gates, Master of the Children of the Chapel Royal, returned to the Treasurer the sum of £5 7s. 0d., being the amount of the fees (six guineas) paid to the King's choristers for singing in two performances, 'deducting nineteen shillings for their coach hire.' That Mr. Bernard Gates was heartily thanked goes without saying. A year later the *General Advertiser* of April 18, 1752, stated :—

We hear that the Ladies who have tickets for the oratorio of 'Messiah' at the Foundling Hospital, this Day the 18th inst., intend to go in small Hoops, and the Gentlemen without Swords, to make their Seats more convenient to themselves.

On that occasion 'the number of tickets given out' was 1200, each at 10s. 6d.

An extract from the Minutes concerning this 1752 performance must be quoted. Does it not speak for itself? :—

. . . A most noble and grand audience, who expressed the greatest satisfaction at the exquisiteness of the composition, the completeness of the performance, and the great benevolence of Mr. Handel.

At the next performance (in 1753) of the 'Messiah,' we learn that 'the inimitable composer thereof, in the organ concerto, play'd himself a voluntary on the fine organ he gave to that chapel.'

We must now pass on to the year 1754, when it was reported to the Committee that Handel intended to assign his rights in the 'Messiah' to the Hospital authorities! This, however, could only be done by an Act of Parliament, which the Governors lost no time in proceeding to obtain. A petition was duly drawn up in these terms :—

That in order to raise a further sum for the benefit of the said Charity, George Frederick Handel, Esq., hath been charitably pleased to give to this corporation a composition of music, called 'The Oratorio of the

"Messiah,"' composed by him the said George Frederick Handel, reserving to himself the liberty only of performing the same for his own benefit during his life: and whereas the said benefaction cannot be secured to the sole use of your petitioners except by the authority of Parliament, your petitioners, therefore, humbly pray, that leave may be given to bring in a bill for the purposes aforesaid.

When one of the Governors submitted this petition to Handel, he soon discovered that the Committee of the Hospital had built on a wrong foundation. No sooner had Handel read the document than, bursting into a rage, he exclaimed: 'Te Deivil! for vat sal de Foundling put mein oratorio in de Parlement! —Te Deivil! mein music sal not go to de Parlement.' The Minutes of the Hospital Committee do not record this outburst of unparliamentary language, but more temperately state that 'the same did not seem agreeable to Mr. Handel for the present.'

The minutes of April 7, 1756, record:—

Mr. Handel having renewed his charitable offer of performing the Oratorio 'Messiah,' at the Chapel of this Hospital,

Resolved—That the said performance be on Wednesday, the 19th of next Month, and that the Secretary do write a letter to Mr. Handel to return him Thanks and acquaint him with the Day fix'd upon, and to desire that he will please to give people Directions to Mr. Smith the Organist of this Hospital, in relation thereto.

A View of the Foundling Hospital
Vue de l'Hopital des Enfans Trouvez.
London printed for Rob.t Sayer Map and Printseller at the Golden Buck, near Serjeants Inn Fleet Street.

THE FOUNDLING HOSPITAL IN THE OLDEN TIME.

(From a print in the possession of Mr. H. Davan Wetton.)

Mr. Moffatt, the organ tuner (or 'turner'), seems to have given some trouble. The Minutes record that he was discharged, and that (on March 9, 1757) the Committee—

Resolved—That John Crang, Organ Builder, at the White Lyon in Wych Street, near St Clements, be organ turner (*sic*) in the room of Mr. Moffatt at the same salary of five Guineas a year, to begin the 25th of this Month.

A touching incident connected with Handel's noble connection with the Foundling Hospital has now to be recorded. On Saturday, April 14, 1759, the *Public Advertiser* contained an advertisement that the usual annual performance of the 'Messiah,' 'under the direction of George Frederick Handel, Esq.,' would take place; but the next issue of that journal records:—

Last Saturday and not before died at his house in Brook Street Grosvenor Square, that eminent master of musick George Frederick Handel Esq.

The performance, however, took place—Handel could not have wished it otherwise—on May 3, under the direction of his pupil and amanuensis, John Christopher Smith. Smith's bill of the expenses of that performance has fortunately been preserved, and it clearly proves that Handel

employed horns in his orchestral accompaniments to the 'Messiah.' Through the kindness of the Committee of the Hospital, we are permitted to print this most interesting document:—

A list of the Performers in the Oratorio called 'Messiah' at the Foundling Hospital, May 3rd, 1759.

		£	s	d			£	s	d
Violins.	Mr. Brown ..	1	1	0	Bassons.	Mr. Miller ..		10	6
	,, Collet		15	0		,, Baumgarden		10	6
	,, Freeke ..		15	0		,, Goodman		8	0
	,, Frowd ..		15	0		,, Owen ..		8	0
	,, Baumgarden		10	0	Violoncelli & Contra Bassi.				
	,, Wood ..		10	0		,, Gillier ..		10	6
	,, Wood Junr.		10	0		,, Haron ..		10	6
	,, Abbington		10	0		,, Hebden		10	6
	,, Grossman		10	0					
	,, Jakson ..		10	0					
	,, Malchiar		10	0					
	,, Richards		10	0		,, Dietrich		15	0
						,, Sworms		10	0
Tenners.	,, Rash ..		8	0					
	,, Warner		8	0					
	,, Stockton		8	0	Trumpets, Horns, & Kettledrums.				
						,, Adcock		10	6
						,, Willis		10	6
Hautbois.	,, Eyferd		10	6		,, Trova		10	6
	,, Teede ..		10	6		,, Miller		10	0
	,, Vincent		10	6		,, Vincent		10	6
	,, Weichsel		8	0			£	17	15	0

Singers.	£	s	d
Sigra. Frasi ..	6	6	0
Sigr. Ricciarelli	5	5	0
Mrs. Scott ..	3	3	0
Mr. Beard ..	,,	,,	
Mr. Champness	1	11	6
6 Boys	4	14	6
Mr. Bailden ..	1	1	0
,, Barrow ..	1	1	0
,, Champness..		10	6
,, Bailden Junr.		10	6
,, Ladd ..		10	6
,, Cox ..		10	6
,, Munck ..		10	6
,, Wass ..	1	1	0
,, Walz ..		10	6
,, Kurz ..		10	6
,, Courtney ..		10	6
,, Reinhold ..		10	6
	£28	17	6

Servants.	£	s	d
Evens		10	6
Condell		10	6
Mason		10	6
Green		10	6
~~Thomas~~			
~~Mr. Handels man~~		10	6
John Duburgh ..	1	1	0
The Musick porters	1	11	6
	5	5	0
Singers	28	17	6
Orchestra ..	17	15	0
In all ..	51	17	6
Ths. Mr. Handels man absent ..		10	6
	51	7	0
Mr. Smith ..	5	5	0
	£56	12	0

J. C. Smith, orgst.
Howard

May 10th, 1759, Recd. of Mr. Lancelot Wilckinson, the sum of fifty-six pounds twelve shills, in full of all Demands, by me
Christopher Smith.

There are several features of special interest in this bill of costs—*e.g.*, the fees paid to the principal singers (Frasi and others) and the players in the band; the voluntary help of Mr. Beard, he chief tenor of Handel's day—one who must have loved the composer; the balance of chorus and orchestra—only six soprano chorus singers; the name of Walz, Handel's cook, as one of the basses in the chorus; and, pathethic beyond words to express, the scoring through of 'Thomas, Mr. Handels man.'

Handel did not forget the Hospital in his will He bequeathed to the charity 'A fair copy of the score and all the parts of my Oratorio called the 'Messiah.' The former, in three oblong volumes, and in the handwriting of Christopher Smith, has been carefully preserved. The parts, of even greater importance, seem to have been overlooked until Mr. H. Davan Wetton, the present organist, discovered them eight years ago, in an old cupboard close to the organ, where they had probably lain undisturbed and unknown for many a day.

The 'Messiah' performances were annually continued for several years under the direction of John Christopher Smith, Handel's factotum, and John Stanley, the blind organist. According to Burney, the total amount accruing to the Institution from performances of the 'Messiah' alone reached the splendid total of £10,299, of which £6,935 was realised during the composer's lifetime—a magnificent result of his warm-hearted generosity. It may be mentioned that, among the 'tokens' still preserved at the Hospital, of former children, is a large coin-like piece of metal bearing the inscription, 'Maria Augusta Handel, born April 15, 1758,' the explanation being that it was often the custom in former years to name a poor deserted wee bairnie after one of the Governors.

A digression to another artistic path may be permitted in referring to some other treasures in the possession of the Foundling Hospital. And here it may be mentioned that the fine collection of pictures, prints, sculpture, &c., within the walls of the Institution gave rise to the origin of the Royal Academy Exhibition of paintings, now so important a feature of the London season. Hogarth, like Handel, was a great benefactor to the charity. His famous picture 'The March of the Guards to Finchley' hangs on the walls of the Secretary's office. The story goes that Hogarth, being unable to sell it to any one purchaser, resolved to do so by lottery, and gave the Hospital, of which also, like Handel, he was a Governor, 167 tickets which remained unsold, and it was one of these which gained the picture. A fine life-size picture of Captain Thomas Coram, the founder of the Hospital, the portrait which Hogarth 'painted with most pleasure,' adorns the walls of the beautifully-proportioned Board Room, the very apartment in which Handel and Hogarth, as members of the governing body, must have fraternised. This room, with its richly-decorated ceiling, contains eight interesting medallions of the principal London hospitals contemporary with the Foundling, one of which is from the brush of Gainsborough. A Raffael cartoon, 'The murder of the innocents'; an altar-piece in the chapel, 'Christ presenting a little child,'

painted by West; and a bust of Handel by Roubiliac—the same artist who designed the famous Vauxhall statue, now in the possession of Mr. Alfred Littleton, was made—are among the other numerous art-treasures in the Hospital. Hogarth's punch-bowl may also be seen, and there is a letter from Charles Dickens, dated 'February 26, 1840,' in which he regrets having to give up his pew in the chapel, by reason of his removal, 'as we miss it [the service] very much,' he says. Handel's tuning-fork, oil paintings of Weber (by Cawse), and Sir George Smart as a young man—the two portraits discovered by Mr. Davan Wetton—add interest to a very interesting collection of art possessions.

Further consideration of the history of the music at the Foundling Hospital Chapel—including the performance of Gounod's 'Redemption,' under Mr. H. Davan Wetton's careful direction, on the 15th ult.—must, by considerations of space, be held over until next month; but full acknowledgment must not be deferred of the facilities afforded to us through the kindness of Mr. Robert Grey, Treasurer, Mr. W. S. Wintle, Secretary, and Mr. H. Davan Wetton, Organist, in the preparation of this article on the music of the Foundling Hospital.

F. G. E.

(To be continued.)

HANDEL'S MESSIAH:

PREFACE TO THE NEW EDITION.

By Professor Prout.

I.

So many editions of Handel's greatest and most popular oratorio exist that the appearance of a new one seems to require some explanation. To give such explanation is the object of the present Preface.

There are two chief reasons which have induced the publishers to decide upon issuing a new and revised edition of the 'Messiah.' These are—first, the corruptness of the text of all existing editions,* and secondly, the unsatisfactory condition of the additional accompaniments in general use. Each of these reasons it will be necessary to discuss in some little detail.

It is extremely doubtful whether any other great musical work exists, the text of which is in even approximately so corrupt a condition as that of the 'Messiah.' Only those who have carefully collated the published editions, whether of the full or vocal score, with the original manuscript (now readily accessible through the photo-lithographed facsimiles), or with contemporary transcripts made by Handel's amanuensis, Christopher Smith, can have the least idea either of the number or character of the mistakes which are to be found in many movements. This will be seen when, later in this Preface, the text of the present edition is discussed.

The deplorable condition of the existing text is not difficult to account for, though the explanation is hardly to the credit either of the critical acumen or the care of successive editors. The earliest edition of the score, published for the first time in a complete form by Randall and Abell, the successors of Walsh, and known as the Walsh Edition,* is, like most of the first editions of Handel's works, extremely incorrect. Arnold's edition, which was the next to follow, appeared in 1789, and is little more than a reprint of that which had preceded; the internal evidence proves clearly that it had never been collated with the original manuscript. Subsequent editors have, with hardly an exception, copied from these early editions, or from one another. Of all the numerous editions consulted in the preparation of the present volume, not a single one is even approximately correct in its text. Surely it is high time that musicians should at least have the opportunity of knowing what Handel actually wrote!

The other reason for a new edition is the unsatisfactory state of the additional accompaniments commonly used. Into the general question of the necessity for additional accompaniments it is not needful to enter at great length. It must however be pointed out that, from various causes, it is all but impossible in the present day to reproduce the effect of one of Handel's oratorios as it was given under his own direction. The balance of chorus and orchestra is, owing to the growth of chorus singing and the great size of our modern choral societies, absolutely different from what it was in Handel's time; the composition of the orchestra itself, and therefore its tone-quality, are not at all the same; the organs in our chief concert-rooms are far larger; and the harpsichord, to which Handel allotted so important a part in the accompaniment of his songs, has vanished altogether from the orchestra. That, under quite exceptional conditions, it is possible to give an approximate reproduction of Handel's chorus and orchestra was proved by the performance of 'Alexander Balus,' given at the Conference of the Incorporated Society of Musicians at Scarborough, in January, 1900; but the attempts made from time to time by our musical societies to give Handel's music as he meant it to be given must, however earnest the intention, and however careful the preparation, be foredoomed to failure from the very nature of the case. With our large choral societies, additional accompaniments of some kind are a necessity for an effective performance; and the question is not so much whether, as how they are to be written.

The additional accompaniments to the 'Messiah' used in this country, and I believe also abroad, are those known as Mozart's, for

* It is probable that the edition prepared by the late Dr. Chrysander for the German Handel Society will contain a correct text; but this edition, though stated to be in the press, is still unpublished at the time these lines are written.

* Schoelcher, in his 'Life of Handel' (p. 273), gives 1768 as the date of the first complete edition of the 'Messiah,' but it appeared in the year 1767.

which, as will be seen directly, he is only partially responsible. During the later years of his life, Mozart wrote additional accompaniments, at the request of Baron von Swieten, to four of Handel's works: 'Acis and Galatea,' 'Messiah,' 'Ode for St. Cecilia's Day,' and 'Alexander's Feast.' From the autograph catalogue of his compositions, which he kept from February, 1784, till within a few weeks of his death, we learn that he arranged the 'Messiah' in March, 1789. The work was published in 1803 by Messrs. Breitkopf and Härtel, but unfortunately not in the state in which Mozart had left it. Johann Adam Hiller, a musician of much repute in his day, and the first conductor of the celebrated Gewandhaus concerts at Leipzig, had already made an arrangement of the oratorio, and much of his version (or, to speak more accurately, 'perversion') was incorporated in the published score, which bore the title 'F. G. (*sic*) Händel's Oratorium Der Messias, nach W. A. Mozart's Bearbeitung'—*i.e.*, *after* (not '*in*') Mozart's arrangement. As bearing upon the wording of this title, it is worthy of notice that the full score of Mozart's arrangement of 'Alexander's Feast,' also published early in last century, bears on the title 'mit neuer Bearbeitung von W. A. Mozart' ('with new arrangement by W. A. Mozart').

The credit of the first discovery of Hiller's participation in the so-called Mozart score is due to the late Professor E. F. Baumgart, of Breslau, who, in an article which appeared in 1862 in the *Niederrheinische Musikzeitung*, showed that the song 'If God be for us,' in the distorted form in which it appears in Mozart's score, was copied without alteration from Hiller's arrangement of the 'Messiah,' mentioned above. The question has since been fully investigated by Julius Schäffer, of Breslau, and the results will be found, by those who wish to go into the question, in his two elaborate articles on the subject in Nos. 43, 44 of the *Musikalisches Wochenblatt* for 1881. There is no longer room for the least doubt that the score attributed to Mozart was considerably altered and touched up by Hiller; and we now see why it was described on the title as 'after,' and not 'in' Mozart's arrangement.

The next question to be considered is: How much of the published score is Mozart's, and how much is Hiller's? As Mozart's autograph has disappeared, this point cannot be decided with absolute certainty; yet it is quite possible to form an approximately correct opinion on the subject. The autographs of Mozart's arrangements of the three other works by Handel—'Acis and Galatea,' 'Alexander's Feast,' and the 'Ode for St. Cecilia's Day'—are all in the Royal Library at Berlin, and the full scores of all of them are now published. I have carefully collated every page of these scores to ascertain, by comparing them with Handel's originals, what was really Mozart's method of procedure; and I believe I cannot be far wrong in assuming that everything in the 'Messiah' score to which nothing analogous can be found in the genuine Mozart arrangements may be safely attributed to Hiller. The more important of these will be referred to in the detailed account of the revision of the text to be presently given; some of the worst of them are always omitted in performances of the oratorio in this country.

Not the slightest disparagement of Mozart's unsurpassed genius is intended when I say that, even after eliminating everything that could possibly have been added by Hiller, Mozart's score of the 'Messiah' cannot be considered wholly satisfactory. In the first place, the text is very incorrect. This was, under the circumstances, inevitable; because the only score published at the time that Mozart made his arrangement was that of Walsh, which, as has been already said, is full of bad mistakes. This will appear later in the collation of the text. As most of these mistakes were not *obviously* wrong, and, even if they had been, Mozart had no means of access to the original manuscript, he is not to be blamed for incorporating them in his edition. In any case, one result has probably been the perpetuation of some of the corrupt readings; for it is only natural that these should be copied by later editors, who would assume that so great a master as Mozart was not likely to be wrong.

A more serious blemish in the Mozart edition is that, in many of the solo passages which are accompanied by a more or less fully figured bass, the harmonies are not filled up. If there is one thing which may be considered certain with regard to the performance of Handel's music, it is that such passages were intended to be filled up either on the harpsichord or organ—generally the former. This we know, not merely from tradition,* but from the very fact of the basses being figured. In Handel's autographs figures are somewhat sparingly used, and are mostly omitted when the harmony is obvious; but in the printed editions a much fuller figuring is given. It is absurd to suppose that editors or printers would have taken the trouble to indicate the harmony if none was intended to be supplied. In a large number of such passages, Mozart omits to add anything. In 'But who may abide,' twelve bars are left with only two-part harmony; in 'Rejoice, greatly,' seventeen bars; and in 'But Thou didst not leave,' thirteen bars, or very nearly one third of the whole air. The same thing is to be found in the other works which Mozart arranged. It is possible that he intended the harmonies to be filled up on the piano; for Jahn, in his 'Mozart' (vol. iii., p. 219, of the English translation), tells us that at the oratorio performances given by Baron von Swieten in his palace, Mozart conducted, 'and young Joseph Weigl accompanied on the piano.' There is, however, no hint of a pianoforte, or of any keyed instrument, in any manuscript of the scores which Mozart arranged.

* See 'Proceedings of the Musical Association,' 1885-86, pp. 39, 40.

It is unnecessary to dwell upon the fact that Mozart (or possibly Hiller) has given a large part of the choruses 'And he shall purify,' 'For unto us,' and 'His yoke is easy' to solo voices, because in this country these movements are invariably sung as Handel intended. But attention must be called to the quite arbitrary alterations which Mozart makes in the instrumentation. In the chorus 'Their sound is gone out'—the only movement of the oratorio which has independent parts for oboes—Mozart has given the oboe parts to clarinets; while in the air 'How beautiful are the feet,' Handel's violin part is transferred to a flute for a considerable part of the movement. Still worse, Handel's brilliant and most effective trumpet parts in 'Hallelujah' and 'Worthy is the Lamb' are either cut out altogether (as in the opening of the last-named chorus) or so modified as to absolutely destroy their character. Jahn says that there were no players in Mozart's day who could manage them. Whatever may have been the case in Germany, it is quite certain that there are many players in England who can be safely trusted with them—excepting for an occasional high note, such as the upper D in the second bar of 'Worthy is the Lamb.' In this edition, therefore, Handel's trumpet parts have been restored, with a few slight alterations where they are written very high.

It has been already incidentally mentioned that Mozart's score is never heard exactly as printed—at least, not in England. This is in some degree a source of the confusion that exists; for there is no uniformity in the modifications that are made, and conductors, especially in the provinces, are frequently much troubled by the discrepancies in the orchestral parts. The edition by the late Robert Franz, published in 1885, might have remedied this, had he not hampered himself too much by too close an adherence to Mozart. On the title he describes his score as 'founded on Mozart's, *with the necessary completions*.' It is true, he has filled up the harmony in most of the passages left empty by Mozart; but, besides such points as his allotting the first part of 'He shall feed his flock' to a soprano, instead of to a contralto, according to Handel's later arrangement (seen in the Dublin score), and the retaining of the abridged and distorted version of 'The trumpet shall sound,'—two points which, apart from anything else, would prevent his edition from being acceptable in this country—his text is just as full of inaccuracies as Mozart's. Although in his preface he mentions the facsimile of the autograph as one of the sources of his edition, his collation of it, judging from the number of mistakes left uncorrected, must have been of a very cursory, not to say perfunctory character.

[Further instalments of Professor Prout's Preface will appear in these columns from time to time.—Ed. *M.T.*]

Occasional Notes.

Many happy returns of the day to:—

Charles Lee Williams	May 1
Frederic Cliffe	,, 2
Edmund Hart Turpin	,, 4
John Christopher Marks	,, 4
George J. Bennett	,, 5
Thomas Tertius Noble	,, 5
Edward H. Thorne	,, 9
Jules Emile Frédéric Massenet	,, 12
Albert Visetti	,, 13
Arthur H. Mann	,, 16
Eaton Faning	,, 20
W. E. Whitehouse	,, 20
Joseph Parry	,, 21
Emile Sauret	,, 22
George F. Huntley	,, 31
Fritz Hartvigson	,, 31
Mark Hambourg	,, 31

All the details of the music for the approaching Coronation of King Edward the Seventh and Queen Alexandra are now practically settled, Sir Frederick Bridge having submitted his complete scheme, which has been 'entirely approved of.' The music embodies works of English Cathedral writers covering no less a period than five centuries, beginning, as it does, with Tallis and Merbecke, and including the names of Orlando Gibbons, Purcell, Handel, Wesley, Smart, Sullivan, and Stainer. The music specially composed for the occasion consists of the Processional Anthem, 'I was glad,' by Sir Hubert Parry; an Introit, 'Be strong and play the man,' by Sir Walter Parratt, Master of the Musick to the King, to be sung immediately after the Crowning ceremony; and the Homage Anthem, 'Kings shall see, and arise,' by Sir Frederick Bridge, which will be sung during the time the Peers are doing homage to His Majesty.

Messrs. Novello are preparing a book containing the whole of the music which will be sung on the above auspicious occasion, and they will issue it at an early date. The Homage Anthem, specially composed by Sir Frederick Bridge, for the Coronation, will be published on the 8th inst.

Sheffield is to have the honour of furnishing the chorus for the State performance of the Coronation Ode, composed by Dr. Edward Elgar, at Covent Garden Theatre next month. This choice of Dr. Elgar's—who had a free hand in the matter of selection—is not to be wondered at, as Yorkshire is the county where choral singing flourishes *in excelsis*, especially in the city of Sheffield. In enlisting the aid of the Sheffield *Festival* Choir, the feelings of all separate musical organisations are spared; moreover, there is this advantage—that the Sheffield chorus will be rehearsing throughout the summer months, whereas other Yorkshire choral bodies are at that time of the year practically disbanded. The stage of Covent Garden will be untrodden ground for those 160 Sheffieldites, selected from the Festival chorus; but they will doubtless be on their mettle (to this extent they will feel at home) and, in spite of the name of their valiant chorus-master, they are sure to make a brave show. Dr. Coward and his faithful followers are to be heartily congratulated.

In regard to the music of the Coronation Ode—the words of which are from the able pen of Mr. Arthur Christopher Benson, we understand that Dr. Elgar has laid out his work for four soloists (the usual quartet), chorus, orchestra and military band (*ad lib.*) The movements are as follows :—

1. Introduction, Soli and Chorus ... 'Crown the King.'
2. Chorus ... ... 'Daughter of ancient kings.'
3. Solo and Chorus ... ... 'Britain, ask of thyself.'
4. (*a*) Soli (Soprano and Tenor) 'Hark upon the hallowed air.'
   (*b*) Quartet ... ... 'Only let the heart be pure.'
5. Soli and Chorus (unaccompanied) ... 'Peace, gentle peace.'
6. Finale (Contralto Solo and Tutti) ... 'Land of hope and glory.'

It will be seen that great variety is achieved in what is necessarily a somewhat short work. It is understood that the soloists are not yet decided upon, but it is a refreshing feature that the whole of the performers will be of British origin. We understand the Opera authorities have placed the whole matter, including the arrangement of the performers on the stage, in the hands of Dr. Elgar, who will conduct the imposing array of executants, and the representative English musician may be depended upon to make the performance a notable event musically and, perhaps, scenically.

In his recently-published 'History of God save the King,' Dr. Cummings suggests that 'the form of words used in 1745-6' (Query '1740?' *Vide* p. 83 of his book), should now by resuscitated :—

God save our Lord, the King,
Long live our noble King, etc.

But His Majesty King Edward VII. has decided to retain the Victorian form, with, of course, the substitution of 'King' for 'Queen' :—

God save our gracious King,
Long live our noble King, etc.

It may not be without interest to supply information as to how, when, and where this version of the words came into use. Up to the death of the last of the Georges, the first line of the National Anthem read (and was sung) :—

God save great George, our King.

The coming to the throne of a monarch whose name contained more than one syllable, upset this form of the supplication, as, of course, neither of the abbreviations of William could be entertained. George IV. died on June 26, 1830, a Saturday. On the Monday following, Arnold, a son of Dr. Samuel Arnold, put forth the following version, which was sung by the company performing at the English Opera House, really the Adelphi Theatre :—

God save our noble King,
William the Fourth we sing, etc.

(There were other still-born alterations which need not be mentioned.)

On the following night, Tuesday, June 29, 1830, the first line, with which we are all so familiar, was introduced probably for the first time at the King's Theatre :—

God save our gracious King,
William, our noble King, etc.

This version, 'the words and music arranged by J. Goss and W. Ball,' was published by Mori and Lavenu, in the same year (1830). The clumsy and meaningless second line doubtless soon reverted to the earlier form, 'Long live our noble King.' It seems, therefore, that William Ball is responsible for the initial line of our National Anthem. The metamorphosis of the words is hardly less curious and difficult of explanation than the music.

The following table, taken from the 'Catalogue of Orchestral Music' edited by Mr. A. Rosenkranz, and recently published by Messrs. Novello, is interesting as showing the different nationalities of the various composers represented in that Handbook :—

	Composers.	Works.	Overtures.	Symphonies.	Various Concert Pieces.	Miscellaneous Pieces.	Marches.	String Orchestra.
Great Britain	89	251	62	12	84	31	46	16
America	13	41	4	4	18	0	11	4
Belgium	41	87	19	5	42	6	7	8
Bohemia	51	148	34	30	50	6	12	16
Denmark	27	85	15	21	34	2	3	10
Finland	2	5	0	1	4	0	0	0
France	256	1242	226	55	489	196	112	164
Germany	649	2324	725	385	484	133	227	370
Holland	20	50	10	7	20	2	1	10
Hungary	19	137	25	10	50	17	19	16
Italy	69	185	88	5	38	14	7	33
Norway	10	45	2	6	22	3	2	10
Poland	18	27	8	1	—	5	2	2
Russia	53	322	43	33	176	16	12	42
Spain	6	8	0	0	2	3	0	3
Sweden	6	16	2	2	10	0	1	1
Switzerland	8	39	9	11	10	0	5	4
	1337	5012	1272	588	1542	434	467	709

The new edition of that excellent compilation *Gesetze über das Urheberrecht in allen Ländern* ('The Copyright Laws and Treaties of all countries'), which has just been issued by the publishing house of G. Hedeler, Liepzig, contains in the German language the text of about 250 laws, treaties, etc. The revision of this compendious volume has been undertaken by Prof. Ernst Röthlisberger, who, as Secretary of the Bernese International Bureau for Intellectual Property, is the recognized authority on copyright matters, and the book has been brought close up to date.

In the letter from our esteemed correspondent in Vienna, reference is made to some posthumous Chorale Preludes by Johannes Brahms. As it has been very generally supposed that the 'Four serious Songs (Op. 121) were the last compositions of the master, we may add that the Organ Preludes in question were found amongst the posthumous papers (now in the possession of the Viennese Gesellschaft der Musikfreunde), and that there can be no doubt whatever, from internal evidence, of their having all been written shortly before Brahms's death. A writer in the Leipzig *Signale*, moreover, has been informed by Herr Richard Heuberger, of Vienna, that Brahms played to him, on the pianoforte, some of these pieces, on June 24, 1896, at Ischl, when the existing series was as yet incomplete. The 'Vier ernste Gesänge' were finished by May 7 of that year, when the composer showed them to some of his more intimate callers, with the jocular remark that he had written them for his own birthday present. There are eleven preludes in all, of various length, seven of them having been prepared for publication by the composer himself, while the remaining four have been revised for that purpose by Dr. Mandyczewski, in his capacity of librarian of the Gesellschaft der Musikfreunde. Each prelude is superscribed with the first line of a well-known German chorale, to which it is an introduction. By a pathetic coincidence—or was it in actual anticipation of his approaching dissolution?—the master has chosen for his last chorale the one beginning with the words: 'O Welt, ich muss dich lassen'—'O world, I must leave thee'! Alas, too soon for the world of music, the farewell implied in the line had to be finally taken by the genial master!

The *Spectator* of March 29 contained a thoughtful article, above the well-known initials 'C. L. G.,' entitled 'Expert and Amateur Criticism.' After stating that 'quite a large proportion of our modern musical critics seem to rest their claim to competency on wholesome denunciation of the favourites of a former generation,' the writer goes on to say:—

It is really quite difficult at the moment, in view of the ubiquitous searchlight of publicity and the opportunities and facilities extended to aspiring talent, to conceive the case of a Schubert re-enacting itself in our midst.—But this ready and instantaneous appreciation of the new men, this enthusiastic adoration of the modern masters, is unluckily too often combined with the *lues comparativa*, the habit of making invidious comparisons between the idols and bugbears of the writer. Surely it should be possible to be enlightened and emancipated without adopting a partisan attitude,—to be able to adore Wagner and Berlioz, Liszt and Cornelius, Dvorák and Tschaïkowsky, without dragging in depreciatory references to Rossini and Mendelssohn, Meyerbeer and Spohr, Gounod and Brahms. It is the old story of Wilkes being no Wilkesite, of the partisans outstripping and misrepresenting their chiefs. Wagner, at any rate, has left on record what he thought of Mendelssohn's talent as an *aquarelliste*, Liszt did not think it beneath his dignity to make transcriptions of Meyerbeer's operas, or Brahms refrain from expressing his regret that he had not written 'The Beautiful Blue Danube.'

Extremes meet, and up-to-date musical criticism is every bit as vehemently partisan as the reactionary attitude of the Chorleys and Davisons.

No truer words were ever written.

The professors of the Royal Academy of Music have erected in Bishop's Hull churchyard, near Taunton, a headstone and kerbing to the grave of their first Principal, Dr. William Crotch. This worthy musician died in Taunton, at the house of his son, headmaster of the Grammar School (the building is now used as the Municipal Chamber), on December 29, 1847, and was buried in the then parish churchyard. The deplorable condition of the headstone and grave was fortunately brought to the notice of the Tenterden Street authorities by Mr. Harold A. Jeboult (their hon. local representative), and it is satisfactory to record that they have thus prevented from going to decay the last resting-place of him who did so much for music.

Herr Max Klinger, the well-known Leipzig sculptor, has just completed the Beethoven statue upon which he has been at work for the past fifteen years. It is executed in white marble, the master, considerably above life size, being represented seated on a bronze throne, supported by symbolical figures in relief. At the foot of the statue, an eagle, chiselled in black marble, spreads its wings.

'He plays false, father!'
'How? Out of tune on the strings?'
'Not so; but yet so false, that
he grieves my very heart-strings.'

I will carry no crotchets,
I'll re you; I'll fa you. Do you note me?
SHAKESPEARE.

The outline programme of the Cardiff Triennial Musical Festival, announced to be held on October 8, 9, 10, and 11, under the conductorship of Dr. Frederic Cowen, consists of the following choral and instrumental works:—

Elijah	Mendelssohn.
Song of Destiny	Brahms.
Ruth	Cowen.
The Beatitudes	César Franck.
Flying Dutchman (Acts 2 and 3)	Wagner.
Stabat Mater	Rossini.
Samson and Delilah	Saint-Saëns.
Orpheus	Gluck.
Faust	Berlioz.
New Orchestral work	Arthur Hervey.
Symphonies—Eroica (Beethoven), and Pathétique	(Tschaïkowsky).
Overtures—Idomeneo (Mozart), Meistersinger (Wagner), Egmont (Beethoven), and Cockaigne (Elgar).	
Air and Variations from Suite No. 3 in G	Tschaïkowsky.
March	Mackenzie.

The discovery of a Bach autograph is recorded in the *Athenæum* of the 19th ult. It is No. 15 of the second part of the *Wohltemperites Clavier*, and like those of the 'Wesley' autographs of Bach (now in the British Museum), the prelude is written on one side of the paper, and the fugue on the other, in order to save turning over the page during the performance. Professor Prout is of opinion that Bach made three copies of at least a part, if not the whole of Part II. of the '48,' and, as the writer of the notice above referred to says, 'this appearance of a duplicate autograph of No. 15 confirms his opinion.' Mr. W. Westley Manning is the fortunate possessor of this newly-discovered autograph.

Dr. W. H. Cummings delivered two interesting lectures on Saturday, the 12th ult. At the first—the initial discourse of three Royal Institution lectures on British National Song—the Principal of the Guildhall School of Music spoke on 'God save the King,' a subject upon which he is an acknowledged authority. His researches into the history of our National Anthem have recently been published in a book which is reviewed on p. 318 of our present issue. In the evening, at a crowded meeting of the Incorporated Society of Musicians, held at 20, Hanover Square, Dr. Cummings was thoroughly at home in chatting about Handel. Not a little of the evening's enjoyment was due to the lime-light views, etc., selected from the illustrations which appeared in the special Handel number of THE MUSICAL TIMES in December, 1893. Dr. A. H. Mann—who described himself as 'a young man from the country,' and who had probably taken a return-ticket which he did not intend to return—made some thoughtful remarks, at the end of the lecture, on one of his pet hobbies, Handel's 'Messiah.' Dr. C. W. Pearce proved himself to be a genial chairman.

Professor Hugo Riemann, the distinguished Leipzig musical savant, greatly interested a numerous audience by a discourse on Japanese music, recently delivered by him at the Grassi Museum. The lecturer was supported by admirable illustrations of Japanese melodies, played by Miss Ko Koda, of Tokio, on the Koto, a national instrument with thirteen strings. Herren Nesslar (pianist) and Malz (violinist) also contributed to the musical programme. Miss Ko Koda was formerly a pupil of Professor Joachim.

Mr. Allen Gill has been appointed conductor of the Nottingham Sacred Harmonic Society. Sincere congratulations to him and to the Society.

Sir Frederick Bridge has been elected a member of the Athenæum Club, under the special rule which empowers the Committee to open its doors to gentlemen distinguished in art, science, or literature.

Old-time criticism, whatever its shortcomings as judged by present-day standards, has in it a sense of humour which makes it readable. In the year 1829 a certain Felix Mendelssohn Bartholdy visited London. At one of the concerts at which he appeared, he played the solo part in Weber's Concertstück. The musical critic of the *Literary Gazette* thus records the event:—

A German gentleman—with a long Christian name, too long for any Christian to pronounce with impunity—made his *début* on this occasion, and performed on the piano a piece termed on the card a 'concert-stück.' The pianist, however, never once *stuck* in his performance; but on the contrary, appeared to get through his work with not less satisfaction to his audience than to himself.

The following, from the *Liverpool Mercury*, is authenticated as 'a fact':—

A player of a wind instrument in the Richter orchestra boastfully told his colleagues that the Doctor had not detected a slip which he made during a concert. Next day, in another town, a rehearsal occurred, and when a particular passage was approached, Richter, with that quietude of causticity which is his, addressed the peccant player in this fashion:—"Mr. ——, you owe me an A flat from last night; please give it me now."

In consequence of the great overflow from the pit on the 30th of January last, the Theatrical orchestra will be opened for the accommodation of the public.

The above, from an advertisement of eighty years ago, reads innocently enough, *per se*. But what caused 'the great overflow'? Bochsa's oratorio 'The Deluge'!

Church and Organ Music.

AN AGGRIEVED ORGANIST.

Competitions for organ appointments are conducted very differently nowadays from what they were in the long ago. The following letter, from the *Gazetteer and Daily Advertiser* of November 3, 1766, throws a curious light on the organistic customs of nearly a century-and-a-half ago:—

To the worthy Inhabitants of the United Parishes of St. Augustine and St. Faith.

Ladies and Gentlemen,

Your Votes and Interest are most humbly desired for

TIMOTHY SMART, Musician,

To be your ORGANIST.

I flatter myself, should I be so happy as to be made choice of, I shall always make it my study to discharge the duty by a constant and personal attendance. Having no other organ, and serving my apprenticeship in one of the parishes, I am extremely sorry I must lay myself under the necessity of acquainting my friends, that one of the candidates has been mean enough to insinuate that I had declined standing a candidate any longer, though he well knew to the contrary.

Mr. William Abbott has recently retired from the organistship of Richmond Parish Church (Surrey), having worthily held that office for the long period of fifty-two years. It is not surprising that a testimonial to him is being promoted in acknowledgment of his services to the cause of church music in Richmond for upwards of half-a-century.

THE NEW ORGANIST OF CHICHESTER CATHEDRAL.

Mr. Frederick J. W. Crowe, organist of St. Mary Magdalene Church, Upton, Torquay, has been appointed to the organistship of Chichester Cathedral, in succession to Dr. F. J. Read, who has resigned. Mr. Crowe was formerly a chorister and assistant organist of Wells Cathedral, having been an articled pupil of the late Mr. C. W. Lavington. Before going to Torquay, eleven and a-half years ago, he held an organ appointment at Ashburton. He has done excellent work at his present church in the way of organising orchestral services and training a large choir of forty voices, meeting also with much success as a teacher at Torquay. He has been honorary secretary of the School of Science and Art, a captain of Volunteers, and a leading Freemason. A few

(Photograph by Mr. J. C. Dinham, Torquay.)

years ago, he contributed to the *Musical Courier* a series of articles on 'Cathedral organists and their work.' Former organists at Upton Church have included Mr. C. Lee Williams, late organist of Gloucester Cathedral, and the late Dr. G. B. Arnold, of Winchester; and, according to Mr. John E. West's 'Cathedral Organists,' Mr. Crowe's predecessors at Chichester have included Thomas Weelkes, of madrigal fame, Thomas Kelway, Dr. Philip Armes, Mr. E. H. Thorne, Dr. F. E. Gladstone, Mr. J. K. Pyne, and Dr. Wood, now of Exeter. Mr. Crowe thus succeeds to a goodly heritage. May all success attend him.

Mr. Harold E. Mackinlay has been presented by the members of the choir of the Islington Presbyterian Church with a silver-mounted ivory baton, upon his retirement from the organistship to take up similar duty at St. Mark's Church, Noel Park.

In Memoriam John Stainer.

It was exceedingly appropriate to commemorate the first anniversary of the lamented death of Sir John Stainer, by the insertion of a memorial window in Holywell Church, Oxford. Sir John had not only held the offices of churchwarden and sidesman of the church and lived in the parish for many years, but he was very much attached to the little sanctuary. The subject of the window, the gift of Lady Stainer, and placed at the east end of the south aisle of the church, is the Adoration

THE MEMORIAL WINDOW TO SIR JOHN STAINER IN HOLYWELL CHURCH, OXFORD.
From a Photograph by Messrs. Hills and Saunders, Oxford.

of the Lamb of God by a group of angels, some playing instruments of music, others singing. The design represents the highest use of the art, the ideal sought by Sir John throughout his distinguished career, and embodies the idea conveyed in two of his anthems, the words of which are taken from Revelation. The window was dedicated on March 23, when the Rev. G. B. Cronshaw paid a fitting tribute to the life-work of one whose loss continues to be deplored.

CHURCH AND ORGAN MUSIC (*Continued*).

OLD-TIME ORGANIC MATTER.

Cathedral archives are prolific in interesting material from the historical point of view, and in throwing light on the musical doings of long ago. The following extracts from *Registrum* A and B of Ripon Cathedral, relating to the organ of that northern sanctuary, may not prove unacceptable to our readers:—

4th Febry 1677.

Agreed by the reverend the Deane and Chapter above sd to give unto Mr. Willm Preston Organ Maker the sume of Tenne pounds, for making the Organ in the sd Collegiate Church, to have five stops such as shall be approved by Mr. Brownhill or Mr. Sorrell to be good and sufficient and to uphold maintain and keep the same Organ in good and sufficient Condition for the space of Three years next after it shall be approved as above allowing the said Mr. Preston Five Shillings for each time he shall be sent for by the said Deane and Chapter for his charges.

The next extract from *Registrum* needs no comment:—

31 May 1679.

Ordered that Mr. Sorrel have five Shillings pd him out of ye fabrick p. ann. for wire and his paines in repairing ye organ and that Mr. Deane pay him soe much for ye last yeare and charge it in his next Audits accounts.

A Minute of May 25, 1695, records the method of raising ways and means for erecting a new organ:—

Ordered and agreed that towards the purchasing of a new Organ for this Church the Deane shall contribute Tenne pounds and each Prebendary Five pounds and that it shall be left to ye Subdeane to give what he shall think fitting to the same.

The vagaries of the Trumpett Stop seem to have upset the internal arrangements of the instrument, as, at a later date, we read:—

Whereas the Organ of this Church hath been much damaged occasioned by the fall of the Trumpett Stop amongst the other small pipes, which hath been repaired by Mr. Thomas Preston the Organist for which the Chapter is well satisfyed that he deserves the sume of Tenne pounds which sume is therefore ordered to be paid to him as followeth vizd five pounds part thereof at Martianemasse next and five pounds the remainder so soone as the same can be spared out of the fabrick money.

ORGAN RECITALS.

Sir Frederick Bridge, Christ Church, North Finchley (Introduction and Fugue in C minor, T. W. Bourne; Organ Sonata in D, J. F. Bridge).—Mr. J. E. Adkins, Wigan Parish Church (Fantasia in E flat, Moritz Brosig).—Mr. Frederick Alexander, Woodward Avenue Baptist Church, Detroit, U.S.A. (Variations on a traditional Easter melody, John E. West).—Mr. R. E. Parker, Parish Church, Wilmslow (Triumphal March, Dudley Buck).—Mr. R. J. Pitcher, Holy Trinity, Scarborough.—Mr. A. E. Thorne, Christ Church, Newgate Street (Fugue in F sharp minor, E. H. Thorne).—Mr. Harry E. Wall, St. Mary, East Farleigh.—Mr. T. D. Edwards, Parish Church, Llandyssul, S. Wales (Festive March, Smart).—Mr. Roger Ascham, Feather Market Hall, Port Elizabeth (Introduction and Allegro, F. E. Bache).—Mr. H. Mozart Sheaves, Parish Church, Timperley.—Mr. Fred. Gostelow, Parish Church, Luton (Military Overture, Mendelssohn).—Mr. H. T. Gilberthorpe, Parish Church, Lynton (Berceuse, H. A. Wheeldon).—Mr. John E. Campbell, Parish Church, South Weald (Andante in D, Alfred Hollins).—Mr. Ferdinand Lawson, St. Peter-upon-Cornhill.—Mr. C. J. Brennan, Elmwood Presbyterian Church, Belfast (Meditation, E. d'Evry).—Mr. J. H. Pearson, Parish Church, Brighouse (Imperial March, Elgar).—Mr. P. Tottenham Lucas, St. Paul's, Covent Garden (Storm Fantasia, Lemmens).—Mr. Henry W. Weston, Holy Trinity, Wandsworth (Andante in F sharp minor, S. S. Wesley).—Mr. Herbert Walton, West United Free Church, Greenock (Sonata in F minor, H. Walton).—Mr. B. G. Thorne, Sherborne School Chapel (Marche Solennelle, E. H. Lemare).—Mr. W. R. Hedden, Church of the Incarnation, New York.—Mr. William Reed, Chalmer's Church, Quebec, Canada.—Mr. George S. Evans, Berkeley Parish Church (Variations on an original theme, E. H. Thorne).—Mr. John E. West, West Kensington Congregational Church (Overture in C, Thomas Adams, and his own Fantasia in F major).

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Ernest Banks, St. Margaret's Parish Church, Lowestoft.
Mr. R. W. Brown, Westhoughton Parish Church.
Mr. W. H. Bullock, St. Andrew's Parish Church, Halstead, Essex.
Mr. John E. Campbell, South Weald Parish Church.
Mr. C. J. R. Coleman, St. John's Church, Lowestoft.
Mr. Ernest J. Downer, St. Barnabas Church, Sutton, Surrey.
Mr. J. C. Dunlop, St. Michael's Church, Northampton.
Mr. R. W. Gibson, St. David's Church, Birmingham.
Mr. H. E. Mackinlay, St. Mark's Church, Noel Park, Wood Green.
Mr. Frank Piper, English Church (St. George's), Lisbon.
Mr. Percy C. Taylor, Brighton College.

Mr. Arthur Fox (Choirmaster), St. Mary's Church, Acton.
Mr. Archibald J. Shearing (Alto), St. Andrew's, Ashley Place, Westminster.

Reviews.

MUSICAL LITERATURE.

God save the King. The origin and history of the music and words of the National Anthem. By William H. Cummings. [Novello and Company, Limited.]

In the year 1878, Dr. Cummings contributed a series of articles to The Musical Times on our National Anthem, thus supplying, to quote the words of Sir George Grove, 'an investigation of the subject more complete than any preceding it.' Since then he has made further researches which have resulted in the issue of the daintily got up book under notice, and which makes an opportune appearance in this Coronation year. Our author devotes considerable space to pulverising the statements of historians of the Richard Clark type, and in disposing of the claims of Henry Carey as the composer of the tune. His investigations give no encouragement to 'The mythical French origin, the suggested Scottish derivation, and the ridiculous Handel claim.' The pros and cons of this, that, and the other source of its genesis, the reader will find clearly set forth in these interesting pages. So much for the negative side. As to a more positive thesis, Dr. Cummings is of opinion that the tune 'is derived from the air by Dr. John Bull, and that the original Latin words were used in the Catholic Church service.' He adds: 'Of course, in the lapse of years, Bull's tune has been altered and improved by the *vox populi*, an inevitable and desirable process in the formation of a national melody.'

The Appendix, which occupies fifty pages of the book, contains the said air by Dr. John Bull, set out in extenso, and a biographical sketch of that old English worthy; Dr. Arne's arrangement of the tune; Foreign versions of 'God save the King'; and other collateral matter, all of which tends towards completeness. Two excellent portraits of Bull—one the reproduction of a particularly fine picture painted at Antwerp and now in the possession of Dr. Cummings—add to the interest of a volume which is sure to find many readers.

The Minstrelsy of England. Edited by Alfred Moffat, supplemented with historical notes by Frank Kidson.

[Bayley and Ferguson.]

This valuable volume of 320 pages contains 'a collection of 200 English songs, with their melodies, popular from the 16th century to the middle of the 18th century,' which Mr. Alfred Moffat has edited and arranged with pianoforte accompaniments. Mr. Moffat's achievements in this particular field are so favourably known that it is only necessary to say there is no apparent deterioration in the present volume. The accompaniments have been wisely kept to their original simplicity, and the disastrous anachronism of modern harmonies has happily been avoided. We learn that many hundreds of volumes of early music (in the library of Mr. Kidson) have been ransacked for suitable material, and it is evident that no pains have been spared to make the selection comprehensive and correct, and at the same time singable.

The historical notes appended to each song are of the greatest possible value. These annotations, which have been furnished by so able an expert as Mr. Frank Kidson, of Leeds, will be read with much interest and profit. Mr. Kidson is no mere hack worker who lives by copying, and what *he* does not know about old English songs is hardly worth the knowing. We have marked several passages in his 'historical notes' for quotation, but the exigencies of space will only allow the mention of one or two. The baritone who sings Hatton's noble song 'To Anthea' may here find that Henry Lawes set the same words, with the title 'Love's votary,' in or before the year 1669. For ourselves, we must say that Hatton's setting pleases our fancy more than that of Lawes. The song entitled 'The Merry Gregorians,' by Henry Carey, is not, as one might assume, descriptive of a convivial company of Plain Song devotees, but has reference to a social (and, of course, convivial) society existing in London before 1738, which was known as 'The Merry Gregs.' It comes as a shock to the natives of that little village on the Thames, known as London, to be told that 'The Bailiff's daughter of Islington' was considered by Bishop Percy to have belonged to a village in Norfolk bearing the same name as the Metropolitan Borough. But this *cannot* be. Mr. Kidson rightly protests against the nonsensical title of Boyce's fine nautical song being changed to 'Hearts' instead of 'Heart of Oak.' He puts forward a new theory for the composership (if that word may be used) of the National Anthem, but as Dr. Cummings has referred to it in his 'History of God Save the King,' the subject need not be discussed here. A printer's error on p. 237 gives Knyvelt for Knyvett. 'The Minstrelsy of England' is a book to have in one's library as well as in the region of the domestic instrument.

Novello's Catalogue of Orchestral Music. Compiled and edited by A. Rosenkranz.

[Novello and Company, Limited.]

He who compiles a book of reference is a most useful member of Society, but only if the work is well done, otherwise he is a nuisance by reason of his misleading incompetence. Mr. Rosenkranz by no means comes within the latter category. He brings to his work capacity for exactness of detail, wide knowledge, and long experience—in fact, his pages give one the impression that he is a walking encyclopædia in the matter of 'the orchestral literature of all countries,' to quote the words of the subtitle of his valuable handbook. The manual contains an almost complete list of the orchestral compositions written by the composers of all countries, from Lully and Rameau (1651) to Richard Strauss and Edward Elgar—a period covering two and-a-half centuries. The works herein catalogued by Mr. Rosenkranz total up to the not inconsiderable number of 5,012, the product of 1,337 composers. The conductor who wishes to make a selection from the 1,272 overtures, the 588 symphonies, the 1,542 odds and ends of concert pieces, the 434 of the miscellaneous *genre*, the 467 marches, the 709 pieces for string orchestra whose titles are given in the book, has only to turn to its pages and he will find all particulars as to prices of orchestral parts and full scores, if the latter are published. Apart from this, its more practical feature, the Manual is interesting as showing the tremendous output of orchestral compositions, and the immense field from which a conductor may gather his crop of music for the delectation of his players and audiences. An excellently compiled index of composers' names, with the date of birth, or, when this is not known, the year (approximately) when the composition referred to was published, and a list of orchestral works by British composers (two of whom, by-the-way, are of American nationality), rounds off a capital compilation which does great credit to its industrious author.

Geigenzettel alter Meister vom 16. bis zur Mitte des 19. Jahrhunderts. Herausgegeben von Paul de Wit in Leipzig.

[Leipzig: Paul de Wit.]

This is a book that will interest fiddle fanciers and not a few players on stringed instruments. Herr Paul de Wit, who is an acknowledged authority on the subject, gives photographic reproductions of no less than 400 violin labels. These are arranged in alphabetical order of the makers; some of them are written, but the majority are printed, and they represent the various nationalities of fiddles, so to speak. England—or, to be strictly in order, Great Britain—does not bulk very largely among the 400; but, of course, the list does not pretend to be exhaustive (*vide* Miss Stainer's excellent primer, 'Violin Makers'). We find, however, Jacob Raymann, at ye Bell Yard, in Southwark, London, 1652; Robert Duncan, maker, Aberdeen, 1742 (Herr Paul de Wit, regardless of the feelings of Scotsmen, designates the said Robert Duncan '*Englischer* Meister'!); Joseph Hill (the founder of the well-known firm of Messrs. W. E. Hill & Sons, of New Bond Street), first as 'Josh. Hill, at ye Violin, in Angel Court, Westminster, 1749,' and later on at the Harp and Flute, in the Hay Market; Samuel Gilkes *fecit* London, 1815; and, without date, Made by Peter Walmsley, at ye Golden Harp, in Pickadilly (with a *k*). An interesting preface by the compiler, and his notes on all the makers whose labels are reproduced, complete an attractive and admirably got up volume.

SONGS.

Lift my spirit up to thee. Words by Charles Grant. Music by A. C. Mackenzie.

Great is he who fused the might. O set the Sails. Words by Stephen Phillips. Music by S. Coleridge-Taylor.

My Paradise. Words by L. D. Music by Christopher Urswick.

A Song of Night. Words by Ethel Clifford. Music by H. M. Brickdale-Corbet.

[Novello and Company, Limited.]

The first of these songs is from a set of eighteen by Sir Alexander Mackenzie. It is a composition which testifies to his genius, and it is one that should be in the repertory of all cultured soprano singers. The poem is a beautiful expression of woman's devotion and altruistic aspirations, and the music illustrates with rare subtlety the spirit of the text. Executively, the composition presents few difficulties, but it imperatively demands a vocalist possessing a musical soul. The songs by Mr. Coleridge-Taylor form part of Stephen Phillips's play, 'Ulysses,' recently produced at Her Majesty's Theatre. 'Great is he who fused the might' is a drinking song, of vigorous but graceful character, but it is surpassed in charm by 'O set the Sails,'

which may be described as the gem of Mr. Coleridge-Taylor's incidental music to this play. Those who witnessed the production will have a lively recollection of the rendering of 'O set the sails,' by Mr. Courtice Pounds, and the poetic message of hope it conveyed to the despairing *Penelope*. The words of 'My Paradise' are described as 'After Anacreon,' and, consequently, it is meet that the poet's paradise should be 'the strait embrace' of his mistress. The music takes a bright view of the situation, and the sentiment is enlivened by a murmuring accompaniment. 'A Song of Night' is a lover's dreamings concerning the object of his affections. Words and music are meditative, with an appropriate touch of passion, and both the voice and instrumental parts will interest the musician.

A Cycle of Four Love Songs. Words by Edward Teschemacher. Music by Landon Ronald.
My heart is thine. Words by Jean Aicard. Music by Guy d'Hardelot.

[E. Ascherberg & Co.]

It is to be regretted that the word 'Cycle' is applied to sets of songs between which there is practically no connection, a useful descriptive term being thus lost; but, with this exception, nothing but praise is due to Mr. Landon Ronald's 'Cycle' so-called. No great depth of sentiment is plumbed, but the hopes and fears of the amorous state are deftly expressed by words and music, and in a manner congenial to twentieth century ideas. Mr. Ronald writes with commendable consideration for affording the vocalist opportunites for effective management of the voice, and the vocal part is not only cleverly supported, but its expressiveness is increased by the pianoforte accompaniments, which, however, require a well-trained pianist to do them justice. For English artists who prefer to sing in German, a translation into that tongue has been provided.

Madame Guy d'Hardelot is one of our most artistic song-writers, and her compositions always possess musical interest. The vocal part of 'My heart is thine' has been manifestly written to the French text, and the song will flow more smoothly if sung in that language, but a good English version has been furnished by E. Teschemacher. It is a song which demands what may be termed a 'speaking' style, and the announcement, therefore, on the title-page, that it has been 'sung by M. Maurice Farkoa with immense success,' is not surprising.

An End. Dream Land. Two Songs. Words by Christine G. Rossetti. Music by Alexander von Fielitz.

[Breitkopf and Härtel.]

These songs are worthy of the attention of mezzo-soprano and baritone singers. The first tells of a love that only lasted one summer, and the second is an elegy over the loss of a beloved one. The music sympathetically echoes the spirit of the text, and is effectively laid out for the voice, and the accompaniment will interest the cultured musician.

The Beautiful Land of Nod. Words by Ella Wheeler. Music by H. Chilver Wilson.
Such is Life. Words anonymous. Music by Lisbeth Gorringe.
Five Songs, With English and German words. Music by Giovanni Clerici.

[Weekes and Co.]

The words of the 'Beautiful Land of Nod' are somewhat enigmatical. Somebody with a head like a 'golden rod' is invited to go sailing to the 'Land of Nod,' but in spite of this vagueness, or perhaps because of it, there is a poetic undercurrent in the lines, and this Mr. Wilson has happily echoed in his music, which is tender, graceful and melodious. The lines of 'Such is Life' would seem to have been written by a dowerless old maid with no belief in man's generosity, but they are quaint, and this feature is accentuated by the music. A vocalist with clear articulation—and there are such to be found—would certainly be able to catch the fancy of an audience with this song. Signor Clerici's five songs are provided with German words by W. Ernst, and may be described as brief episodes. They are neatly written, and indicate artistic taste. The vocal compass points to their being designed for mezzo-soprano and baritone singers.

VARIOUS.

Six Short Anthems. Composed by Percy C. Buck.

[Novello and Company, Limited.]

These anthems may be warmly recommended to choirmasters. They are excellent examples of modern church music, combining dignified melodiousness with devotional expression, and rich harmonisation. The first, entitled 'Let the peace of God,' is in six parts, those for the sopranos and tenors being respectively divided, but the music is quite simple. The fifth anthem, 'They that sow in tears,' has two soprano parts, and the sixth contains a soprano solo which, towards the end, is supported by the choir. No. 4 opens with a bass solo, to which succeeds an effective chorus in four parts. From what has been said it will be gathered that, although short, these anthems present variety and effective contrasts, and are calculated to increase the impressiveness of any services into which they are introduced.

Scales and Arpeggios. Fully explained and systematically fingered by S. Midgley.

[Vincent Music Company, Limited.]

Mr. Midgley boldly claims to have something new to say on the teaching of Scales and Arpeggi. It has long been recognized that the smoothness of scale playing depends upon the rapidity and freedom with which the thumb is passed across the palm, and the chief feature of Mr. Midgley's system is the cultivation of this movement, by playing five consecutive notes up and down with one of the fingers and the thumb alternately, in short, to play five-finger exercises with two digits. Later in his book various fingerings for the scales are prescribed, calculated to cultivate independence of the digital muscles, but in these devices there is nothing that is new.

The Music Students' Manuscript Note-book and Practice Register. Arranged by C. Egerton Lowe (Novello & Co., Ltd.). A useful compilation for both teachers and pupils of any instrument.——*The Choirmaster: hints on voice and choir training.* By John Adcock (*Musical Journal* office). A handy little book full of practical information derived from the long experience of the successful choirmaster of Nottingham.——*The tenor voice and its training.* By E. Davidson Palmer (Joseph Williams). The author of this pamphlet is of opinion that 'good or bad voice-production depends primarily, not upon the management of the breathing apparatus, but upon the condition of the vocal chords and the strength or weakness of the laryngeal muscles.'——*The Pianist's A B C Primer and Guide.* By W. H. Webbe (Forsyth Brothers). This is the second edition (enlarged to nearly 750 pages) of a useful and encyclopædic book of reference, the outcome of a New Zealand professor's painstaking industry, to which we have already referred in terms of approval. The amount of useful information contained in the volume is really quite astonishing.——*Chart of the rules of harmony for Students.* By Arthur Somervell (The Clarendon Press, Oxford). We think it was Sterndale Bennett who said that all the rules of harmony could be written on half-a-sheet of note paper. If Mr. Somervell has not exactly followed out Bennett's dictum, he has managed to get a good deal of note-book information on to his two-page quarto chart.

The concert of the Crystal Palace Amateur Orchestral Society, given on the 23rd ult., in the Crystal Palace Theatre, was entirely British, as befitted St. George's Day. Sterndale Bennett's G minor Symphony was very artistically rendered, and amongst other items that went specially well were Cowen's 'Four Old English Dances,' Sullivan's 'Merchant of Venice' music, and Elgar's Imperial March. Mr. Walter W. Hedgcock had his orchestra of seventy-two performers well in hand, and the concert was in every way successful.

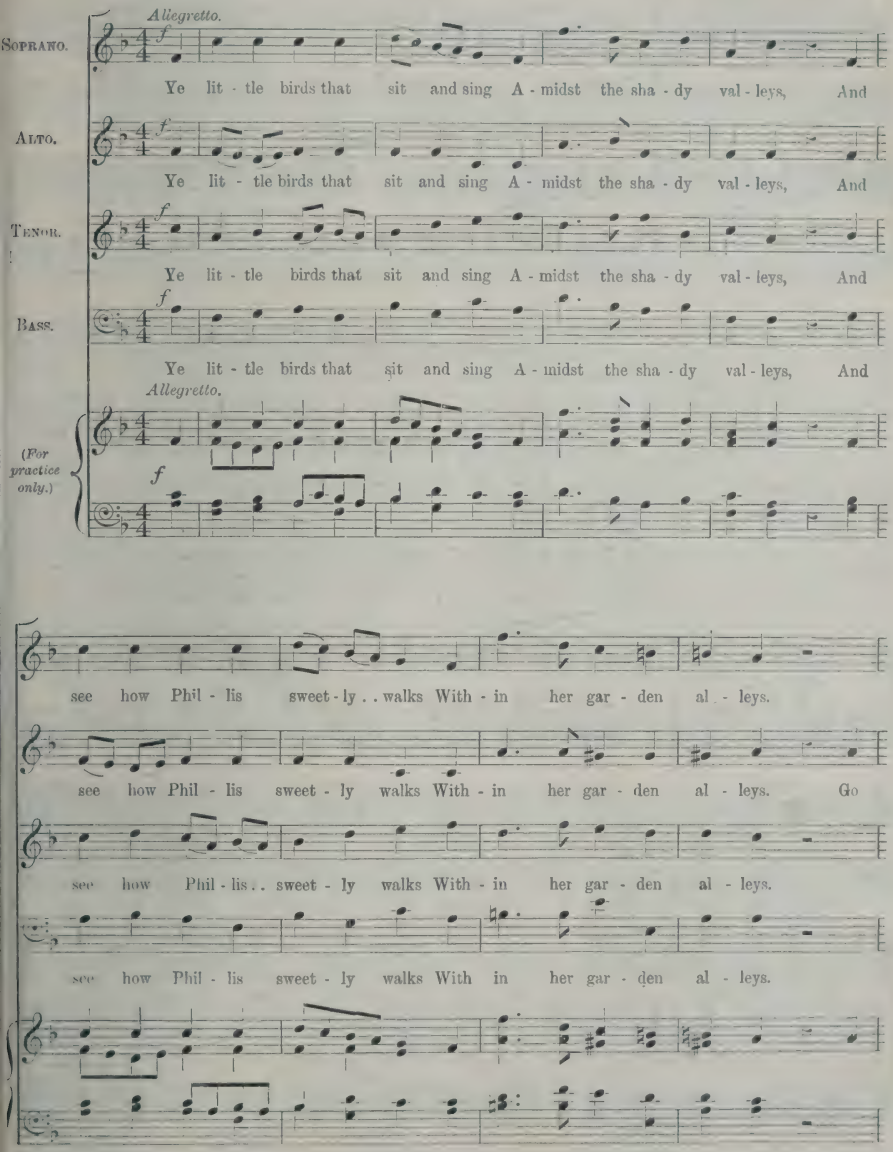
Ye little Birds.

FOUR-PART SONG.

Words from "The Fair Maid of the Exchange." (Anon, 1607.)

Composed by GUSTAV VON HOLST.

LONDON: NOVELLO AND COMPANY, LIMITED: AND NOVELLO, EWER AND CO., NEW YORK.


Allegretto.
SOPRANO.
Ye lit - tle birds that sit and sing A - midst the sha - dy val - leys, And
ALTO.
Ye lit - tle birds that sit and sing A - midst the sha - dy val - leys, And
TENOR.
Ye lit - tle birds that sit and sing A - midst the sha - dy val - leys, And
BASS.
Ye lit - tle birds that sit and sing A - midst the sha - dy val - leys, And
Allegretto.
(For practice only.)
see how Phil - lis sweet - ly . . walks With - in her gar - den al - leys.
see how Phil - lis sweet - ly walks With - in her gar - den al - leys. Go
see how Phil - lis . . sweet - ly walks With - in her gar - den al - leys.
see how Phil - lis sweet - ly walks With in her gar - den al - leys.

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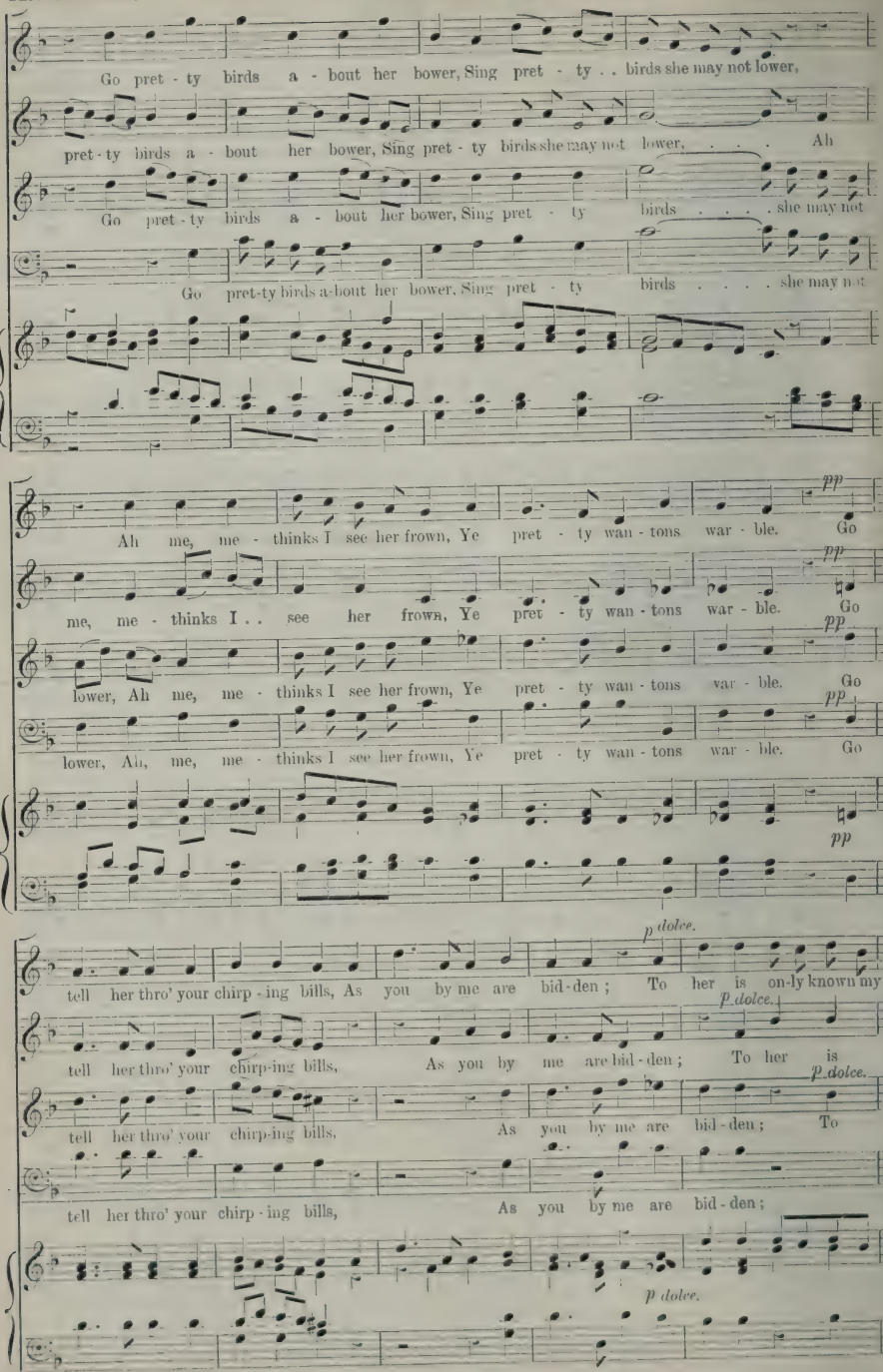
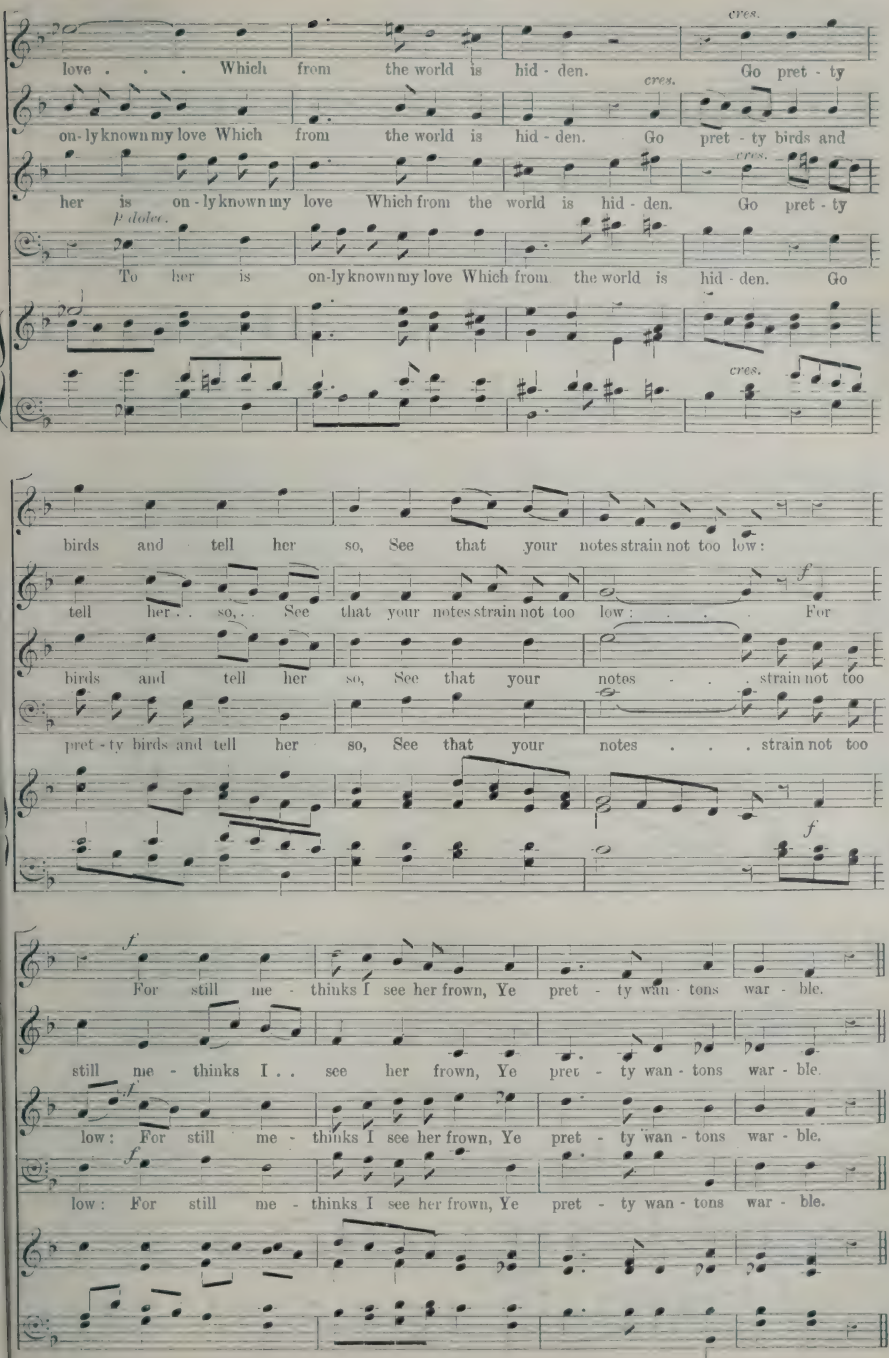
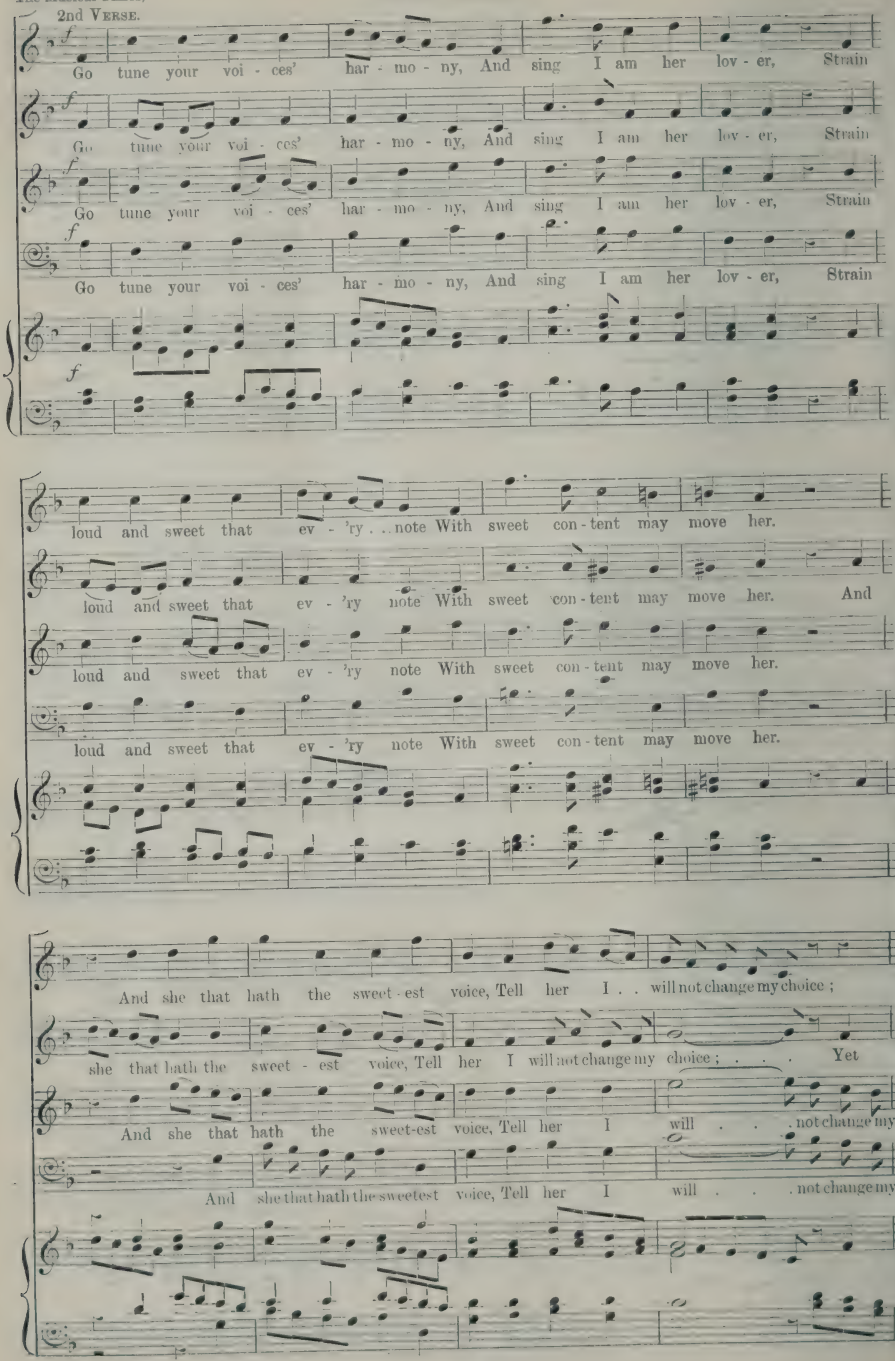
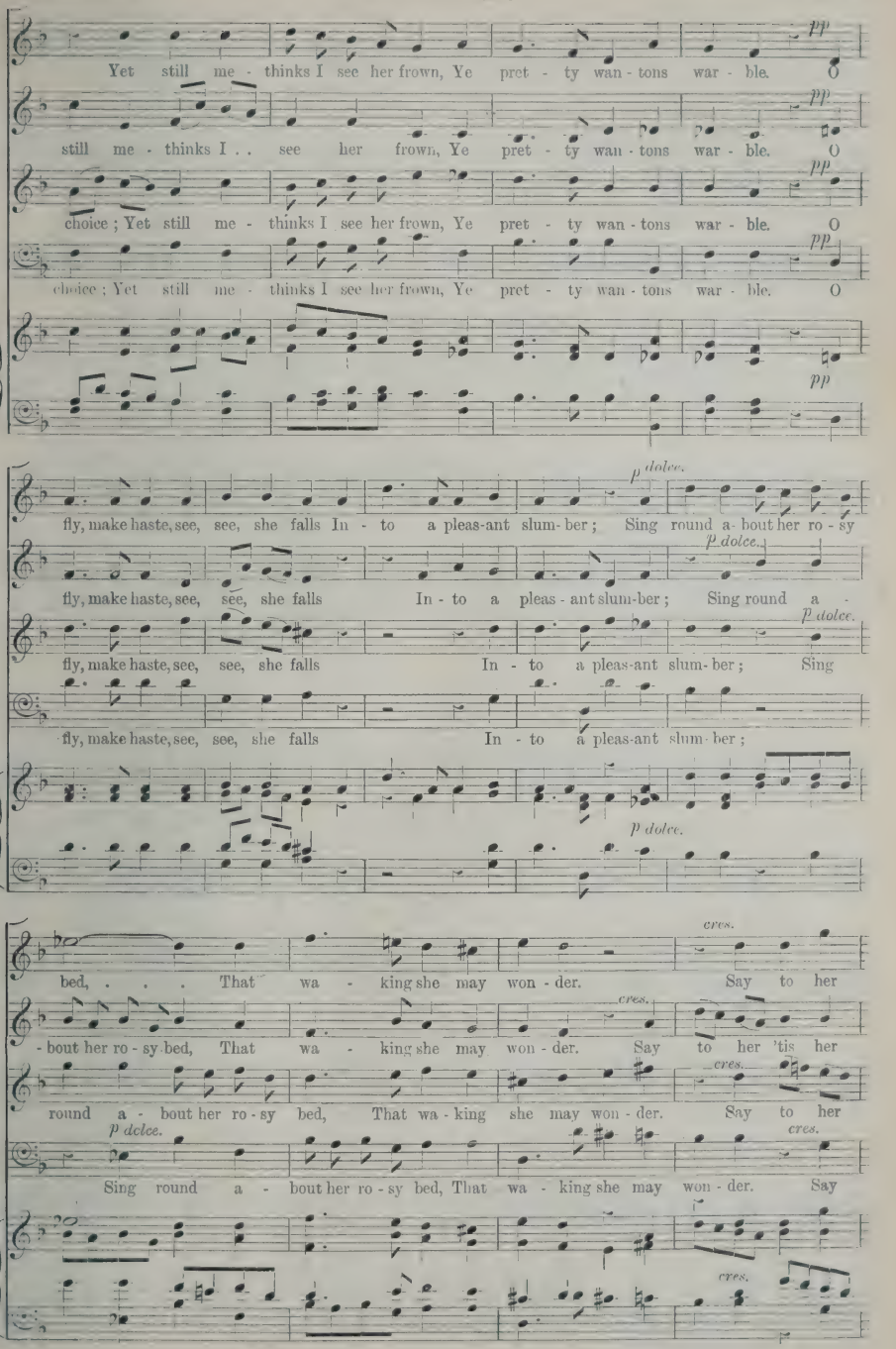
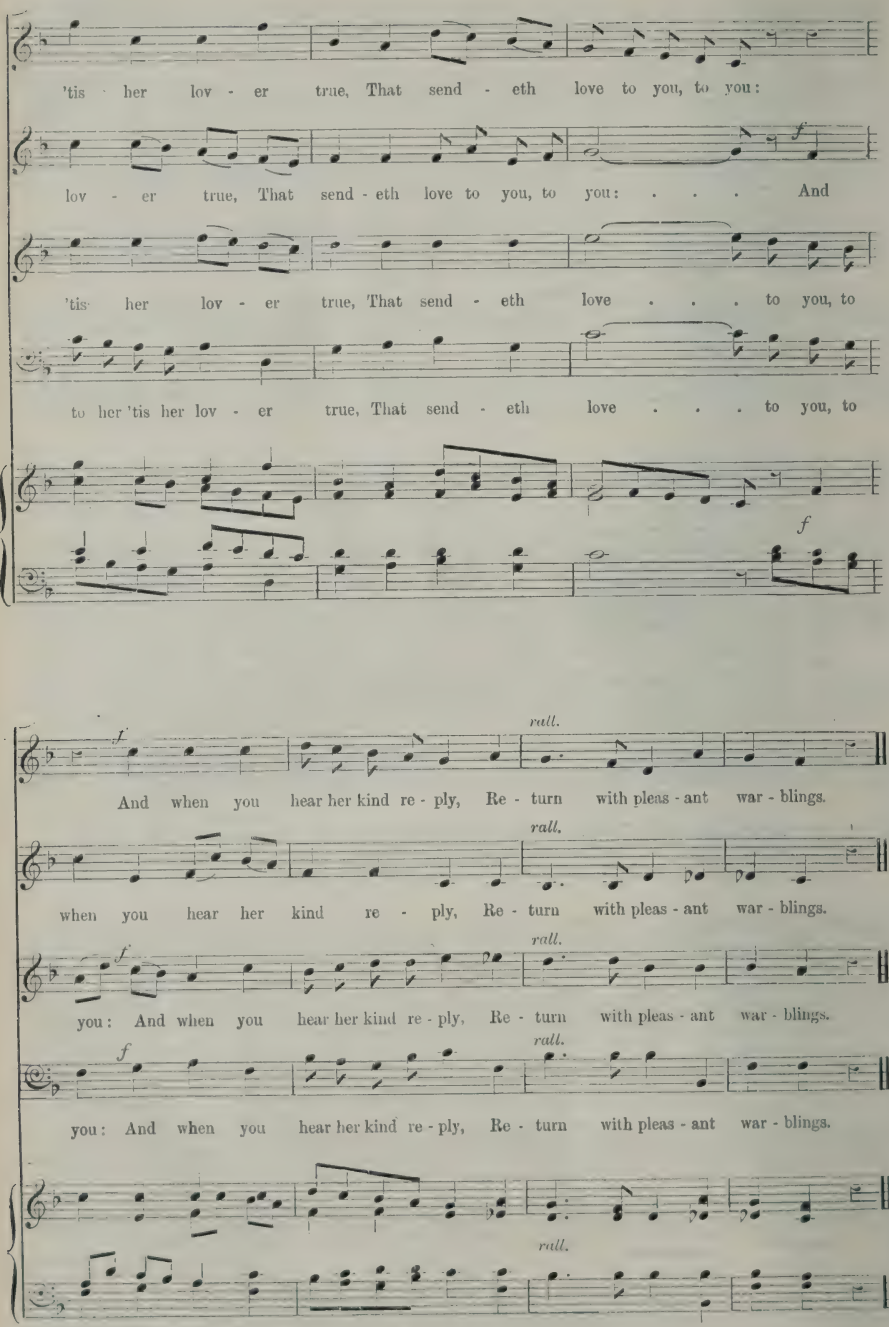

Go pret - ty birds a - bout her bower, Sing pret - ty . . birds she may not lower,
pret - ty birds a - bout her bower, Sing pret - ty birds she may not lower, ... Ah
Go pret - ty birds a - bout her bower, Sing pret - ty birds . . . . she may not
Go pret-ty birds a-bout her bower, Sing pret - ty birds . . . . she may not
Ah me, me - thinks I see her frown, Ye pret - ty wan - tons war - ble. Go
me, me - thinks I . . see her frown, Ye pret - ty wan - tons war - ble. Go
lower, Ah me, me - thinks I see her frown, Ye pret - ty wan - tons war - ble. Go
lower, Ah, me, me - thinks I see her frown, Ye pret - ty wan - tons war - ble. Go
pp
p dolce.
tell her thro' your chirp - ing bills, As you by me are bid - den ; To her is on-ly known my
tell her thro' your chirp-ing bills, As you by me are bid - den ; To her is
tell her thro' your chirp-ing bills, As you by me are bid - den ; To
tell her thro' your chirp - ing bills, As you by me are bid - den ;
p dolce.


cres.
love . . . Which from the world is hid - den. Go pret - ty
cres.
on - ly known my love Which from the world is hid - den. Go pret - ty birds and
cres.
her is on - ly known my love Which from the world is hid - den. Go pret - ty
p dolce.
To her is on - ly known my love Which from the world is hid - den. Go
cres.
birds and tell her so, See that your notes strain not too low:
f
tell her . . so, . . See that your notes strain not too low: . . . For
birds and tell her so, See that your notes . . . strain not too
pret - ty birds and tell her so, See that your notes . . . strain not too
f
f
For still me - thinks I see her frown, Ye pret - ty wan - tons war - ble.
still me - thinks I . . see her frown, Ye pret - ty wan - tons war - ble.
f
low: For still me - thinks I see her frown, Ye pret - ty wan - tons war - ble.
f
low: For still me - thinks I see her frown, Ye pret - ty wan - tons war - ble.

2nd VERSE.


Go tune your voi - ces' har - mo - ny, And sing I am her lov - er, Strain
Go tune your voi - ces' har - mo - ny, And sing I am her lov - er, Strain
Go tune your voi - ces' har - mo - ny, And sing I am her lov - er, Strain
Go tune your voi - ces' har - mo - ny, And sing I am her lov - er, Strain
loud and sweet that ev - 'ry . . note With sweet con - tent may move her.
loud and sweet that ev - 'ry note With sweet con - tent may move her. And
loud and sweet that ev - 'ry note With sweet con - tent may move her.
loud and sweet that ev - 'ry note With sweet con - tent may move her.
And she that hath the sweet - est voice, Tell her I . . will not change my choice ;
she that hath the sweet - est voice, Tell her I will not change my choice ; . . . Yet
And she that hath the sweet-est voice, Tell her I will . . . not change my
And she that hath the sweetest voice, Tell her I will . . . not change my


Yet still me - thinks I see her frown, Ye pret - ty wan - tons war - ble. O
still me - thinks I . . see her frown, Ye pret - ty wan - tons war - ble. O
choice ; Yet still me - thinks I see her frown, Ye pret - ty wan - tons war - ble. O
choice ; Yet still me - thinks I see her frown, Ye pret - ty wan - tons war - ble. O
pp
fly, make haste, see, see, she falls In - to a pleas-ant slum- ber ; Sing round a- bout her ro - sy
fly, make haste, see, see, she falls In - to a pleas - ant slum-ber ; Sing round a -
fly, make haste, see, see, she falls In - to a pleas-ant slum- ber ; Sing
fly, make haste, see, see, she falls In - to a pleas-ant slum- ber ;
p dolce.
bed, . . . That wa - king she may won - der. Say to her
- bout her ro - sy bed, That wa - king she may won - der. Say to her 'tis her
round a - bout her ro - sy bed, That wa - king she may won - der. Say to her
Sing round a - bout her ro - sy bed, That wa - king she may won - der. Say
cres.


'tis her lov - er true, That send - eth love to you, to you:
lov - er true, That send - eth love to you, to you: . . . And
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to her 'tis her lov - er true, That send - eth love . . . to you, to
f
And when you hear her kind re - ply, Re - turn with pleas - ant war - blings.
when you hear her kind re - ply, Re - turn with pleas - ant war - blings.
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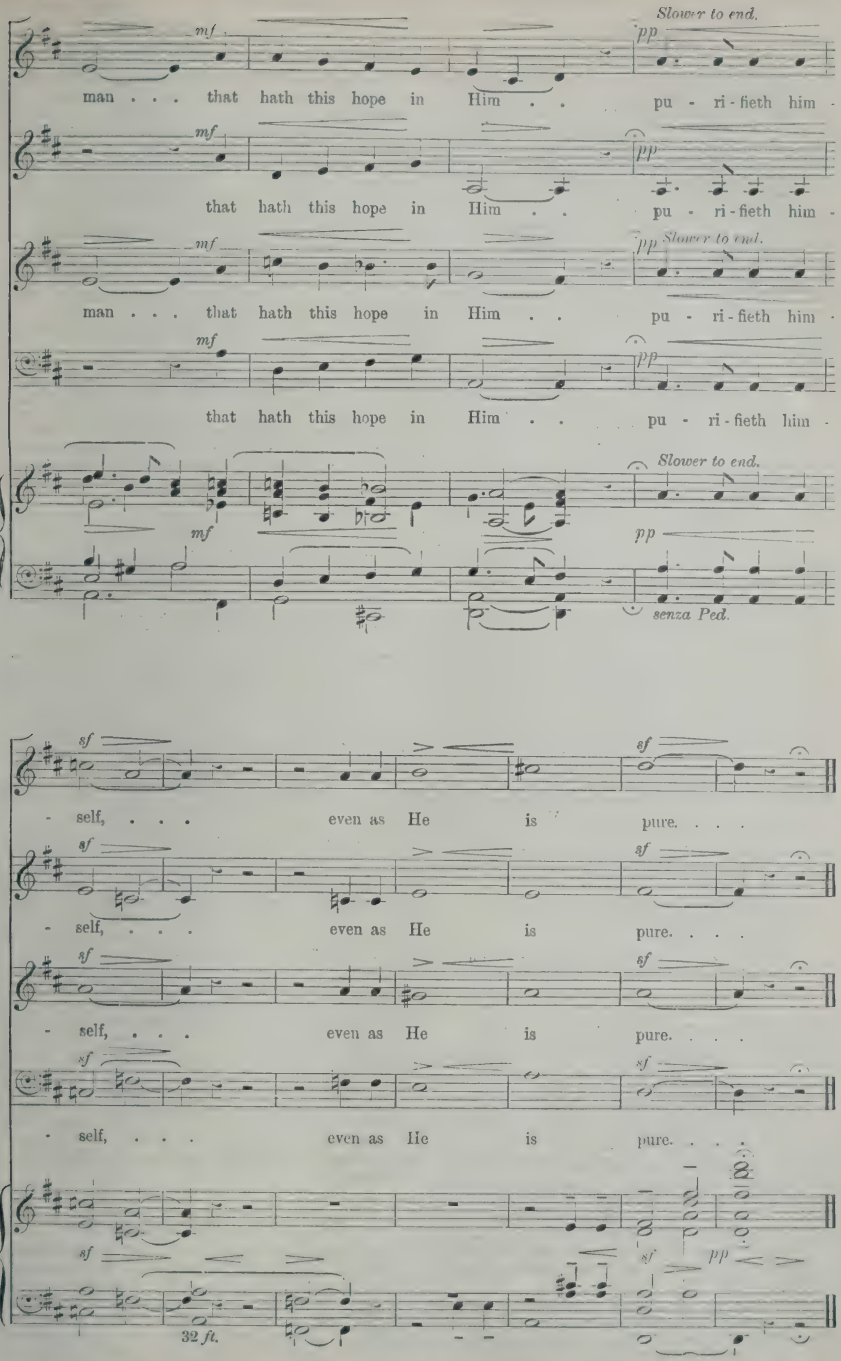
Slower to end.
mf
pp
man . . . that hath this hope in Him . . pu - ri - fieth him -
that hath this hope in Him . . pu - ri - fieth him -
Slower to end.
man . . . that hath this hope in Him . . pu - ri - fieth him -
that hath this hope in Him . . pu - ri - fieth him -
Slower to end.
senza Ped.
sf
- self, . . . even as He is pure. . . .
32 ft.

Obituary.

The death of Arthur Edwin Dyer, while walking along the street at Cheltenham, on the 10th ult., has to be recorded with regret, mingled with sympathy to those near and dear to him who have been so suddenly bereaved. Dr. Dyer, born at Frome, February 20, 1843, was for ten years (1865-75) organist of the Parish Church, Weston-super-Mare, but for more than a quarter of-a-century he has held the post of organist and director of music at Cheltenham College, where he has done excellent work. For a time he was conductor of the Cheltenham Musical Society. His compositions include a sacred cantata, 'Salvator Mundi'; 'Harold,' a cantata; music to the 'Electra' of Sophocles; an opera, 'The Lady of Bayonne,' and several smaller works, including a chorus, 'I wish to tune my quiv'ring lyre,' sung at the Gloucester Festival of 1883.

William Nicholl, the well-known tenor vocalist and teacher of singing, died, we regret to record, at his residence, 46, Canfield Gardens, Hampstead, on the 1st ult., in his fifty-second year. Born at Glasgow, June 30, 1851, Mr. Nicholl for several years followed the career of a civil engineer in his native city and in India, and did not enter the musical profession until he was thirty-three years of age. He became a student of the Royal Academy of Music, and, after having studied at Florence, a professor of the Institution in 1891. His services as a singer were in great request, and as a member of the Savage Club he was very popular there, and in other social circles. He gave much attention to the subject of voice production, and in collaboration with Dr. George Thorpe, issued a 'Text-book on the natural use of the Voice.'

We regret to place on record the death, at Southend, on the 10th ult., of Luther Hinton, aged seventy-three, who for a quarter of-a-century conducted the Crystal Palace Festivals of the London Sunday School Choir. In 1871, he, with Jonathan Barnard, founded that successful organisation, and thousands of singers will lovingly remember his boundless enthusiasm, genial personality, and the whole-heartedness of the man whose loss in Sunday School circles will be severely felt.

The death is announced, at New York, of the author of the words of the well-known song 'Ben Bolt,' who, although he bore the patronymic of Thomas Dunn English, was an American. Du Maurier's *Trilby* popularised the ditty in this country, but it was a relic of the early song days of North America, and sung to an old German melody adapted by a forgotten tenor named Nelson Kneas.

> Don't you remember sweet Alice, Ben Bolt
> Sweet Alice whose hair was so brown;
> Who wept with delight when you gave her a smile,
> And trembled with fear at your frown?

Franz Nachbaur, the celebrated Munich tenor and favourite singer of the unfortunate King Ludwig II. of Bavaria, died at Munich, on March 21, aged seventy-one. He was the *Walter von Stolzing* in the memorable first performance of Wagner's 'Die Meistersinger' in 1868.

Recent deaths include those of Alfred Plumpton, director of the music at the Palace Theatre, and formerly known as a composer at Melbourne; at Milan, of Señor Lago, aged seventy-two, a famous impresario, who revived Gluck's 'Orfeo' in London, and introduced Mascagni's 'Cavalleria Rusticana' to English audiences in 1891, at the Shaftesbury Theatre.

Their Majesties the King and Queen have graciously bestowed a Royal Warrant upon Messrs. John Broadwood and Sons, Ltd., the well-known pianoforte manufacturers, and a similar honour has been awarded to them by H.R.H. the Princess of Wales. Messrs. Broadwood have supplied the English Court continuously since the reign of King George II.

A competition for two Close Scholarships, recently held at the Royal College of Music, resulted as follows:—Berkshire Scholarship—Mabel L. Gillender, of Reading (singing); Heywood Lonsdale (Shropshire) Scholarship—Phyllis M. Owen, of Oswestry (violin).

'MERRIE ENGLAND.'

MR. EDWARD GERMAN'S NEW OPERA.

Time seems so to impress on the cultured musician the artistic value of the brilliant series of Gilbert and Sullivan operas, that a peculiar sense of anxiety is felt when a new opera is produced at the Savoy Theatre. Not unnaturally great hopes were entertained that the collaboration of Captain Basil Hood and Mr. Edward German would result in a work of distinction. The former 'hath a pretty wit' and considerable experience of stage-craft, and the latter has given us music instinct with English idiom, and notably 'Three dances' (Henry VIII.), which have carried his name round the world. Captain Hood was certainly happy therefore in selecting such a typical English subject as the gallantries of the courtly days of the Virgin Queen, and one of the greatest artistic merits of the opera is the perfection of accord which exists between the libretto and the music. The libretto itself is somewhat slight in construction. Practically, the story comes to an end at the close of the first act, and although it is ingeniously prolonged, one cannot but feel that the subsequent incidents have been devised to meet musical requirements, rather than being the inevitable consequences of what has gone before. The witticisms, albeit frequently of an intellectual character, are not so numerous as might have been expected, and consequently while the book excites esteem, it does not engender a desire to indulge in superlatives.

The lyrics are very neatly turned, and contain poetical passages and lines of genuine humorous character. Most of them have been very happily set, and all of them with musicianly skill by Mr. Edward German. In the first act the quintet, 'Love is meant to make us glad,' is most charming in its daintiness and finish. There is a fine breezy and manly ring in the setting of 'Who were the yeomen of England?' and Elizabeth's solo, 'Oh, peaceful England,' with its stately minuet, refrain, and *pianissimo finale*, is a beautiful number. The humorous in music, of which Sir Arthur Sullivan was such a master, is not conspicuous in Mr. German's score, but it is apparent in a song and chorus, 'King Neptune sat on his lonely throne,' and in a subsequent male quartet, 'We are four men of Windsor,' the latter being very cleverly written.

In the second act the witch's song 'Cat, cat, where have you been?' is quaint; the duet 'It is the merry month of May' possesses Mendelssohnian grace; the music trips delightfully in 'When Cupid first this old world trod,' and the *finale* is effectively worked up. Although in some places Mr. German has written somewhat too generously for the brass, the orchestration is most finished and skilful, and numerous artistic touches appeal to the ear of the musician. The opera was well cast, Miss Louie Pounds as the *Witch*, Miss Joan Keddie as the *May Queen*, and Miss Agnes Fraser as *Bessie*, were admirable exponents of their respective characters, and Miss Brandram as *Queen Elizabeth* in a pronounced farthingale was a host in herself. Mr. Henry Lytton's embodiment of *Essex*, and Mr. Robert Evett's impersonation of *Raleigh*, were conceived and carried out in traditional Savoy manner. On Mr. Walter Passmore, as usual, devolved the chief humours of the evening, and his quaint comicalities contributed in no small degree to the success of the production. The composer conducted on the first night, and, with Captain Hood, received, on their appearance before the curtain, the most cordial signs of the unanimous satisfaction of the audience.

THE ROYAL CHORAL SOCIETY.

More than usual interest attached to the concluding concert, on the 17th ult., of the thirty-first season of the Royal Choral Society at the Albert Hall. The selection comprised, in addition to Sir Arthur Sullivan's 'Golden Legend,' Sir Frederick Bridge's latest cantata 'The forging of the anchor,' and the first performance of Godfrey's Coronation March, which gained the prize of £50, recently offered by the Worshipful Company of

Musicians. It will doubtless be remembered that Sir Frederick's work was first produced at the Gloucester Festival in October last, and that the text is Sir Samuel Ferguson's patriotic poem, which he wrote when only twenty-one and contributed to *Blackwood's Magazine*. It is scarcely necessary to say that Sir Frederick's vigorous and bold music was heard to the greatest advantage at the Albert Hall. The picturesque opening chorus and the flowingly-written *finale* in particular were finely rendered, and the melodious baritone solo part was most effectively sung by Mr. Andrew Black. The work was warmly received, and the composer-conductor had twice to acknowledge the hearty applause at the close. Mr. Percy Godfrey's 'Coronation March' was also much applauded, and he himself called to the platform. It is not a work which calls for criticism. It has been written with keen appreciation for the style of music required. Had not Mendelssohn lived it would have been remarkably original; but it is only remarkably reminiscent. The march is richly scored, and designed and carried out with musicianly skill. There is little to say concerning Sir Arthur Sullivan's familiar cantata. The Kensington choristers are thoroughly at home in this beautiful music; but mention is due of the sympathetic singing of Miss Agnes Nicholls and Miss Marie Brema, and no less of Mr. William Green and Mr. Andrew Black, who severally interpreted the parts of *Prince Henry* and *Lucifer*.

ROYAL ACADEMY OF MUSIC.

It is a rare occurrence for a student to secure the insertion of a cantata, which takes over an hour to perform, in the programme of a students' concert, and, which is still rarer, to get his work published. It was by reason of this combination of unusual happenings that the orchestral concert, given by the students of the Royal Academy of Music at Queen's Hall, on March 25, attracted more than ordinary attention.

The programme opened with a dramatic cantata, for soli, chorus, orchestra, and recitation, entitled 'The Lay of the Brown Rosary,' composed by A. von Ahn Carse, the Macfarren Scholar of the Institution. In the choice of Mrs. Browning's poem as a vehicle of musical expression, one indulges in the surmise that either the young composer has a fancy for pessimism, or that he considered it an excellent peg on which to hang Wagner-*cum*-Dvorák orchestration. It seems to be the fashion to select gloomy subjects as librettos for cantatas, or as 'programmes.' Why? Is the old English characteristic of merriment — 'of a cheerful countenance,' as the Psalmist has it — played out? And then in regard to melody. One longs to hear a rattling good tune—not in a vulgar sense — that one could whistle (*sotto voce*, of course) in Portland Place, on the way home. This leads us to say that Mr. Carse's cantata is lacking in melody, and that another shortcoming is a monotony of rhythm—one longs for even a few bars in other than quadruple time. The introduction of melodrama in the powerful Scene II. may, with all its effectiveness, become tedious, and chromatic progressions tire by their redundancy. On the other hand, the orchestration shows decided promise of greater things to come. As a matter of fact, the cantata may be regarded as an orchestral poem with vocal (soli and chorus) accompaniments, *plus* the melodrama. The young composer need not be discouraged at these and similar remarks in reviewing his work; he has undoubted ability, and his future career should prove fruitful unto good works.

The solo vocalists were Ethel M. Lister (a very promising young singer), Katie E. B. Moss, E. Margaret Llewellyn, and George Henry Gardner, and the reciters, Mabel Moore and Henry E. Butcher, while Sir Alexander Mackenzie did everything that was possible to secure a good rendering of the cantata.

The remainder of the concert consisted of Tschaïkowsky's Pianoforte Concerto in B flat minor (the solo part played by Winifred Christie), Elgar's 'Sabbath morning at sea' (sung by Margaret Thomas), and Liszt's symphonic poem 'Festklänge' for orchestra.

London Concerts.

The chief feature of the concert given by the Strolling Players, on the 17th ult., at the Queen's Hall, was the first performance of a new dramatic overture called 'Hamlet,' composed by the conductor of the Society, Mr. William Shakespeare. The apt association of the names is peculiar, and may be claimed as an extension of the long arm of coincidence. Mr. Shakespeare has long been recognised as an accomplished musician, and, although it cannot be said that he has risen to the heights or plumbed the depths of the Prince of Denmark, he has written a work so instinct with musicianly feeling, and so ingeniously constructed as regards effects, that the overture is likely to increase his reputation. The orchestra entered with manifest goodwill into its task, and also gave excellent renderings of three Slavonic dances by Dvorák, and effectively supported Miss Shakespeare in her intelligent reading of the pianoforte part of Schumann's Concerto in A minor. The programme also included the names of Miss Marian Edwardes and Mr. J. Campbell McInnes.

Miss Helen Henschel (daughter of Mr. George Henschel) gave her first concert at Bechstein Hall, on the 21st ult., with highly successful results. Miss Henschel not only has a voice of agreeable quality, which, perhaps it is needless to say, has been most carefully trained, but she has innate artistic feeling, and there can be little doubt will develop into a very fine singer. Her programme included a set of traditional National Songs, Schumann's 'Volksliedschen,' Brahms's 'Der Liebsten Schwur,' and her father's setting of 'Donald Blair.' The musical versatility of Miss Henschel was further displayed in her playing, with Miss Winifred Smith, movements from Bach's Double Violin Concerto.

The vocal recital given by Mr. Kelley Cole, at Bechstein Hall, on the 15th ult., deserves notice by reason of the introduction of some new songs by Mr. Reginald Somerville, of which the second, having the simple title 'With you,' stood out as being exceptionally good. The songs were admirably sung by Mr. Cole, who was accompanied by the composer. Another distinctive feature of the recital was the charming song 'Long Ago,' by the distinguished American composer. Interesting variety to an excellent selection of songs was afforded by a good performance of the Sonata in A for pianoforte and violin by Brahms, played with artistic earnestness by Miss E. V. Cave and Miss Ernestine MacCormac.

The Band of the Royal Artillery gave one of their excellent concerts at Queen's Hall, on the 18th ult., under the able direction of Cavalière Zaverthal. The programme included Mozart's Symphony in G minor, Massenet's 'Scènes Alsaciennes,' and Tschaïkowsky's 'Marche Slav,' amongst other pieces, and these all received an able interpretation at the hands of Mr. Zaverthal's capable musicians.

Choral and Orchestral Societies.

The Stock Exchange Orchestral and Choral Society's programme at Queen's Hall, on the 9th ult., had for its chief features Schumann's Symphony (No. 4) in D minor, which was, on the whole, well rendered, and Saint-Saëns's Concerto in G minor, the solo part in which was efficiently played by Miss Vera Margolies. Elgar's march, 'Pomp and Circumstance,' was also performed. Miss Blanche Gordon was the solo vocalist, and the contributions of the male-voice choir were artistically and intelligently rendered under Mr. Munro Davison, whose part-song 'Annabel Lee' was included in the selection. The orchestra was, as usual, conducted by Mr. Arthur Payne.

The West Ham Philharmonic Society, under the able conductorship of Mr. H. A. Donald, gave a concert at the Stratford Town Hall on the 17th ult. The programme

included Beethoven's 'Leonora' overture, Schubert's 'Unfinished' Symphony, Tschaïkowsky's Capriccio Italien, Grieg's 'Peer Gynt' Suite, and Mendelssohn's Pianoforte Concerto in G minor, in which Miss Elsie Horne acquitted herself admirably in the solo part. Miss Lilian Gardner and Mr. S. Lockridge were the vocalists.

The Dulwich Philharmonic Society gave a highly successful performance of Mendelssohn's 'Hymn of Praise' and 'Rossini's 'Stabat Mater' at the Crystal Palace, on March 22, under the able direction of Mr. Arthur Fagge. The solo vocalists were Miss Perceval Allen, Miss Ethel Bevan, Mr. Lloyd Chandos and Mr. Franklin Clive.

Mendelssohn's 'Elijah' was performed at the Methodist Free Church, Manor Park, by the Manor Park Vocal and Orchestral Society. The choruses were excellently sung, reflecting much credit on the admirable training of the conductor, Mr. F. W. Long. The principal vocalists were Madame Alice Motterway, Miss Lucy Elliott, Madame Edith Hands, Mr. Gwilym Richards, and Mr. Charles Knowles. The orchestra was led by Mr. T. Davis, and Mr. Bernard Long presided at the organ.

The Devonshire Square Church Choral Society gave its last concert this season on the 17th ult., when Gaul's 'Holy City' and selections from Handel's 'Judas Maccabæus' were performed. The solo vocalists were Miss Alice Simons, Miss Alice Stroud, Mr. W. H. Fothergill, and Mr. Montague Borwell. Miss Edith Wells presided at the pianoforte, and Mr. Louis F. Goodman at the organ. Mr. G. Ernest Arundel conducted.

The Lewisham Choral Society performed Coleridge-Taylor's Leeds cantata, 'The Blind Girl of Castél Cuillé,' at the Court Hill Schools, on the 10th ult. The choir and orchestra numbered 120 performers, and the solo vocalists were Miss Lili Sharp, Master Willie Allen, Miss Bessie Woodward, and Mr. Lorne Wallet. Mr. Frank Idle conducted.

COMPETITIONS.

THE WESTMORLAND MUSICAL FESTIVAL.

The festival and competitions which took place at Kendal on the 10th, 11th, and 12th ult., formed the seventeenth event of the kind, and therefore it could hardly be expected to afford any very novel features. The event was, in fact, conducted on lines which this long experience has proved to be practicable and useful, yet it presented several elements that were new.

The most interesting of these, which represents, so far as I am aware, an entirely new departure in these competitions, was the class for Folk-Songs. To quote from the prospectus, this was for 'the best unpublished country dialect song, which has been handed down traditionally and orally in any one of the six Northern Counties; to be sung by the competitor. The prize is offered not so much for the best singing of the song as for the most interesting and curious of the old-fashioned songs now so seldom heard.' The idea was a happy one, and it is pleasant to be able to record that the experiment proved wonderfully successful, even if one leaves out of consideration the fact that it was a first attempt. The supply of old unpublished songs is of course not inexhaustible, but there must be sufficient in existence to provide for many more such competitions, and the idea, like many more that have originated at Kendal, is well worthy of imitation. Of course, the difficulty is to ascertain whether any given song has escaped the net of the publishers who issued the innumerable song books of a hundred years ago and more, but it was reduced to a minimum by the help of Mr. Frank Kidson of Leeds, who, in the matter of old songs, is a complete 'Enquire Within.' There were ten entries, out of which Mr. Kidson was able to pick three, both words and music of which had never to his knowledge appeared in print. In the order in which he and Dr. J. C. Bridge, of Chester (the general adjudicator of the competitions), placed them, the first was Miss E. Hayhurst's song of 'Sledburn Fair,' which was, from its numerous local allusions, obviously a production of the district. Equally racy of the soil was Miss Germain's 'Holm-Bank hunting song,' beginning thus:—

> 'One morning last winter to
> Holm-bank there came
> A noble brave sportsman, Squire
> Sands was his name.'

and the pleasures of the chase were also the subject of Mr. C. J. Cropper's 'Hare-hunting song':—

> 'The morning looks charming, all
> nature looks gay,
> Then away my brave boys, to your
> horses away,'

which was, from a musical point of view, second to none, especially in the charming introduction of the conventional 'nonsense' refrain, but was less localised in its character.

Highly commended by the judges, but disqualified by prior publication, were the fine Cambrian song, 'Bleckell Murry Neet,' sung to a racy old tune by Mr. W. Henderson; the humorous but distinctly modern 'I once went a-coorting,' sung by Mr. V. S. Jones; and Col. Mason's 'There was an auld man,' which appeared, in somewhat different form, in the *Orpheus Caledonius* early in the eighteenth century. The competition was highly enjoyable, as well as of great antiquarian and musical interest. The quaintness of the words was, of course, delightful, and so was the music, the tunes in many instances being obviously derived from a common stock, and evolved rather than composed. I have dwelt on this feature of the festival because it was of great general interest, and deserves imitation.

Another novelty was a class for brass bands, which, if hardly requiring encouragement, calls for some control. Four appeared and played the march from 'Scipio,' and their restraint in the matter of noise deserves praise. The sight-reading competitions, which have always formed an essential and most wholesome part of the Kendal scheme, presented a fresh phase, which hardly can be said to have found favour, but points in the right direction. For the first time, words as well as music had to be sung, which presented a great difficulty, at least to the juvenile singers, who were decidedly below the usual standard of merit at Kendal. The senior candidates, both individual and choral, were tested privately (by the festival choirmaster, Mr. George Rathbone), but it was understood that they were not so materially inconvenienced by having to sing the words as were their juniors.

The other competitions may be dealt with briefly. Solo singers were, save in the folk-song class, altogether disestablished, which was the less regrettable since this was the feature of the competitions whose value was most open to doubt. There were some young violinists, however, whose playing was more than creditable, especially in the matter of intonation. Three village orchestras played Mozart's 'Idomeneo' overture with fair success. The choral societies had a severe but well-contrived test, being required not only to sing a set-piece, Dvorák's 'Slavonic cradle song,' but, in addition, any extract from the four works sung at the evening concerts that might be chosen for the purpose by the judge. In this and in the madrigal class, which is the chief event of all, the Kendal choir was an easy first, owing its supremacy in some measure, no doubt, to the greater opportunity for selecting voices afforded by a town of some size, but not less to the exceptional ability of the lady who is its trainer and conductor, Mrs. C. P. Banks. The madrigal chosen, it may be mentioned, was not an old classic, but a clever setting by a young composer, Mr. Sydney Nicholson, of the well-known words, 'Phillida flouts me.' The Windermere choir won the Novello prize for the highest aggregate of marks won in all the choral competitions

The two evening concerts were, on the whole, the best that have been given at these festivals. Bach's 'Sleepers, wake,' Brahms's 'Song of destiny,' McCunn's 'Lord Ullin's daughter,' and Somervell's 'Elegy' were sung with great vigour and confidence by the united choirs, well-trained by Mr. Rathbone, and ably conducted by Mr. Coleridge-Taylor, whose new symphonic poem

'Toussaint l'Ouverture' was also included in the programme. A band, recruited chiefly from the Hallé orchestra, played Mozart's G minor Symphony, and other things, with great force and spirit, under the conductorship of Mr. Risegari, who otherwise acted as leader. The principal soloists were Miss Agnes Nicholls, Mrs. Burrell, Mr. Webster Millar, and Mr. Denis O'Sullivan, the last-named of whom achieved a great popular triumph by his singing of Irish and other characteristic songs. The same quartet of singers took part in the children's concert on the last day, and sang Liza Lehmann's new song-cycle, 'More daisies,' with the happiest effect. Dr. Cowen's children's cantata, 'Village scenes,' was also given by a chorus of 550 children.

HUNSTANTON.

The competitions arranged for by the Association of North-West Norfolk Village Choirs took place at Hunstanton on the 5th and 7th ult. Some of the classes did not command such large entries as last year, but, on the whole, keen competitions had to be adjudicated upon by Mr. Arthur Somervell. On the second day, twenty-four choirs competed, and the singing in all classes was quite up to the high standard of recent years. In many cases, the adjudicator had a very difficult task to perform, only a mark or two separating the competitors. At the conclusion, Mr. Somervell expressed his pleasure at the result of the various contests, emphasizing the fact that the Association proceeded on the only correct lines, viz., teaching the children to sing from notes, for it gave choral societies of the future a reserve force to draw upon which otherwise would not exist.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, April 7, 1902.

The Metropolitan Opera Company is gone West; the Choral Societies have but little more to do before taking their annual rest; the Philharmonic Society and the other local and visiting orchestral organisations have completed their concert lists projected last Fall; for a month to come there will be a dozen or two per week sporadic concerts of the kind which only make for the vanity of concert-givers, and are a vexation and weariness to the flesh of the professional reviewer of musical affairs. The time seems fitted for reminiscence. Why should I not indulge it to-day so far as the American Metropolis is concerned? For a few days, I have been poring over my date-book and daily records for the purpose of gathering material to put into a picture of New York's musical activities. Scores of concerts given in hotel ball-rooms, in studios, by pupils to gratify their relations and friends, by teachers to advertise themselves shall not be considered here; I content myself with affairs which were given with the expectation of legitimate patronage from serious music-lovers. I fancy the record will not look large to persons familiar with the myriad activities of musical London; but it may furnish food for thought to those who have not realised how much the musical life of New York resembles that of the British Metropolis, in matter and manner if not in quantity.

Since the season opened on, say, about October 15, I count up easily sixty symphony concerts, by which term I mean concerts of orchestral music of the highest class, in which works of symphonic dimensions and dignity have dominated the scheme. Sixteen of these concerts were given by the Philharmonic Society, fifteen by the Boston Symphony Orchestra, two by the Pittsburgh Orchestra; the rest by local orchestras organised for specific purposes. In the last category there are included four concerts given by Mr. Sam Franko for the purpose of cultivating interest in archaic music—chiefly that of the eighteenth century. A small orchestra has played the old music (including this year as an absolute novelty a *Concerto à quattro*, by Dall' Abaco) in a small room, thus restoring the conditions which prevailed at and before the time of Haydn. Also concerts of classical music, with explanatory remarks designed for the edification of the young, given in the boroughs of Manhattan and Brooklyn, by Mr. Frank Damrosch, who is the Supervisor of music in the Public Schools of the City and conductor of the Oratorio Society. Likewise a series of concerts, with dignified programmes, given for the entertainment and education of the poorer classes by a committee of philanthropic people, and under the direction of Mr. Franz Arens. There have been about twenty popular orchestral concerts, such as those which employ the operatic band and the operatic singers at the Metropolitan Opera House on Sunday evenings.

Of choral concerts, I count up sixteen, the majority of them of a miscellaneous character, some with, some without orchestra. Of the large choral compositions, we have had adequate public performances of Handel's 'Messiah,' Mendelssohn's 'Elijah,' Rossini's 'Stabat Mater,' Verdi's 'Requiem,' and Schumann's 'Paradise and the Peri.' Handel's 'Israel in Egypt' and Liszt's 'St. Elizabeth' are still in prospect. Concerts of chamber music have numbered thirty-nine up to date; song recitals, thirty-eight; pianoforte recitals, twenty-nine; violin recitals, twelve. There remains of the record an unclassified and unclassifiable list of seventy odd concerts of a mixed order, of which the least dignified were those of military bands like Sousa's, which, nevertheless, seemed to be thought worthy of serious mention a few months ago by the newspapers of London. Add to this, sixty-five representations of grand opera by the Metropolitan Company, and the performances of operetta, which are more numerous than the days of the season, since several are always simultaneously with us, and my English reader will be able to form an idea of the demands made annually upon the patrons of music in the American Metropolis.

With its concert on the 5th inst., the New York Philharmonic Society completed its sixtieth season. It has endured as many years as the society of similar name in Vienna, but has had a more continuous and consistent career. The concerts of the Vienna Philharmonic have been suspended at times and have been few; the New York organization began with three concerts in its first season, gave four annually thereafter till the seventeenth season, five till the twenty-seventh, six till the fifty-sixth, and eight ever since. In its early days subscribers were permitted to attend all the rehearsals, a custom which became troublesome, and was abandoned in favour of the present plan of performing each programme twice, once on Friday afternoon and once on Saturday evening. There are therefore now not eight, but sixteen concerts a year. Although essentially a conservative body, our Philharmonic is largely influenced by its conductor (elected by the members), and this influence gives elasticity to its schemes. Sometimes, however, it works injuriously, so far as compromising the confessed mission of the Society, which is to conserve the best in the department of orchestral music. The present conductor is Emil Paur, whose devotion to Richard Strauss is so great that he did not scruple to choose an air from the opera 'Guntram' as a proper link between the first and ninth symphonies of Beethoven at the celebration of the sixtieth anniversary of the Society.

The Oratorio Society directed by Mr. Frank Damrosch, concluded its labours with a revival of Schumann's 'Paradise and the Peri,' which had not been heard in New York since 1876. An investigation of the local records led to the flattering discovery that, though badly neglected (for obvious reasons) now, Schumann's cantata was heard in New York as early as April 11, 1848—eight years earlier than the first London performance, and ten years earlier than the first performance in Vienna. Singularly enough, New York seems to have frequently been equally forward in the operatic and symphonic field. 'Paradise and the Peri' presented itself after its long absence as a pathetically lovable work, but one out of tune with the spirit of the age. The youthful critics, to whom it came as a novelty, fell a-foul of it most wofully and shamefully, for which fact, I fancy, a rather spiritless performance was responsible in part.

Mr. Paderewski made his last New York appearance this season at an orchestral concert in Carnegie Hall on

the 6th inst. He is now *en route* again in his private car, and will end his fifth American tour in Washington on April 28. Mr. Reginald de Koven, composer of operettas, has undertaken the herculean task of establishing a concert orchestra in the National Capital, and Mr. Paderewski will give his blessing and support to the enterprise by playing with the new band. Two days later, he will sail for England on the 'Oceanic.' Mr. Grau, having completed his season of opera in Boston, rested during Holy Week. The Actors' Fund Society took advantage of the lull to arrange a performance of 'Manru' for the benefit of its charity. Mme. Sembrich and her colleagues contributed their services, and the fund was swelled by $10,000.

H. E. Krehbiel.

MUSIC IN VIENNA.

(from our special correspondent.)

Vienna, April 16.

The Concert-Verein brought its season to a close with two performances of Beethoven's Choral Symphony before closely-packed and reverently attentive audiences. The work was done full justice to under Herr Loewe's direction, Frau Seyff giving an admirable interpretation of the soprano solo part, and the orchestra completely justified the prominent position it has attained in our musical life during the two years of its existence, under so able a conductor. Herr Loewe also conducted a performance, in Easter week, by the Gesellschaft der Musikfreunde, of Liszt's oratorio 'Christus.' This work has been more frequently produced of late in German-speaking countries than formerly. In order to be heard to the best advantage, however, it should be given in a church, where the æsthetic appreciation is enhanced by devotional feeling.

Two concerts, conducted by distinguished foreign musicians, have been amongst the more noteworthy musical events. First, we have had Mascagni here, to conduct a performance of Rossini's 'Stabat Mater,' and then we had Massenet, with his oratorio 'Maria Magdalena.' Rossini's work was almost a novelty here, so completely had it disappeared from both church and concert-room. Nor does it conform to our ideas of truly sacred music. There was a large and what is called 'fashionable' audience, eager to see the composer of 'Cavalleria Rusticana' conduct, but the performance itself was inadequate, and the Italian solo vocalists he had brought with him unequal to their task. Excellent in every respect was, on the other hand, the production of the oratorio by Massenet, whose operas 'Manon' and 'Werther' have long been favourites at our Hoftheater. As in these, so likewise in 'Maria Magdalena,' the composer shows himself an expert master in writing effectively for both voices and instruments; his music is easily understood by everyone, without stirring any of the deeper emotions. Massenet, moreover, proved himself an excellent conductor on the occasion, and has been greatly felicitated and honoured during his stay here.

An interesting and peculiar experience was afforded by the concert given by the choir of the Russian Embassy, a small but remarkably well-trained body, whose artistic rendering of a number of unaccompanied sacred songs by Russian composers exercised a strange fascination upon the listener.

The Schubert-Bund, a large male choir chiefly consisting of school teachers, and which derives its name from the fact of Schubert himself having been at one time of their profession, gave a performance of Nicodé's ode, 'Das Meer.' This is a kind of descriptive choral piece, similar in that respect to Felicien David's 'The Desert,' but somewhat monotonous. It was given a capital first interpretation on the occasion in question. Wagner's 'Das Liebesmahl der Apostel' and Bruch's 'Salamis' have been well rendered recently by the Maennergesang-Verein.

There was a good array of talent at a Pupils' concert of the Conservatorium, amongst them an excellent pianist, Herr Groer, and a promising composer of advanced tendencies, Herr Weigl, the orchestra, under Herr Perger's direction, rendering a good account of itself in a Brahms's Symphony and a serenade by Richard Strauss, a charming early work of that composer.

On the anniversary of Brahms's death, a commemorative performance was given by the Tonkünstler-Verein, whose founder and president the master had been. Amongst the less-known works by Brahms produced, was the masterly motet, 'O Heiland reiss die Himmel auf,' a composition of an austere and truly Protestant character, which is, in fact, a setting of a chorale for mixed choir. There were also played, for the first time, three of the posthumous and as yet unpublished choral preludes for organ—the last production of the master's industrious pen. Herr Groer, whose name has already been mentioned, and who is also a very efficient organist, was the interpreter. The Pianoforte Sonata in F sharp minor, superbly played by Ernst von Dohnányi, and a number of secular choral pieces, completed the programme. The posthumous preludes are shortly to be published by Simrock, in Berlin, in accordance with the composer's testamentary directions.

The good time when Brahms was still with us is recalled in a special manner by the re-appearance here of a great artist and friend of his, Alice Barbi. She is once more giving two concerts in aid of the Brahms monument fund, and enormous crowds are availing themselves of the opportunity of hearing her, for she unites in herself the superlative charms of an incomparable vocal art and of a most interesting, irresistibly attractive personality. If, in the course of a year or two, a worthy monument should be erected to Brahms in the city where he was such a familiar figure, a conspicuous share in the realisation of it will have to be conceded to Alice Barbi.

Mandyczewski.

MUSIC IN BIRMINGHAM.

(from our own correspondent.)

Mr. Halford brought his fifth series of concerts to a close on the 1st ult. The programme consisted of Schumann's incidental music to Byron's 'Manfred' and Beethoven's Ninth Symphony (the 'Choral'). The first was given in its completeness, with the text dramatically recited by Mr. Charles Fry, whose fine elocution evoked enthusiastic applause. The principal vocalists were Miss Emily Davies, Madame Milward, Mr. H. Beaumont, and Mr. H. Sunman. Assistance in the 'Manfred' music was rendered by Messrs. A. W. Trevarthen, S. Stoddard, and Stevens. The chorus was made up of Mr. Halford's choir and that of the Stourbridge Concert Society. The concert was a great artistic success, and Mr. Halford received an ovation at the close.

On the 10th ult., the Festival Choral Society concluded its season with a magnificent performance of S. Coleridge-Taylor's 'Scenes from the Song of Hiawatha.' The chorus was in fine form, and the expression of the music was fully brought out. Madame Emily Squire, Mr. Henry Beaumont, and Mr. Andrew Black, did every justice to the solos, and Dr. Sinclair conducted with masterly skill. There was an overflowing attendance, and the work again made a great impression.

The Johannessen Chamber Concerts have taken place every Saturday afternoon. The novelties have been Goldmark's pianoforte Quintet (Op. 30) and Algernon Ashton's pianoforte Quartet in C minor (Op. 90). The latter was given on the 19th ult., with the composer at the pianoforte. It was the first of Mr. Ashton's compositions that has been performed in public in Birmingham, and the work and its composer met with a hearty reception.

At the Midland Institute, on March 24, the Amateur Orchestral Society gave a concert to the members, with an excellent performance of Max Bruch's third Symphony, and other pieces, under Mr. Halford's skilful direction. On the 12th ult., Mr. Johann Hock gave a recital to the students, playing, with Mr. G. H. Manton at the pianoforte, the Violoncello Sonatas in E minor (Op. 38) and F (Op. 99) of Brahms; and Mr. E. W. Carter, a student, sang the same composer's

'Four Serious Songs' (Op. 121). On the 19th ult., the students had an interesting programme placed before them. It consisted exclusively of music for wind instruments, some pieces with pianoforte also. Mr. Joseph Holbrooke, who has lately taken up his abode in this vicinity, was represented by his Sextet for flute, oboe, clarinet, horn, bassoon, and pianoforte, a work revealing much talent. Onslow's Quintet for wind (Op. 81), Glinka's Trio in D minor for pianoforte, clarinet, and bassoon, and Handel's Sonata in F, for flute, were also performed. Mr. Pantling played as a solo the melody for Cor Anglais that occurs as the curtain rises upon the third act of 'Tristan.' It was rather a risky experiment, but the performance was really beautiful, and the executant was re-called. The other artists were Messrs. W. Langston (flute), Mr. J. W. Ward (clarinet), Mr. A. Roberts (bassoon), Mr. A. Probin (horn), and Mr. Holbrooke (pianoforte). The lecture theatre of the Institute was crowded, and the concert was highly appreciated. Mr. Holbrooke had his first public recognition here at the Town Hall popular concerts on Saturday, the 12th ult., when a portion of his Trio for pianoforte and strings (Op. 49) was played by Miss Naughton, Mr. John Waterhouse, and Mr. Montague Pollack. Miss Clara E. Winwood, a young contralto vocalist, made a successful début at this concert, and gave two new songs by Mr. Holbrooke. Mr. G. A. Russell assisted as accompanist. Other concerts demanding mention were the operatic evening of the Choral and Orchestral Association, on the 5th ult., directed by Mr. J. H. Adams; the performance, under the same conductor, of Smart's 'Bride of Dunkerron,' at Sutton Coldfield, on the 8th ult.; the concert of the East Birmingham Choral Society, also conducted by Mr. Adams, on the 16th ult., when Barnett's 'Ancient Mariner' was given; the performance by the St. James's, Handsworth, Choral Society, on the 8th ult., of Gade's 'The Erl-King's Daughter,' with Mr. R. Richards as conductor; and an orchestral concert at Handsworth, on the 11th ult., conducted by Mr. G. H. Manton. All these concerts furnish evidence of artistic activity in the neighbourhood, which calls for full commendation.

Lastly, a word must be devoted to Dr. Arthur H. Mann's lecture on Handel's 'Messiah,' given in connection with the Midland Section of the Incorporated Society of Musicians. This took place in the large lecture-theatre of the Midland Institute, and the meeting was thrown open to the public. The lecture was illustrated by lantern slides, and was of great interest, Handel's composing and filling-in methods being happily explained by Dr. Mann, who had a most cordial reception.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

There was a large attendance at the Victoria Rooms on the 1st ult., when a concert in connection with the conference of the National Union of Teachers, held this year in Bristol, was given. The vocalists were the Society of Bristol Gleemen (Mr. W. J. Kidner conductor), Miss L. A. Broome, Miss Essie R. Conway, Miss Nettie Courtice, Mr. B. Johnson, Mr. C. Davies, and Mr. W. G. Green. Violin solos were contributed by Mr. Philip Lewis, and Mr. W. E. Fowler was at the organ.

Mr. Maurice Alexander, a young violinist of ability, formerly a member of the Queen's Hall orchestra, London, has come to reside in Clifton, and, on the 10th ult., he gave a recital at the Victoria Rooms, his playing being much admired. He was assisted by Mr. Cuthbert Whitemore (pianoforte) and Miss Edith Evans (vocalist).

Considerable interest was experienced in the annual concert of the Society of Instrumentalists, on the 9th ult., at the Victoria Rooms. There were about 120 performers, chiefly amateurs, Mr. Harold Bernard holding the principal first violin, and Mr. George Riseley conducting with skill. The compositions given showed an advance upon those which the Society presented when it before appealed to the public, and included Beethoven's 'Egmont' overture, Mendelssohn's 'Italian' symphony, Elgar's 'Salut d'Amour' and 'Pomp and Circumstance' marches, and Weber's overture to 'Oberon.' Miss Adela Verne was the pianist, and songs were contributed by Miss Louise Dale and Mr. Hamilton Earle.

The spring concert of the Bristol and Clifton Philharmonic Society, on the 12th ult., attracted a large audience at the Victoria Rooms. The choir and band numbered 400, Mr. Ernest Lane being leader of the orchestra, Mr. Edward Cook at the organ, and Mr. Edward Pavey conducting. The programme consisted of Mr. J. F. Barnett's 'Ancient Mariner' and a miscellaneous selection. Miss Edith Evans, Miss Lucy Barton, Mr. Vivian Bennetts and Mr. Arthur Wills were the soloists. The favourite cantata was excellently rendered, the choruses being brightly and effectively sung.

The Clevedon Philharmonic Society, on the 2nd ult., gave a gratifying performance of Dr. Cowen's 'Sleeping Beauty,' at the Public Hall, with Miss Eveline Gerrish, Miss Rose Edgar, Mr. A. E. Edgar, and Mr. Caunter, soloists. There was a small but efficient orchestra, principally of players from Bristol. The conductor was Mr. Edward Cook.

On the 3rd ult., the Weston-super-Mare Philharmonic Society gave a concert at the Victoria Hall, and Gade's 'Psyche' was admirably rendered under the careful direction of Mr. Edward Cook.

The first choral festival of the Bristol District Psalmody Association, formed to improve congregational singing among Primitive Methodists, was held on the 16th ult., at the hall of the Young Men's Christian Association. The district includes towns and villages in the counties of Gloucester, Somerset, and Wilts, and there was a choir of about 400 from Bristol, Bath, Chippenham, Stroud, Midsomer Norton, Radstock, and other places. Under the direction of Mr. F. Stone some anthems, choruses from the 'Creation,' and hymns were effectively rendered. For variety were sacred solos, contributed by Miss Edith Evans, Miss Lily White, and Mr. G. W. Brierley.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Chamber Music Union gave their two last concerts for the season on March 26 and the 10th ult. At the former, Mr. Sigmund Beel, the American violinist, made his first appearance in Dublin, and delighted a critical audience by his fine playing. At the latter, Mr. John Dunn was the violinist, and played in Dr. Culwick's new Pianoforte Quartet, and in Beethoven's Septet. At both these recitals the other performers were Mr. P. Delany, second violin; Mr. Octave Grisard, viola; Herr Bast, violoncello; and Signor Esposito, pianoforte.

The Dublin Orchestral Society, on March 24, gave a second Wagner concert (in response to a generally-expressed desire). In addition to the Wagner items, the orchestra played Mozart's overture to 'Le Nozze di Figaro,' and Mr. D. Lalande played an arrangement of two Irish melodies by Signor Esposito for Cor Anglais and orchestra. On the 18th ult., the Society gave their last concert for the season, when the 'pièce de résistance' was Tschaïkowsky's 'Symphonie Pathétique,' performed (and well performed) for the first time by our local orchestra. The programme also included the new overture to 'Othello,' by Signor Esposito, which proved to be a work of great power, and no doubt in time will be heard in other musical centres. A selection from Tschaïkowsky's 'Casse Noisette' suite, Gluck's overture to 'Iphigénie en Aulis,' and Schubert's 'Rosamunde' ballet music completed the programme, which was as usual conducted by Signor Esposito. The Corporation of Dublin has recognised the value of the work of this Society by including in the estimates for the current year a grant of £50 towards its maintenance.

On the 14th and 16th ult., the Dublin Musical Society gave two 'Coronation Concerts,' at which the choir, conducted by Dr. Joseph Smith, sang three of Handel's Coronation anthems, and, besides singing in part-songs, joined with Madame Clara Butt in a rendering of Mendelssohn's '13th Psalm.'

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

The last Popular Organ Recital of the season took place in St. Andrew's Hall, Norwich, on March 30, in the presence of the Mayor, several members of the Corporation, and a very large audience. In thanking those ladies and gentlemen who had voluntarily added to the pleasures of the citizens during the past season, by providing vocal and instrumental solos, and thereby helping Dr. Bunnett in his arduous labours, the Mayor referred to the success which attended these enjoyable entertainments.

A lecture was given, on March 21, at the Norfolk and Norwich School of Music, by Mr. W. Heaver, on 'The Life and Works of John Sebastian Bach.' Mr. Heaver was fortunate in securing the help of Miss Mildred Rix, Precentor Moss, Mr. Arthur Bent, and Dr. Bunnett to give the musical illustrations to his instructive discourse.

The Great Walsingham Choral Society sang several part-songs in commendable style at their concert on the 14th ult., when the opportunity was taken of presenting their esteemed conductor, the Rev. H. A. Wansbrough, with a silver-mounted bâton, in recognition of his valuable help and assistance so willingly given on the behalf of the Society.

A concert was given by the Diss Choral Society on the 15th ult., when Coleridge-Taylor's cantata, 'Hiawatha's Wedding Feast' was very creditably performed. Mr. Henry Franckiss sang the tenor solo with good effect. The band, led by Mr. T. E. Gatehouse, did good service, and Mr. T. M. Pullen conducted.

The Great Yarmouth Musical Society gave their second concert of the season on the 17th ult., when, under the conductorship of Mr. Haydon Hare, a most successful performance of Sullivan's 'Golden Legend' was given. The principal vocalists were Miss Maggie Jaques, Miss Edith Rutter, Mr. Samuel Masters, and Mr. Charles Tree.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The performance of Parts I. and II. of Coleridge-Taylor's 'Hiawatha'—the third time that charming work has been heard here this season—by Woodlands Church Musical Association, on March 24, was one of undoubted excellence. The choral numbers throughout were sung with praiseworthy accuracy and attention to detail, and a small string band, augmented by the pianoforte and harmonium, made quite a passable substitute for the full orchestral accompaniment. The soloists were Miss Mary E. Alexander, Messrs. J. F. S. Adams and Harry Kemp, and Mr. James Smith, the organist of the Church, was conductor. On the same evening, the Cambuslang Choral Union, a Society which continues to do capital work under Mr. Herbert Walton, gave Mendelssohn's 'Elijah,' the accompaniments being played by members of the Glasgow Amateur Orchestral Society.

The annual concert of the Morris Glee and Madrigal Society took place on March 26. The aim of the Society is to foster a love for old glees and madrigals, and is, therefore, largely missionary. The programme on this occasion contained madrigals by Morley, Lassus, Benet, and Linley, and the Society's performance gave convincing proof of painstaking training and high regard for the subjects under study. Mr. W. R. Morris, the conductor, is to be congratulated on the success of his work.

On March 27, Coatbridge Choral Union, conducted by Mr. Thomas Dixon, gave a meritorious performance of Handel's 'Judas Maccabæus,' the orchestra of the Society, with some professional aid, supplying the accompaniments.

Spohr's 'God, Thou art great,' Mendelssohn's Psalm xiii., and miscellaneous selections formed the programme of Paisley Choral Union's closing concert for the session, on March 26, Mr. James Barr conducting, and Mr. James Pattinson acting as organist and accompanist.

The outstanding feature of the Paisley Philharmonic Society's concert on the 1st ult., was the performance of Mendelssohn's Pianoforte Concerto in G minor, the solo part being brilliantly played by Mr. Hopkins Ould, the popular conductor of the Society. The programme likewise included Schubert's 'Unfinished' Symphony and Beethoven's 'Egmont' overture. Mr. James Pattinson conducted the Concerto, and Mr. Ould the remaining items.

A very creditable rendering of Mendelssohn's 'St. Paul' was given, on the 10th ult., by the Clydebank and District Choral Union. The choruses were sung with great spirit, and the solo music was in the hands of Misses Thom and Borthwick, and Messrs. Hansen and Daniel Price. Mr. John Daly led the orchestra, and the whole performance was ably conducted by Mr. W. J. Clapperton.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A good deal of interest was shown in the Forest of Dean, on Easter Monday, in the Brass Band Contest held at Lydney. Prizes to the value of £40 were offered, and seven bands competed. The first prize in the open competition went to the 3rd Volunteer Battalion Gloucester Regiment (Bristol); the second to Bristol City Mission Band; the third to the Drybrook Band; and the fourth to the Northfield Military Band.

The concerts given annually by the Woodfield School of Music Choral and Orchestral Society, Gloucester, are always pleasant functions, and are invariably well attended. That given on the 10th ult. was no exception. Bennett's 'May Queen' was well performed by a full band and chorus of over 200, and the principals were Miss Kate Woodman (soprano), Miss May Yeoman (contralto), Mr. Stephen Wall (tenor), and Mr. A. Trowbridge, of Wells Cathedral (bass). The programme included Mendelssohn's 'Scotch Symphony.'

The Stonehouse Philharmonic Society, which is conducted by Mr. A. W. Keys, gave a creditable performance of Handel's 'Judas Maccabæus,' at the Subscription Rooms, also on the 10th ult. There was a small but efficient band; and the soloists were Miss Susan Harrhy, Miss Fanny Stephens, Mr. C. Eynon Morgan (Gloucester Cathedral), and Mr. F. Lightowler.

The sudden death of Dr. A. E. Dyer, of Cheltenham, who expired in the street of that town on the 10th ult., whilst speaking to a friend, caused quite a shock to musicians all over the County of Gloucester. As musical director of Cheltenham College, Dr. Dyer was very widely known, and he frequently conducted works of his own composition.

Sir Hubert Parry has set to music for the members of the Gloucester Orpheus Society some verses written for the Coronation by Mr. H. Godwin Chance. As a member of the Society, Mr. Chance is proud to find himself associated in this way with the genial director of the Royal College of Music.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The third and last concert of the Hallé Concerts Society's season took place on March 25, when the programme included Beethoven's 'Leonora' overture, Tschaïkowsky's 'Pathétique' symphony, the humoresque for orchestra ('Till Eulenspiegel's Lustige Streiche') of Richard Strauss, Elgar's 'Cockaigne' overture, and Dvorák's Rhapsody in A flat (Op. 45, No. 3.) Chief curiosity centred in the Strauss number, which was played under Dr. Richter in a manner which denoted the fullest appreciation of its kaleidoscopic character.

The third annual festival, on the 15th ult., of the Liverpool Church Choir Association was in every way a more successful affair than either of those foregoing. As before, St. George's Hall was requisitioned, and the enormous auditorium was crowded. Your readers will remember that the Liverpool Choir Association aims, by the medium of a great annual amalgamation of the choirs of Liverpool and district for the united performance of Church music,

at the improvement of the musical portion of the service. The united choir on this occasion numbered 650 voices, drawn from the chancels of some of the more prominent local edifices. The soloists were Master James Baines (St. Saviour's, Falkner Square), Mr. Ernest Percival (St. Matthew and St. James's, Mossley Hill), Mr. Harper Kearton (Westminster Abbey), and Mr. Frederick Ranalow (Westminster Abbey). Dr. A. L. Peace was at the organ, and Mr. H. A. Branscombe conducted; first and second trumpets, tenor and bass trombones, and kettle-drums were employed to strengthen the accompaniments. The programme included Handel's Coronation anthem 'Zadok the Priest,' Dr. Varley Roberts's Te Deum in E (the performance of which the composer conducted), Garrett's setting in B flat of the Nicene Creed, the Magnificat and Nunc dimittis of Hopkins in F, Sullivan's anthem 'Sing, O Heavens,' Goss's 'O Saviour of the World,' and Beethoven's 'Hallelujah' Chorus. The Festival has a most worthy object, and the officials of the Association are doing a good work and have a worthy ambition.

The Liverpool Musical Society provided Gounod's 'Redemption' (1st and 2nd parts) and Rossini's 'Stabat Mater,' at St. George's Hall, on Good Friday evening, March 28, when Miss Jenny Taggart and Miss Maud Foreshaw made successful first appearances as soloists with this Society. Mr. Henry Brearley and Mr. Bantock Pierpoint also sang. The band and chorus were 350 in number, with Mr. T. Shaw as leader, Mr. D. O. Parry as conductor, and Mr. E. Townshend Driffield as organist. The performance of 'Elijah,' at the Institute, on the 4th ult., by the Aintree Musical Society, revealed a meritorious ensemble. The principals were Mr. Herbert Brown, Mr. Kendal Clarkson, Miss Grace Collins, and Miss Bessie White. Miss Collins also successfully assisted during the month the Liscard Orchestral Society, at another of their interesting concerts. Miss Gertrude Sichel, Miss Alice Walker, Mr. Ernest Lunt, and Mr. Bantock Pierpoint were the principals at the free performance of Handel's 'Messiah,' in St. George's Hall, on Good Friday, when there was the usual enormous gathering. The conductor was Mr. J. C. Clarke, and the organist Mr. Branscombe.

Mr. Schiever's last concert of the season took place on the 19th ult., when a programme of the usually well-chosen order was presented. It included Mozart's Quartet in C and Beethoven's Quartet (Op. 131) in C sharp minor. A new pianoforte quartet was presented for the first time. It is from the pen of Mr. Cyril Meir Scott, who progresses with quickness towards fame.

It appears that Dr. Richter has been approached with the object of inducing him to conduct performances of 'Der Ring des Nibelungen,' in the great Theatre at New Brighton Tower, which, built on the Bayreuth lines, is admirably adapted for the purpose. Dr. Richter, having seen the building, and satisfied himself of its acoustic fitness, has expressed his willingness to co-operate.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The public examinations of the students of our Royal College annually afford us a little festival of music which comes very agreeably after the termination of the concert season. This spring, in the midst of the three miscellaneous programmes of concerted, vocal and instrumental works, intermingled with much highly creditable solo singing and playing, the splendid new Whitworth Hall of the Owens College was crowded for the recital, with full band, of Mozart's 'Don Giovanni,' under the conductorship of Dr. Brodsky. Several of the parts were admirably rendered, especially that of *Leporello* by Mr. Fowler Burton, and that of *Donna Anna* by Miss Blanche Cooper, who entered thoroughly into the spirit of her work. Miss Milly Jones, also, infused a proper coquettish life into the lighter character of *Zerlina*. Distinguishable among the performances given in the smaller concert-room of the College in the last week of March, were the violin playing of Dora Hochstein, Arthur Catterall, Clara Kloberg, and Jessie Morris, all pupils of the Principal; the pianoforte playing of Elizabeth Muirhead (Miss Neruda) and of Augustus Mayhew (Mr. Dayas); the organ performance of Frank Radcliffe (Dr. Pyne), and the violoncello playing of E. Hatton and W. Warburton, both pupils of Mr. Carl Fuchs.

The return to his native city of Mr. Rudolph Bauerkeller, after a prolonged training under the direction of Herr Joachim, naturally drew a very friendly audience to the first public appearance of the son of a highly-esteemed violinist for many years settled among us, and excited warm hope for the success of the talented young aspirant. For the concluding meeting, on the 4th ult., of his male-voice choir, Mr. E. Sachs secured the aid of the capital quartet of horns of the Hallé orchestra, and so was able to introduce several novelties.

To the list of forthcoming vocal competitions given in the April issue of THE MUSICAL TIMES, may be added the very important undertaking for June 7, fostered by the Union of Nonconformist choirs over which Mr. Granville Humphreys presides, and the yet greater meeting to be held on the following Saturday at New Brighton under distinguished auspices.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

On March 21, the Newcastle Postal Telegraph Choral Society gave its second concert of the season in the Town Hall, Newcastle, the principal work performed being Gade's cantata 'Psyche.' Mr. J. E. Hutchinson conducted.

Mendelssohn's 'Elijah' was the work selected by the Consett Philharmonic Society for its final concert of the season, which was given in the New Town Hall, Consett, on the 2nd ult. The soloists were Miss Margaret Cooper, Madame Bellas Dryden, Mr. W. H. Plevy, and Mr. Dan Price. Mr. George P. Stephenson, who conducted, is to be commended for his praiseworthy efforts to popularise good music in Consett and the surrounding district.

The Tynemouth Amateur Vocal Society, which, under the able conductorship of Mr. M. Fairs, has recently shown signs of increased vitality, gave, for its second concert of the season, Spohr's 'Last Judgment' and Villiers Stanford's 'The Last Post,' with Madame Ruth Lamb, Miss Marie Fairs, Mr. Edwin Kellett, and Mr. W. Thornton as principal vocalists. The concert was given in the Tynemouth Palace on the 9th ult., and there was a very large attendance. Both works were performed in a very creditable manner. Mr. J. H. Beers led the orchestra, and Miss Lily Forrest presided at the pianoforte.

On the 10th ult., the Berwick Choral Union produced, at its annual concert in the Corn Exchange, Berwick, Gaul's 'Una,' with Miss Maggie Wilson, Miss Maggie Hobbs, Mr. Austin Mahoney, and Mr. E. E. Joynes, as soloists. Miss Barker officiated as accompanist, and Mr. W. S. Clarke conducted.

Henry Smart's 'Bride of Dunkerron,' which has not been heard in this district for a considerable time, was performed in the Benwell Parish Hall on the 14th ult., by the Benwell Choral Society, under the conductorship of Mr. W. Orde. The solos were very successfully sung by Madame Annie Carswell, Mr. Edwin Kellett, and Mr. Robert Burnett. The Society is small, numerically, but it is doing a useful work.

The concerts of the Auckland Musical Society are always enjoyable, both from the points of view of the programme and the performance. On the 16th ult., Mr. Kilburn set before his audience Schumann's New Year's Song, and W. H. Speer's 'The Jackdaw of Rheims,' while the orchestral selections included Gade's Symphony in B flat (Op. 20), and Elgar's Pomp and Circumstance marches. Mr. A. W. Arlom played the solo part in Bach's Suite in B minor, for flute and orchestra, and the vocalists were Miss Esmé Atherden and Mr. Norman Ridley. Mr. Kilburn conducted with his usual enthusiasm and artistic insight.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Stonebroom and District Choral Society is the outcome of an attempt to provide Mid-Derbyshire with an organization capable of performing the standard works on an adequate scale. It was formed last January, and now numbers 120 singing members, drawn from all parts of the county. Its foundation was due to the initiative of Dr. S. B. Siddall, who, as secretary and chorus-master, is entitled to a large share of the success of the Society's début, which took place in the Town Hall, Alfreton, on the 16th ult. 'Elijah' was the work performed, and for that occasion Dr. Siddall handed over the direction to Mr. A. E. Bonser, who conducted an admirable rendering of the oratorio. The qualities of the chorus, exemplified alike in material and training, were of a grade distinctly above the average of country choral societies, and if the present efficiency can be maintained, music in Mid-Derbyshire should receive a very marked impetus. The soloists were Miss Maggie Jaques, Miss E. Dennis, Mr. A. Dawes, and Mr. J. Lycett. A fine band was led by Mr. J. E. Pickerill.

The spring concert of the Sheffield Male Glee and Madrigal Society, on the 15th ult., afforded scope for the display of some finished unaccompanied part-singing. Huntley's madrigal, 'Come, sweet lass,' Goss's glee, 'Hark, heard ye not,' A. Thomas's descriptive part-song, 'The Tyrol,' John E. West's dainty 'Beware,' and a new part-song, 'Merrily every bosom boundeth,' by the Society's conductor, Mr. J. A. Rodgers, were among the principal items sung by the choir. Madame Belle Cole was the vocalist, and Mr. John Dunn played some violin solos.

The latter end of the month saw concerts given by the Sheffield Choral Union, which performed Sullivan's 'Martyr of Antioch' and Barnby's 'Rebekah,' under Mr. S. Suckley's direction, and the St. Peter's (Abbeydale) Choral Society (Mr. W. Gadsby). The last-named included Macfarren's 'May Day' and Lloyd's 'Hero and Leander' in an interesting programme. The Walkley Musical Society, a body also doing excellent work, performed Haydn's 'The Creation,' under Mr. W. Brown.

Amateur Instrumental Societies, of which there are several flourishing examples in the city and district, have played a prominent part in the month's music. The concert of the Sheffield Amateur Instrumental Society, given on the 17th ult., under Mr. H. Dean's excellent direction, was entirely successful, the band, in Mozart's Symphony in E flat, Beethoven's 'Fidelio' overture, and other pieces, displaying qualities of a distinctly high order. An interesting feature was Taubert's 'Love Song' for oboe solo (Mr. W. Brooke) and strings. The Heeley Orchestral Society, which, under Mr. W. Chapman, is rapidly progressing, gave an enjoyable concert on the preceding evening, playing Mozart's 'Magic flute' overture, Matt's 'Rural scenes,' and works by Herman and Henry Parker. The Brincliffe Musical Society's concert was fixed for too late a date in the month for detailed inclusion in this letter, but the programme, which included two works by Professor Prout—viz., the Symphony No. 3 in F and 'Triumphal March' was of more than usual attractiveness, and afforded fresh proof of Mr. J. H. Parkes's enthusiasm and enterprise.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The winding-up of the season is all that has to be recorded of music in Yorkshire, which from Easter onwards is chiefly concerned with the *al fresco* performances of bands in parks and on piers. On March 21, two important choral societies brought their season to a close. The Leeds Philharmonic Society gave an excellent performance of Berlioz' 'Faust,' the variety and strong contrasts of which were well brought out by Dr. Stanford, while the artistic singing of the chorus spoke volumes for Mr. Fricker's work as choirmaster. The Hallé orchestra was, of course, thoroughly at home in the music, and the soloists, if less satisfying in some respects, were at least efficient. Miss Ethel Wood sang with much dramatic feeling, but was not perfectly suited to the part of *Margaret;* while Mr. Brearley took the tenor part at short notice. Mr. Andrew Black was, if possible, better than usual as *Mephistopheles,* and Mr. C Knowles made a powerful and incisive *Brander.* On the same evening, the Bradford Festival Choral Society, conducted by Dr. Cowen, gave Elgar's 'King Olaf' and Goring Thomas's 'Swan and the Skylark.' The chorus was good, if not at its best, but the Bradford Permanent Orchestra did its work exceedingly well. Miss Gleeson White, Miss Edna Thornton, Mr. C. Saunders, and Mr. Atherton Smith were the principal vocalists.

Resuming a most admirable practice, the Leeds Parish Church gave, on the Monday in Holy Week, a special service, at which Bach's 'St. Matthew' Passion was performed. There was no orchestra, nor any conductor, but Mr. Alfred Benton went far to supply the place of both by his judicious organ-playing. Perfect precision was, under these circumstances, not easily attainable, and it was the more creditable that it was on the whole so nearly reached. Of the soloists, the most successful in realising the character of the music was Mr. Browning, who sang the Saviour's words with reverence and sympathy.

On the 10th ult., a performance of 'Alexander's Feast' was undertaken by the St. Chad's Choral Society, Leeds. It was on a small scale, but deserves notice as a revival of a characteristic and interesting Handelian work. Mr. Percy Richardson conducted.

The Dewsbury Choral Society gave an interesting miscellaneous concert on March 25. The Society's new conductor, Mr. Fricker, contributed a setting of Psalm cxlviii., for chorus and orchestra, whose great merit was its suitability for showing off a powerful West Riding chorus. It is straightforward, vigorous music, as jubilant as the psalm itself, and for this reason lacking something, from a musical point of view, in point of contrast, while in style it reflects the solidity of the old English school of church composers. MacCunn's 'Lord Ullin's Daughter,' and Elgar's delightfully bright and gay choral suite, 'Scenes from the Bavarian Highlands,' were the other choral pieces, and were sung with the force and vigour that always distinguish the Dewsbury singers. Miss Ethel Wood was the vocalist, and Mr. E. Elliott was both leader and solo violinist.

On March 26, the last of the Halifax Chamber Concerts took place. Mozart's D minor Quartet displayed Mr. Rawdon Briggs' string quartet party in the happiest possible light, and they were very successful in Schumann's Quartet in A minor. Mr. H. F. Webster was, as usual, the pianist, and Mr. Fowler Burton, a singer with a powerful baritone voice, gave a series of songs, the selection and singing of which indicated exceptional artistic intelligence.

On Saturday, the 19th ult., the Clarion Vocal Union, an association of small choirs in Yorkshire and Lancashire, gave its annual concert and contest at Halifax. The quality of the eight choirs that competed was not what one is accustomed to in this part of the world, and it was evident that one of the chief merits of the Union is that it touches a different stratum than that of the ordinary choral society. Though tone and tune were capable of improvement, there was much precision in the singing, and the conductor's beat was closely followed by each choir. The judge, Mr. H. H. Pickard, of Leeds, had no difficulty in awarding the challenge baton to the Keighley choir, conducted by Mr. Wilkinson, for its superiority over all its rivals was most evident.

The final Subscription Concert at Huddersfield took place on March 25, when Mr. Edgar Haddock took his orchestra over from Leeds to supply the programme. The York Symphony Society, an amateur orchestra which, under Mr. T. T. Noble's teaching, has developed a considerable degree of efficiency, gave a concert on the 10th ult. Bruch's Violin Concerto in G minor was played by Mr. P. V. Sharman, and Weber's Concertstück by Mr. Padel, while Sullivan's 'Masque' and Grieg's 'Peer Gynt' Suite were given by the orchestra with marked refinement.

Miscellaneous.

The annual report of the Christchurch Musical Union (New Zealand) for 1901 is a very satisfactory one. The chief works that have been performed are Beethoven's 'Ruin of Athens,' Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' Gade's 'Psyche,' Handel's 'Messiah,' Beethoven's 'Eroica' and Haydn's 'Clock' Symphonies, in addition to a large number of other orchestral works—the performances of which have reflected great credit on the excellent conductor of the Society, Mr. F. M. Wallace. Moreover, there is a cash balance on the right side, in addition to assets valued at £255 18s., and liabilities *nil*. Such results call for hearty congratulation, which is cordially sent across the seas to the conductor and members of the Christchurch Musical Union.

A Celtic opera, entitled 'Eos and Gwevril,' composed by Mr. Vincent Thomas, was produced at St. George's Hall, on the 18th and 19th ult., with a fair amount of success. There is a certain amount of originality in the writing, and the work is scored with a musicianly hand. Some folk-tunes are cleverly used, and the music at times reaches a very high standard. The principal parts were satisfactorily represented by Miss Ruth Vincent, Mr. Henry Franckiss, Mr. Joseph Payne, and Mr. F. H. Gould, and the performances were ably conducted by the composer.

Miss Jessie Grimson informs us that she has formed a string quartet party, all the players being of English nationality. The 'Miss Jessie Grimson String Quartet' will make their first appearance at Bechstein Hall on the evening of the 16th inst., when the programme will include a new string quartet by a British composer. All success to the new venture.

The following prizes have been awarded at the Royal Academy of Music: — The Louisa Hopkins Memorial Prize, for pianoforte playing, to Violet L. Stewart (a native of Allahabad, India); and the Charles Mortimer Prize, for composition, to Benjamin James Dale.

Dr. Edward Elgar, who resides in the Midlands, in testifying to the warm interest which he takes in the work of the Midland Institute School, has accepted the office of Visitor to the Midland Institute School of Music.

Mr. J. R. Griffiths contributed to the *Nonconformist Musical Journal* for April an interesting article on the hymn-tune called 'Munich,' but better known as the chorale used by Mendelssohn in his 'Elijah' to the words 'Cast thy burden upon the Lord.'

Mr. C. Welch took the subject of 'Hamlet and the Recorders' (*Hamlet*, Act iii., Scene 2) for his lecture delivered before the Musical Association on the 8th ult.

Mr. F. H. Torrington, of Toronto, is, we are glad to hear, soon to receive the honorary degree of Doctor of Music from the University of that city.

Foreign Notes.

Aix-la-Chapelle.—A new work for chorus, soli, and orchestra, by F. E. Koch, entitled 'Sonnenlied,' was produced for the first time, with much success, at the last subscription concert of the season of the Musik Verein, under the conductorship of Professor Schwickerath.

Antwerp.—A very successful performance took place on the 6th ult., by the Choral Society under M. de Bom's direction, of the oratorio 'The Rhine' ('De Rhyn'), by Peter Benoit, one of the last and most mature works of the Flemish master.

Berlin.—A very successful concert was given, at the Singakademie, of a number of excerpts of Xaver Scharwenka's new opera 'Mataswinta,' Professor Scharwenka also playing with his accustomed artistic finish, the C sharp minor Pianoforte Concerto from his pen with the co-operation of the Tonkünstler Orchestra. A new one-act opera, 'Der Wald,' by Miss Ethel M. Smyth, was brought out at the Royal Opera, under Dr. Muck's direction, on the 9th ult., and received with some favour. This is the second operatic work by this talented lady, who is a daughter of General Smyth, and whose musical studies were made under H. von Herzogenberg, at Leipzig.

Brussels.—Massenet's new opera 'Griseldis,' has been brought out at the Théâtre de la Monnaie with brilliant success.——At the last Conservatoire concert of the season a fine performance was given, under M. Gevaert's direction, of Gluck's 'Alceste,' chorus and orchestra particularly distinguishing themselves. An excellent reception has been given to the young English pianist, Mr. Vowles, at his pianoforte recital at the Salle Le Roy.

Budapest.—Mendelssohn's 'Elijah,' which had not been heard here for twenty years, was given an excellent performance on March 26, by the Verein der Musikfreunde, under Herr Bellovics's direction.

Chemnitz.—A most impressive first performance of Liszt's oratorio, 'Christus,' was given on March 28, in the St. Jacobi-Kirche, by the Choral Society under the direction of Herr Mayerhoff, the church being completely filled on the occasion.

Dresden.—At a recent symphony concert of the Gewerbehaus Orchestra, two new compositions, viz., a Symphonic Poem, by Schulz-Beuthen, and an Orchestral Suite by Oscar Kœhler, met with the unqualified approval of the audience.

Elberfeld.—The young pianoforte virtuoso, Raoul Koczalski, has completed the score of a three-act opera, entitled 'Rymond,' which is to be first brought out at the Stadt Theater, and has also been accepted for performance at Cologne and Geneva.

Graz.—Richard Strauss, whose symphonic poems Graz amateurs were amongst the first to appreciate, has just given a recital of his songs, with the co-operation of his gifted wife, both being received with enthusiastic applause.

Guben.—Heinrich Hofmann's 'Prometheus' was the work chosen for performance at the recent festival concert, in celebration of the fortieth anniversary of the foundation of the Gesangverein.

Leipzig.—A new violoncello concerto with orchestral accompaniment, by G. Gutheil, was heard for the first time at a concert given by Herr Julius Klengel. The Leipzig Liedertafel has just celebrated the sixtieth anniversary of its foundation by a festival concert, at which Paul Umlauff's melodious cantata, 'Agandecca' was impressively rendered under the composer's direction.

Lille.—The present concert season came to a brilliant close last month, with the performance, under M. Maquet's direction, of Gounod's oratorio, 'The Redemption.' The Hippodrome, where the performance took place, was crowded by a most enthusiastic audience, which at the conclusion of the work gave vent to its feelings by salvos of applause.

Lisbon.—Signor Mancinelli's 'Hero and Leander' was given for the first time, recently, at the San Carlos Theatre, under the composer's direction, with complete success. The work also has been much praised in the leading organs of the press.

Louvain.—At one of the recent Concerts Spirituels, under M. Dubois's direction, the interesting programme included the 'Improperia,' by Palestrina, the 'O vos omnes,' by Vittoria, and two sacred choral songs by Edgar Tinel. A new composition, for a solo voice with orchestra, entitled 'L'Idylle mystique,' by the young Belgian composer, Joseph Reylandt, finely sung by Mdlle. Jeanne Bourgeois, was very favourably received.

Milan.—A new opera, 'Germania,' by Alberto Franchetti, has been brought out at the Theatre della Scala with considerable success. The action is laid in Germany, during the period of the wars of liberation from Napoleonic dominion, and introduces many historical characters, as well as some of the patriotic songs, notably those of C. M. von Weber. The performance, under Signor Toscanini, was most praiseworthy

Munich.—The last popular concert, under Sigmund von Hausegger's direction, included the latter's symphonic

poem, 'Barbarossa,' as well as the first performance of two very effective songs, with orchestral accompaniment, by the young Munich composer, Ernst Boehe. At a recent Academy Concert, the conductor, Herr Zumpe, gave a most impressive reading of the symphonic dirge 'Kaiser Rudolph's Ritt zum Grabe,' by the late Alexander Ritter, while an attractive feature also was the recitation, by Herr von Possart, of Wildenbruch's 'Hexenlied,' and Schiller's 'Eleusisches Fest,' for which Max Schillings has written some effective melodramatic music. In memory of the late Joseph Rheinberger, a performance took place at the Mariahilf-Kirche of that composer's grand Mass in C, for soli, chorus, and orchestra.

Nancy.—Bach's 'St. John' Passion was performed recently, for the first time, by the Choral Society under the able conductorship of M. Guy Ropartz. The noble work, which is as yet almost unknown in France, was given with much spirit, and produced a profound impression.

Paris.—The interest taken by French music-lovers in the compositions of César Franck appears to be decidedly on the increase, and a number of that remarkable, if somewhat erratic master's compositions have been vouchsafed a hearing at the leading concert institutions during the past few weeks. These included the D minor Symphony, the oratorio 'La Rédemption,' the symphonic poem 'Psyché,' for orchestra and chorus, and the Quintet in F minor. A fine performance of Bach's Mass in B minor was given at the Conservatoire on the 6th ult. At the Colonne concert of the 10th ult., two piquant and effective novelties were introduced from the pen of M. A. Périlhou, viz., a *Berceuse Catalane*, for violoncello and orchestra, and a *Passepied*, for violin and harp. Madame Ida Ekman, the Finnish vocalist, appeared for the first time, and in a number of songs was enthusiastically applauded.——A series of performances of Bach's works, including some of the master's cantatas, has recently been given by the excellent choir and orchestra of the Schola Cantorum, under M. Vincent d'Indy's direction, and with the co-operation of that eminent organist, M. Alexandre Guilmant. A 'mystère sacré,' 'La Passion,' by the Abbé Touin, the music by Alexandre Georges, brought out at the Nouveau Théâtre during Passion Week, has been attracting enormous audiences.

Posen.—A very fine performance of Friedrich Kiel's now seldom-heard oratorio, 'Christus,' has recently been given by the old-established Hennig'sche Gesangverein, and with very efficient interpreters of the important solo parts.

Recklinghausen.—An excellent performance of Handel's oratorio, 'Joshua,' was given last month by the Musik Verein. Under the zealous direction of Musik-director Arno Schütze, this Institution has attained a prominent position amongst German choirs, and its performances have become a feature of attraction to music-lovers from all parts.

Rome.—The opera 'Griselda,' by the veteran composer Giulio Cottrau, recently produced for the first time at the Teatro Adriano, before a select audience, has met with considerable success, which has been accentuated by subsequent performances. The work, which was written as far back as 1876, is rich in genuine melodic inspiration and effectively instrumented. Many numbers were re-demanded, and the composer, who was present, received an ovation from the audience.

St. Petersburg.—A new one-act opera, 'La Vengeance d'Amour,' by Alexandre Taneïew, has been successfully brought out at the Théâtre de l'Ermitage. The piece contains only female characters!

Strassburg.—An impressive performance of Astorga's 'Stabat Mater' was given during Passion Week by the newly-formed Church Music Choir, under Musik-director Roothan's conductorship.

Stuttgart.—In memory of the late Georg Vierling, two successful performances were given last month of that composer's oratorio, 'Alarich,' by the Neue Singverein, conducted by Professor Seyffardt.——Under the patronage of the King of Wurtemberg, a committee has been formed for the erection of a monument to Franz Liszt in the public gardens adjoining the royal palace.

Tammerfors (Finland).—Haydn's 'The Creation' has just been produced, for the first time, by a select choir under the direction of Herr Hellmesberger.

The Hague.—An excellent and much appreciated performance of Handel's 'Alexander's Feast' was given, on the 2nd ult., by the Maatschappy tot Bevordering der Toonkunst, under the able direction of M. Anton Verhey. Madame Noordewier-Reddingius, and MM. Humalda and Messchaert were the solo vocalists.

Wiesbaden.—Highly successful first performances have recently taken place at the Hoftheater of Klughardt's oratorio, 'Judith,' under Herr Schlar's direction, and of Berlioz's 'Requiem,' under that of Capellmeister Mannstaedt.

Zürich.—At a recent meeting of the Academical Literary and Musical Society, much interest was created by the performance of a number of representative English folk-songs, arranged, partly for mixed voices unaccompanied, and partly for two voices, with pianoforte accompaniment, by Musik-director Kissner. The performance was received with vociferous applause, as well as demonstrations of affectionate regard for the venerable, but still very active, Herr Kissner, who is in his eighty-eighth year.

Correspondence.

ENOCH HAWKINS—THE SINGER.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I am surprised that the writer of the account, in your last issue, of the Round, Catch, and Canon Club, should have alluded to its founder as 'one Enoch Hawkins.' Why, Hawkins was not only a member of the three Metropolitan choirs, but also the finest counter-tenor singer of his day, and, as such, in constant request at all the important London concerts and provincial music-meetings.

From 1830 to 1838 he was engaged at St. Paul's, as an extra singer, at an annual stipend of £50, in addition to the six vicars choral, who, in those days, constituted the adult professional staff. He was never one of their deputies. Soon afterwards, he was appointed Gentleman of the Chapel Royal and lay vicar of Westminster Abbey, retaining these posts until his death.

In 1843, Hawkins became associated with James Calvert, the first choirmaster at the Temple, in the formation of a surpliced choir for cathedral service in that newly-restored church. Calvert resigned his post, soon after the opening, for a similar one at the Cathedral, Spanish Town, Jamaica, where he had a surpliced choir of black boys. One of his predecessors at Spanish Town was John Scott, composer of the well-known anthem 'Praise the Lord, O Jerusalem,' a pupil of Dr. Arnold and for some time his deputy at Westminster Abbey.

Hawkins was President of the Adelphi Glee Club, which, established in 1833, held its meetings at the London Coffee House on Ludgate Hill. At Hawkins' suggestion, Thomas Ludford Bellamy undertook, in 1840, the compilation of a book, 'The Lyric Poetry of Glees, Madrigals, Catches, Rounds, Canons, and Duets'—a useful supplement to works of a similar nature by Richard Clark and Robert Leete. I possess a series of letters, admirable in diction and penmanship, written by Hawkins to Miss Hackett, with whom he was associated during the 'thirties' and early 'forties' in the arrangement of various musical gatherings at the then newly-restored Crosby Hall, Bishopsgate Street.

Hawkins died, universally regretted, after a short, sudden, and painful illness, at 18, Gloucester Place, Marylebone Road, on January 9, 1847, aged 50, and ten days later he was buried with an impressive choral funeral near Dupuis, Cooke, Bartleman, and Vaughan, in the West ambulatory of the cloisters of Westminster Abbey, where a mural tablet was afterwards erected to his memory by the members of the Adelphi Glee Club.

Dr. W. H. Monk, for many years my neighbour here, in Stoke Newington, used often to talk to me about the

Abbey services, at which, when he lived in Grosvenor Street during the 'forties,' he was a constant attendant. He used to say that Hawkins's singing of such things as Purcell's 'I was glad' and 'That I may see the felicity,' Croft's 'Whither shall I go, then, from Thy presence?' Greene's 'Acquaint thyself' and 'Have mercy upon me,' Handel's 'O thou that tellest,' and Boyce's 'Teach me, O Lord,' always produced a great impression upon him, and he retained a vivid recollection of it.

An appreciation of Hawkins—he seems to have been a devout and consistent churchman in his day and generation—together with an account of his funeral, appeared in *The Parish Choir*, a monthly periodical devoted to the improvement of church music. It was written by the Rev. Sir W. H. Cope, from 1842 to 1853, librarian and one of the Minor Canons of Westminster.

Beyond two hymn tunes, contributed in 1834 to Vincent Novello's 'Psalmist,' I am unable to name any published compositions of Hawkins', sacred or secular. He was succeeded in his appointments at the Chapel Royal and Westminster Abbey by the late Mr. Robert Barnby, who had previously officiated as deputy at the Chapel Royal and (if I mistake not) at St. Paul's also, for Mr. Hawes.

Glebelands,
Stoke Newington,
April 2, 1902.

Yours faithfully,
John S. Bumpus.

THE IRISH ORIGIN OF SHIELD'S 'ARETHUSA.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Dear Sir,—In the notice given of Mr. W. H. Bell's orchestral tone pictures, performed at the Philharmonic Society's concert, reference is made to the second movement in which the motif is 'The Arethusa.' As much new matter regarding the history of this song has been unearthed since Mr. Kidson's paper on it appeared in The Musical Times for October, 1894, I think it only right to assert Ireland's undoubted claim for the air, which, in its present form, was given to William Shield by his Irish friend, John O'Keeffe, the great playwright. Mr. Alfred Moffat has well vindicated the claim of O'Carolan to the authorship of this fine tune, Englished as 'The Princess Royal,' and he mentions the fact that O'Farrell, in his 'Companion for the Irish or Union Pipes,' published *circ.* 1810, heads it 'Air by Carolan.' Bunting got it in 1800 from Arthur O'Neill, and states that the name 'Princess Royal' was given it as 'having been composed by Turlogh O'Carolan for the daughter of the MacDermot Roe,' who was the hereditary Prince of Coolavin — a title now merged into that of '*The* MacDermot,' and borne to-day by the ex-Attorney General for Ireland, just as '*The* O'Conor Don' is *de jure* an hereditary Irish Prince.

The English words of 'The Princess Royal' were written by Prince Hoare, but the old Irish name for this tune is 'Bainprionnsa Riogamuil.' It was composed by O'Carolan about the year 1700, for Madame MacDermot Roe (Roe being an Anglicised corruption of the Irish word Ruaidh = Red, in contradistinction to Donn = Brown), who was rightfully the Princess of Coolavin, or Princess Royal. He composed another lovely song for the wife of Henry, son of the Prince of Coolavin, and a third for their son-in-law, Robert Maguire, an air known as 'Planxty Maguire.' His 'Fanny Power' was written for Miss Fanny Power, subsequently Mrs. Frederick Trench, mother of Lord Clancarty. As is well known, Turlogh O'Carolan died at the house of Madame MacDermot, on March 25, 1738.

There are ten or eleven different Irish and English versions, dating from 1700 to 1810, adapted to O'Carolan's tune. As early as the year 1743 (sixty-seven years before the date assigned by Mr. Moffat), William Mainwaring published this air at 'Corelli's Head, College Green, Dublin,' and a second issue appeared in his *Monthly Masque*, in 1751.

Yours very truly,
Wm. H. Grattan Flood.

April 14, 1902.

Brief Summary of Country and Colonial News.

We do not hold ourselves responsible for any opinions expressed in this summary, as the notices are either collated from local papers or supplied to us by correspondents.

Ashburton.—The annual concert of the Choral and Orchestral Society, directed by Mr. Harold O. Jones, took place in the Market Hall, on the 2nd ult., when Mendelssohn's 'St. Paul' was successfully performed, together with a miscellaneous selection, which included German's 'Coronation March,' Elgar's Mazurka in D minor, and Gounod's 'Funeral March of a Marionette.' The choir sang throughout with much spirit, and the orchestra was fully efficient. The principal vocalists were Madame Gillespie, Miss Clara Robson, Mr. Charles Saunders, and Mr. Charles Knowles.

Berkeley.—The Choral Society gave their concert in the Town Hall, on the 9th ult., when Van Bree's 'Ode on St. Cecilia's Day' and a miscellaneous selection were given. The solo vocalist was Miss Gertrude Davies, and Mr. George S. Evans conducted.

Brighton.—A new cantata, entitled 'The Storm Bird,' by Miss Emma Lomax, was produced at the School of Music, on the 9th ult., with considerable success. The music displays a good deal of dramatic power, and the writing for the orchestra is distinctly clever and highly descriptive. The work was efficiently performed by the orchestra and Ladies' Chorus, the solo parts being sung by Miss Rose Miller, Miss L. D. Wakeford, Miss Alice M. Bone, Miss Alice Cox, and Miss Agnes Newington.

Bromsgrove.—The second annual concert of the Musical Club was held in the Drill Hall, on the 2nd ult., when Haydn's 'Creation' was performed, together with a short miscellaneous selection, which included Schubert's 'Unfinished' Symphony. The choir sang with admirable precision and attack. The principal vocalists were Miss Aimée Wathen, Mr. Bennetts, and Mr. Slater. Much credit was due to Mr. Frank Docksey, who conducted, and that this was fully appreciated by the members of the Club was evident by the presentation to that gentleman, at the final rehearsal, of a handsome carved oak writing-table, together with an address.

Bruton.—The Choral Society of this little Somerset town gave their annual concert on the 3rd ult., when Mendelssohn's 'Hymn of Praise' and Stanford's 'Last Post' were the leading features of the programme. The choir of sixty singers was assisted by an excellent orchestra (led by Miss Heginbotham), the brass, wood-wind, and percussion being supplied by professional players from Bath and Bristol. The solo vocalists were Mrs. Grant and Mr. Miller. Mr. Rowland Hughes conducted.

Bungay.—The Choral Society, under the conductorship of Mr. Warder Harvey, was sufficiently ambitious to give Mendelssohn's 'Elijah' at their concert on the 9th ult., and, on the whole, success attended their efforts. The vocal quartet comprised Miss Alice Hamilton, Miss Cockrill, Mr. Louis Godfrey, and Mr. A. Foxton Ferguson, the accompaniments being played by a band led by Mr. F. W. B. Noverre.

Calne.—The annual concert of the Musical Society was given, on the 1st ult., at the Town Hall, when Mendelssohn's oratorio 'St. Paul' was effectively performed, with full orchestra (led by Mr. J. W. Duys), and chorus. The solo vocalists were Master Craven, Miss Florence Evans, Mr. George Banks, and Mr. W. J. Ineson. The spirited and finished rendering of the choruses indicated the careful training bestowed on the choir by the conductor, Mr. W. R. Pullein.

Chesterfield.—The Orchestral Society gave its ninth annual concert, in the Stephenson Memorial Hall, on the 9th ult. The programme included Mendelssohn's overture 'Ruy Blas,' Tschaïkowsky's 'Casse Noisette' suite, Mozart's 'Jupiter' symphony, 'Dance of Nymphs and Reapers,' from Sullivan's 'Tempest' music, and a selection from Meyerbeer's 'Robert le Diable,' all of

which were successfully rendered by the orchestra. Miss Clara Gilbert and Mr. Arthur Barlow were the vocalists, Mr. Percy Such, solo violoncellist, and Mr. H. N. Biggin conducted.

Devizes.—The Musical Society gave their last concert of the season in the Corn Exchange on the 16th ult. The programme consisted of Mendelssohn's 'Hymn of Praise,' and parts 1 and 2 of Haydn's 'Creation.' Miss Marjorie Eaton, Mr. Wilfrid Kearton, and Mr. Bell Kempton were the solo vocalists. The excellent band and chorus numbered over 100 performers, and Mr. H. H. Baker conducted.

Dorchester.—The Vocal Association, under the able conductorship of Mr. Edgar A. Lane, concluded its thirty-first season with a very successful performance of Gade's beautiful cantata, 'The Crusaders.' The principal vocalists were Miss Cecile Vicars, Mr. Gerald Lee, and Mr. Montague Borwell. Mr. W. Stone led the orchestra, and Miss Osmund proved an efficient accompanist.

Dover.—Mr. Wilfred Barclay gave his second orchestral concert this season at the Town Hall on the 9th ult. The orchestra of sixty-five performers was composed of the Dover Amateur Orchestral Society and a large contingent of the Band of the Royal Engineers. The programme consisted of Beethoven's Second Symphony, Wagner's 'Kaiser-Marsch,' the Ballet Music from Gounod's 'Faust,' Weber's 'Euryanthe' overture, 'Valse des Fleurs,' from the 'Casse-Noisette' Suite of Tschaïkowsky, and Elgar's Military March in D. Miss Greta Williams was the vocalist, and Miss Grace Evans, solo violoncellist. Mr. H. J. Taylor accompanied, and Mr. Wilfred Barclay conducted.

Downham Market.—A selection from Handel's 'Judas Maccabæus' formed the principal part of the programme at the Choral Society concert, on the 7th ult., when the band and chorus proved the careful training they had received at the hands of their conductor, Mr. G. H. Harvey. The soloists were Miss Maggie Purvis, Mr. Ben Johnson, and Mr. A. H. Gee.

Erdington.—The Chamber Concert Society gave their first concert in the Public Hall, on the 8th ult. The String Quartet—Mr. Reginald Chamberlain, Miss Kate Benson, Mr. W. E. Thomas, and Mr. A. H. Duncuff—played Beethoven's Quartet (Op. 18, No. 4), and an Adagio by Mozart (Mr. F. Madeley replacing Mr. Chamberlain). The solo vocalists were Miss Gertrude Yates and Mr. Hickman-Smith. Messrs. Madeley and Stevenson were excellent accompanists. ——On the 14th ult., Mr. H. M. Stevenson, Junr., gave his second musical evening, at the Public Hall, when he read a most interesting paper on Beethoven and Schubert. Among the musical illustrations must be specially mentioned the excellent singing of Miss Marguerite Gell and Mr. Hickman-Smith, and the brilliant pianoforte solos of Mr. Percy Stranders.

Henley-on-Thames.—The Choral Society closed its season, on the 16th ult., with a performance of Haydn's 'Creation.' The solo vocalists were Miss Amy Harding, Mr. Henry Beaumont and Mr. Henry Sunman. A small but efficient orchestra (led by Mr. Henry Lewis) added much to the success of the performance. At the last rehearsal, the conductor, Mr. W. G. Bayley, was presented by the members of the Society with a pair of handsome silver candlesticks, as a mark of their esteem and appreciation of his services.

Honiton.—The Choral Society gave their annual concert on the 17th ult., when Barnett's 'Paradise and the Peri' was given, followed by a miscellaneous programme. The principal vocalists were Miss Evelyn Cade, Miss Graddon, Mr. Dean Trotter, and Norman Kendall. Miss Read and Miss Smith played the violin and pianoforte respectively. The performance was conducted by Mr. R. W. Higgins.

Kettering.—The Choral Society concluded its season with a performance of Handel's 'Samson' on the 15th ult. The principal vocalists were Miss Perceval Allen, Miss May Hayden, Mr. Charles Saunders, and Mr. John Browning. Mr. Gotch conducted with his usual ability.

Launceston.—A special concert was given by the Choral Society, on the 4th ult., at the request of the Mayor, for the benefit of the fund for re-seating the Town Hall. The chief feature of the programme was Coleridge-Taylor's 'Hiawatha's Wedding Feast,' which was very efficiently performed under the direction of Mr. C. S. Parsonson, the solo sung by Mr. Charles Saunders.

Newtown.—The Harmonic and Orchestral Society gave a satisfactory performance of Handel's 'Judas Maccabæus (abridged), in the Victoria Hall, on the 11th ult. The solo vocalists were Miss Kate Cherry, Mr. E. St. Clare Barfield, and Mr. Ernest H. Ingram. The orchestra was led by Mr. A. J. Guest; Miss Mary A. Taylor acted as pianist, and Mr. J. Johnson presided at the harmonium. Mr. T. Mark Taylor conducted.

Newport (Mon.). — The Musical Society gave a miscellaneous concert, on the 17th ult., when the chief features were a 'Festival Ode' by Berthold Tours, and 'Evening' by Dr. Iliffe, both short works for contralto solo, chorus, and orchestra. Madame Kirkby Lunn sang the solos admirably, and excellent work was done by both band and chorus. Mr. E. G. R. Richards was the conductor, and he is to be congratulated on the success of the Society's *first* season.

Portsmouth.—The Borough Philharmonic Society gave its second concert this season, in the Town Hall, on the 17th ult., when Sullivan's 'Light of the World' was performed for the first time there. There was a full orchestra (led by Mr. M. Lewis) and choir, and the solo vocalists were Miss Kate Cherry, Miss Marie Bellas, Mr. Harry Stubbs, and Mr. Daniel Price. Mr. W. Monk Gould conducted.

Ruthin.—The Choral Society gave a concert on the 3rd ult., when 'Hiawatha's Wedding Feast' had an excellent rendering by a band and chorus of 120. The tenor solo was admirably sung by Mr. Fred Fallas. The concert concluded with Handel's Coronation Anthem, and was under the able direction of Mr. W. A. Lloyd.

Sidmouth.—The Choral and Orchestral Society gave their 27th annual concert on the 8th ult., when they performed Barnby's 'Rebekah,' and Barnett's 'Ancient Mariner.' The orchestra (led by Mr. R. H. Passmore) and choir numbered 100, and Mr. J. A. Bellamy conducted. The solo vocalists were Mrs. Herbert, Miss Jessie Beer, Mr. Albert Collins, and Mr. Norman Kendall, and the performance altogether was one of the most successful given by this Society.

Southampton.—The Philharmonic Society gave a very successful performance of Mendelssohn's 'Athalie' and Schubert's 'Song of Miriam,' with a short miscellaneous selection, at the Hartley Hall, on the 8th ult. The choir sang with excellent expression and attack, reflecting much credit on the training of the conductor, Mr. H. M. Pike, and the orchestra was fairly efficient. Madame Ruth Lamb was the principal solo vocalist, the other parts being sung by Mdlle. Rolda and Miss Ethel Home. Mr. Charles Fry was responsible for the illustrative verses in 'Athalie,' and also recited 'The Bells,' with Stanley Hawley's music ably played by Miss Beatrice Lonnon, who acted as accompanist throughout.

Stapleford.—The Choral Society gave a performance of 'Judas Maccabæus' at the Methodist Chapel on the 15th ult. The solo vocalists were Madame Annie Norledge, Miss Ethel Ball, Mr. George Sands, and Mr. Henry Dobson. Mr. F. Wyatt presided at the organ, and Mr. George Spencer conducted.

Worcester.—The Musical Society gave a highly interesting concert, mainly consisting of music of the eighteenth and nineteenth centuries, in the Public Hall, on the 8th ult. The programme included the glees, 'Awake, Æolian lyre' (Danby), 'Amidst the myrtles' (Battishill), 'When winds breathe soft' (Webbe), 'The cloud-capt towers' (Stevens), and 'Hail, smiling morn' (Spofforth); madrigal, 'Come, let us join the roundelay' (Beale); part-songs, 'Purple glow' (Pearsall), 'My soul to God' (Leslie), 'When hands meet' (Pinsuti), 'You stole my love' (W. Macfarren), 'As torrents in summer' (Elgar), and 'The Vikings' (Faning). Appropriate vocal solos were contributed by Miss Marjorie Eaton and Mr. W. M. Dyson, and violoncello solos by Mr. J. E. R. Teague. Mr. W. Mann Dyson was an able conductor.

Answers to Correspondents.

C. B. H.—As you have 'a slight knowledge of the violin' you should work away at that instrument in order to qualify for admittance into an orchestra. In course of time you might become a 'musical director, or conductor of an orchestra'; but it is a little difficult for us to give information as to the 'amount of cash' you would require during the period of preparation, or as to how long before you could 'become competent to accept an engagement.' As to 'the best line to follow'—'the musical or theatrical profession'—we should say neither, presuming you are getting a living in some less precarious avocation.

T. G.—There are no English translations of Thayer's 'Life of Beethoven,' or Nottebohm's 'Beethoveniana.' The articles on Beethoven's sketch books to which you refer are probably those by Mr. J. S. Shedlock, which appeared in THE MUSICAL TIMES of June to December, 1892; January and September, 1893; and January, July, and September, 1894. Many thanks for your information in regard to the stage performances of Handel's 'Acis and Galatea' at Glasgow, 'about twenty-five years ago.'

L. P. C. S.—The conditions of 'Six short pieces of moderate length that harmonize well, and that are suitable for a quartet of mixed voices,' are fulfilled in the following:—'Boat Song' (Cowen), 'Stars of the Summer night' (Tours), 'The Haven' (Barnby), 'Night, lovely night' (Berger), 'The Ferry Maiden' (Gaul), 'O my love's like a red red rose' (Garrett).

SCALES.—For anthems 'with plenty of scope for expression and not too difficult,' try: 'O Bountiful Jesu' and 'Sing a song of praise' (Stainer), 'The day Thou gavest' (Woodward), 'The day is past and over' (Marks), 'The Lord is loving' (Garrett), 'O Lord our Governour,' (Gadsby), 'Thou wilt keep him in perfect peace' (C. Lee Williams), 'O how amiable' (Barnby).

J. W. A. (Para).—The following books on the violin will furnish some fiddle literature of interest:—'The Violin,' by George Hart; 'Violin making as it was and is,' by E. Heron-Allen; 'Researches into the early history of the violin family,' by Carl Engel; 'Dictionary of violin makers,' primer by C. Stainer. See a review on p. 319 of our present issue.

TEACHER.—For school cantatas, without scenery, suitable to pupils between nine and thirteen years of age, see 'The Spider and the Fly' and 'The Frogs and the Ox' (Bridge), 'A day in Summer' (Adams), 'The Court of Queen Summergold' (Wareing), 'The Hare and the Tortoise' (Gaul), and 'Singers from the Sea' (Behrend).

T. M.—Try the following vocal duets (mezzo-soprano, or mezzo-soprano and contralto): 'Oh! 'tis sweet to think' and 'Oh! where's the shore?' (Moore), 'Curfew,' five vocal duets (Cowen), 'Waken not the sleeper' (Reinecke), 'Bells at eve' and 'The violet's plea' (Abt), 'It was a lover and his lass' (German).

L. L.—We regret our inability to furnish you with information concerning T. B. Mason, editor and compiler of the 'Ohio Sacred Harp, published in 1834-36.' Perhaps some of our American readers can tell you something about that gentleman.

G. F. D.—A correspondent informs us that the Music Trades' Association of Great Britain holds periodical examinations for pianoforte tuners, and grants certificates. The Secretary is Mr. W. T. Peat, Richmond, Surrey.

M.E.—We believe that the Battoni portrait of Mozart was sold by the late John Ella before his death. A reproduction of it is to be found in Ella's 'Sketches at home and abroad.'

ST. DUNSTAN.—The Hon. Secretary of the London Gregorian Association is Mr. R. Alderson Turner, 4, Wemyss Road, Blackheath.

G. A. C.—Grove's Life of Beethoven, in the 'Dictionary of Music and Musicians,' is the best biography of the master in the English language at the present time.

REX.—The *Daily Graphic*, of November 21, 1901, gave particulars and a sketch of the Stroh violin.

E. L.—The extract could not have been taken from the *Musical World*, as that journal ceased to exist in 1891.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JUNE 1, 1902.

A VISIT TO LICHFIELD.

The 'Ladies of the Vale,' in their tripartite beauty, constitute the glory of Lichfield. They may be seen from afar, but before making their closer acquaintance the visitor to the ancient city perchance wends his way to the market-place. Here he will gaze upon and visit the house in which Dr. Samuel Johnson was born nearly two hundred years ago. His father, Michael Johnson, was a bookseller, and, in the year of his son's birth, sheriff of the county. He set up a bookstall at neighbouring towns on market-days. Among the places thus favoured was Birmingham, which at that time was unable to maintain a separate bookseller. One of Master Sam's schoolfellows at the Grammar School was David Garrick, whose parents resided in the city. The old house in which the great lexicographer drew his first breath has happily become public property. In walking through the rooms one becomes deeply interested in various relics, portraits, &c., which intensify the Johnsonian associations of the place. A visit to genial Alderman Lomax, an enthusiastic antiquary and admirer of Boswell's hero, enables us to handle the wedding-ring of Mrs. Johnson, twenty years the senior of her learned spouse, which Johnson himself wore after her death. And among other treasures inspected in the same house are two of the old doctor's tea-spoons. 'A hardened and shameless tea-drinker,' Johnson called himself, who 'with tea amuses the evenings, with tea solaces the midnights, and with tea welcomes the mornings.' One of his teapots held two quarts, and he professed to have consumed five and twenty cups of the fragrant beverage at one sitting! No wonder that Mrs. Thrale boiled over with indignation at having to sit up till four o'clock in the morning making tea for the great dictionary-maker. Other Lichfield associations are connected with Ashmole, founder of the Ashmolean Museum at Oxford, a native; and Erasmus Darwin, grandfather of the great naturalist, who for many years practised as a doctor in the ancient city.

But the 'Ladies of the Vale'—in other words, the trio of spires adorning the Cathedral—claim our attention. Unlike the exterior grey-stone sombreness of similar fanes, that of Lichfield is characterised by a warmth of colour supplied by the red stone of its structure. This beautiful sanctuary was built at various times in the thirteenth century and in the early part of the fourteenth. Its architecture includes the rigid simplicity of the Early English (transepts and choir), Early Decorated with its geometrical tracery (nave), and the gorgeousness of the completely evolved Decorated style, as seen in the Lady Chapel and Presbytery. As Lichfield is a Cathedral of the old foundation, there are no monastical buildings or cloisters. The wonderful West Front, quite Continental in appearance, took a long time to build. Our illustrations show the richness and extent of its decorations, with niches filled with figures representing Bible characters, saints, kings, bishops, and others. A full list of these is given in the excellent 'Hand-guide to the Cathedral' compiled by the senior and well-informed verger, Mr. C. Harradine. The exquisite beauty of the West door is not the least remarkable feature of this magnificent exterior.

THE WEST DOOR, LICHFIELD CATHEDRAL.
(Photograph by the Photochrom Co., Ltd.)

The Cathedral is dedicated to St. Mary and St. Chad; the latter founded in 664 the diocese of Lichfield. The muniments of the chapter contain a list of 'goods,' dated 1345 or 1346, which include 'the head of Blessed Chad, in a certain painted wooden case; also an arm of Blessed Chad; also bones of the said saint, in a certain portable shrine.' The most valuable treasure in the library is the *Textus S. Ceddæ*, generally known as 'St. Chad's Gospels,' an Irish manuscript of about the end of the seventh century. It is now exhibited in a glass case in the Lady Chapel. The Cathedral suffered terribly from the siege of Lichfield in 1643. The fabric was much injured, all the stained glass destroyed, and the great steeple blown down. The Parliamentarian soldiers 'daily hunted a cat with hounds through the church, delighting themselves with the echo from the goodly vaulted roof.' The damage, estimated at £14,000, included 'a pair of organs broke in pieces, £200.' The name of Bishop Hacket (1661-1671) must be held in reverent remembrance for his restorative

* THE COMMON SEAL OF THE CORPORATION OF VICARS, LICHFIELD CATHEDRAL.

zeal, which included the gift of an organ valued at £600. Bishop Hacket was a wit. When a gentleman said to him that 'hell was paved with bishops' skulls,' the facetious divine entreated his informant to tread lightly over his!

The chief features of interest in the Cathedral include the charming old glass in the Lady Chapel, which, by-the-way, is not a separate house of prayer, but is contained in the main building. Much of that glass came from the dissolved Abbey of Herkenrode, near Liège, and the remainder had been deposited in Messrs. Christie's cellars for many years previous to its becoming the property of the dean and chapter. Chantry's famous monument 'The sleeping children' naturally attracts attention as 'an intimate consciousness of the expression of natural things.' The magnificent restoration of the Cathedral—begun by Mr. (afterwards Sir) G. Gilbert Scott in 1856—has just been completed by the filling-in of the niches on either side of the 1863 reredos with statues.* The Communion Plate, mostly of the Restoration period, includes a beautifully-wrought flagon and cover. St. Chad's Chapel, long used as a muniment room, was reverently restored at the cost of the present Dean in 1897. The Early English tracery of the windows in this quiet sanctuary is very beautiful.

The Cathedral library is not only admirably kept,—as, indeed, is the entire edifice—but there is a well-compiled catalogue. It contains seven of the ten vocal parts of 'Barnard's Church Music' (1641). The handwriting of Dr. Johnson can be seen in some annotations made during the progress of the great dictionary, in a volume of sermons by Dr. South. The word 'settle' is therein printed with only one 't'; Johnson adds a second 't' in the margin, which evidently settled 'settle'—no contradictionary, as Tom Hood would say.

Attention may now be directed to some matters musical. First, in regard to the organ. In the year 1634 three tourists who visited Lichfield recorded that 'the organs were deep and sweet, their anthems we were much delighted with, and of the voyces, 2 Trebles, 2 Counter-tenors, and 2 Bases, that equally on each side of the Quire most melodiously acted and performed their parts.' This 'deep and sweet' instrument does not however seem to have met all requirements, for in 1639 'Robert Dallam, of the Covent Garden and cittie of Westminster,' agreed with 'the Deane & Chapter' to build an organ for the sum of '£300 & £15 of lawfull English money.' The specification stated 'that evrie one of the said stopps shall have and containe 51 pipes a piece.' Bishop Hacket's organ (*circa* 1661) was obtained by the contributions of ladies. The Bishop wrote: 'An organ is bespoke at £600 price, to be call'd the Ladies' Organ, because none but the honourable and the most pious of that sex shall contribute to that sum.' The names of the subscribers were inscribed on the instrument, *e.g.*, 'Illustrissima heroina Francisca ducissima Somersetensis,' and others.

The Cathedral accounts show some curious payments, *e.g.* :—

Michaelmas, 1677.	For mending the little organ and 1d. for dyet	6s. 0d
Michaelmas, 1680.	For mending the church cushions and organ	2s. 0d.

It would be interesting to know how the latter payment was proportioned.

In 1713 Christian Smith, of the parish of St. Andrew's, Holborn,—an organ-builder concerning whom very little is known—made certain proposals for repairing the organ and for making it 'regularly pitch'd by sinking the tone a note lower.' One of his estimates concludes with the following naïve condition: 'This is the

* The story of the restoration, which covers altogether a period of nearly half-a-century, has been interestingly told by Canon Lonsdale, the venerable and senior member of the Chapter, in his 'Recollections of Work done in and upon Lichfield Cathedral from 1856 to 1894.'

(Photograph by the Photochrom Co., Ltd.)

Lichfield Cathedral.

lowest price I can take, except I wrong both myself and my family.' The next organ-builder who appeared on the scene was Schwarbrook, in 1740. Half-a-century later the renowned Samuel Green, of Isleworth, rebuilt the organ, adding much new material. This instrument is now in Armitage Church, near Lichfield. The correspondence between old Green and the Dean and Chapter relating to the erection of the organ is preserved among the Cathedral muniments. In this he refers to 'which road the waggon had best travel'; and he enigmatically adds: 'I beg your next may not be too *severe*, as I feel very much on the occasion.' He also says that he has been 'afflicted with the rheumatism for a long time, but am now, thank God, in good health.' Prior to the year 1856 the organ stood on the screen at the entrance to the Choir. In 1884, Messrs. Hill and Son entirely rebuilt the instrument originally built by Holdich, in 1861, for the re-opening of the restored Cathedral in that year; it is now an organ of four manuals and sixty-six stops. Its position in the aisle of the north transept is very unsatisfactory for accompanying the ordinary services, though the tone tells with excellent effect in the nave of the Cathedral. The console is placed under the first northern arch of the Choir.

The statutes governing the corporation of Vicars—clerical and lay—are of the time of Bishop Hacket, revised by subsequent Bishops. The emoluments of the vicars, both priest and lay, are the same, about £160 per annum, and these offices are freehold. John Saville, a vicar-choral of forty-eight years' standing (and singing) is buried in the Cathedral, and his monument has a poetic inscription written by Ann Seward, 'the Swan of Lichfield.' It concludes thus:—

> Sleep then, pale mortal frame, in yon low shrine,
> Till angels wake thee with a note like thine.

In former days the lay-vicars read the first lesson at morning and evening prayer, and to this day the Litany is sung, *a duetto*, and, of course, in unison, by a priest and lay vicar. Five settings of the Litany are in regular use—Tallis, The Common, Loosemore, King, and Wanless: the three last named, edited by Mr. John B. Lott, have recently been published. There are ten lay-vicars, one of them being organist. We give (on p. 370) a facsimile of the common seal of their corporation, which dates back to the year 1240. The choristers are twenty in number, ten of the boys being probationers. They are all, including the five 'imported' young gentlemen (non-resident in Lichfield) under the care of the choristers' schoolmaster, Mr. Charles Hobley. Among old boys of recent years there may be mentioned the names of Dr. J. C. Culwick, of Dublin; Dr. A. B. Plant, of Burton-on-Trent; Mr. George Leake, of Southampton; and Mr. C. J. Wood, of Wellingborough, all of whom were pupils of the late Mr. Thomas Bedsmore. Mr. H. Rose, organist of Tamworth Parish Church, is the assistant organist.

In regard to that important functionary in a cathedral—the organist. His statutable salary is £4 per annum! but this is augmented by his emoluments as a lay-vicar and from other sources. According to Mr. John E. West's 'Cathedral Organists,' the first recorded chief-musician at Lichfield was Michael Este, probably a son of the famous printer and publisher Thomas Este. His motets so pleased the Bishop of Lincoln that that prelate settled upon him an annuity for life! To Michael Este succeeded Henry Hinde, who had as a pupil Elias Ashmole, the founder of the Ashmolean Museum at Oxford; he records that Hinde 'taught me the virginets and organ.' It appears that no less than three Lambs next held the office in succession.

The most distinguished of the old-time organists of Lichfield was Dr. John Alcock, who held the post from 1750-60, though he continued a vicar-choral until his death in 1806, at the age of ninety-one. He was educated in the choir of St. Paul's, his master being, as he records, 'the ingenious Mr. Charles King.' Alcock was the author of a very scarce book, entitled:—

> Divine Harmony; or a collection of fifty-five Double and Single Chants, for Four voices, as they are sung at the Cathedral of Lichfield. Compos'd by JOHN ALCOCK, Organist, Vicar, *and* Master of the Children of that Cathedral.
>
> Printed for the Author, and M. Broome, Musick-engraver in *Birmingham*, and sold by them; Mr. Cross and Mr. Philips, Musick-Sellers at *Oxford*; Mr. Bailey, Bookseller at *Lichfield*; and T. Aris, printer in *Birmingham*, 1752. (Price One Shilling.)

The Preface concludes thus:—

> May all those who are ſo happy as to be the immediate Servants of *God's Houſe*, not only *ſing Praiſes luſtily unto the Lord with a good Courage*, but also *ſing Praiſes unto him with* Underſtanding, is the earneſt Prayer of,
>
> *Their well-wiſher and Servant,*
>
> Lichfield Cloſe, JOHN ALCOCK.
> Aug. 31, 1752.
>
> N.B.—Where there are double *Notes*, the Performer may ſing which he thinks beſt.

Divine Harmony contains fifty-five chants of a florid nature, and they are printed in crotchets; but as some of the bass notes are embellished with the sign for a shake, such crotchet notes perforce become quavery in the singing thereof. Following upon the final chant comes this quaint direction:—

> N.B.—Thoſe two laſt, may be accompanied with all ſorts of *Inſtruments*.

It appears that Alcock anticipated Greene and Boyce in a proposal to print a collection of Cathedral music. In a circular, dated August 2, 1752, after referring to the inaccuracies that

were to be found in the then existing manuscript copies, the old Doctor says :—

My intention is, to publiſh ſeveral of the choiceſt ancient and modern *Services* completely in *Score*, (and figur'd for the *Organ*) one every Quarter of a Year, as I have now by me an exceeding valuable Collection of them. The Price of each *Service* will ſeldom exceed *Three Shillings*, and ſometimes will not be ſo much.

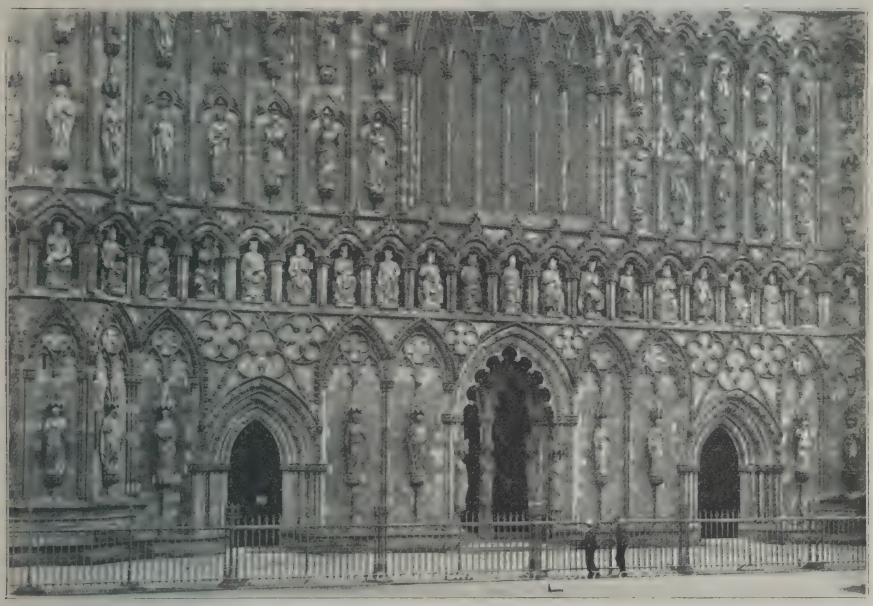
He then adds that the selection will include 'Mr. Tallis's, Mr. Bird's (in all the Six *Parts*;) Dr. Gibbons's: Theſe will be *Tranſpoſed* one *Note* higher. After stating his 'deſign to publish a Collection of the beſt *Anthems* now extant, that were never printed,' Alcock naïvely adds :—

But as I imagine many Perſons will be glad to ſee in what Manner theſe *Services* are to be done, I intend, by Way of Specimen, to print one of mine, as it is performed at *New-College*, and *Magdalen College*, in Oxford.

This service, published in 1753, was composed by Alcock in 1732, as he tells us, 'before I was fifteen years of age.' It was once a favourite at St. Paul's Cathedral. He relinquished his project of publishing a collection of cathedral music upon hearing of a similar intention on the part of Dr. Greene (afterwards Boyce's), and he generously handed over his collected material to that worthy musician. He also composed other church music, songs, and instrumental pieces. Alcock, who was buried in the Cathedral, is said to have written a novel, entitled 'The Life of Miss Fanny Brown,' but all attempts of the present writer to trace this work of fiction have failed.

A footnote in the preface to his own anthems, issued in 1771, is too amusing not to be quoted in full :—

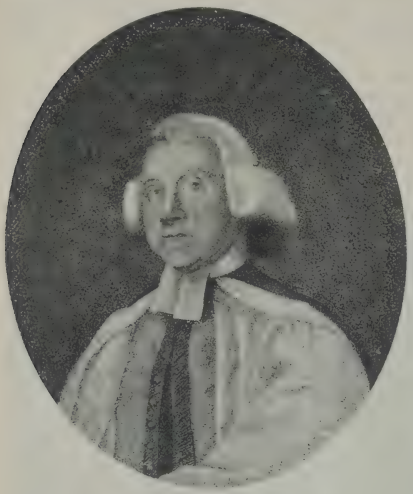
'Tis incredible what a number of baſe Artifices have been practiced by ſome People belonging to this Cathedral, in Order to prejudice me, in my Profeſſion, and diſtreſs my Family, for no cauſe whatever: Nay, even my Son,* as ſoon as ever he began to play for me, was turned out from being a choriſter, tho' he had been in the choir but *two Years*, and his Voice, (which was a very uſeful one,) not the leaſt fallen; when many of the Lads are continued in their Places, for *ten, twelve*, or *fourteen* Years, *and long after their Voices are broke:* Alſo, tho' he always officiated for me, yet I forfeited the ſame Money, when I went out of Town, as if the *Duty* had been totally neglected; Albeit the Salary *then* was *only* four Pounds *per annum*, besides the Vicar's Place; and there was much more *Duty* when I was Organiſt, *than now*, being obliged always to play a Voluntary after Morning, and Evening Prayers, even in the ſevereſt cold Weather, when, very often, there was only one Vicar, who read the Service, and an Old Woman at Church, beſides the Choriſters; which not only brought, but fix'd the Rheumatiſm ſo ſtrongly upon me, that I am seldom free from Pain, and ſometimes confin'd to my Bed, for eight or ten Days together, tho' I never had the leaſt Complaint of that Kind, till then;



THE WEST FRONT, LICHFIELD CATHEDRAL.
(Photograph by the Photochrom Co., Ltd.)

* This must have been John Alcock, Mus.B., Oxon., who became Organist of St. Mary Magdalen, Newark-on-Trent, in 1758, and of the Parish Church, Walsall, in 1773, and who died in 1791.

and no Body can live more regular than I have always done, as every one of my Acquaintance, can testify: I likewife play'd the Organ all *Paffion-Week*, (except *Good-Friday*,) both which Cuftoms, have *ever fince, been difcontinued*. All the Time I was Organift, which was



DR. JOHN ALCOCK,

ORGANIST OF LICHFIELD CATHEDRAL FROM 1750 TO 1760.

upwards of Ten Years, there was not a Book in the Organ-loft fit for Ufe, but what I bought, or wrote myfelf, (for which I never was paid one Halfpenny,) and yet there have been as many Books purchafed, within thefe few Years, as have coft, at leaft, Thirty Guineas.

. . . . . Oh, 'tis excellent
To have a Giant's strength; but it is tyrannous
To use it like a Giant.—*Shakespeare.*

Mr. John S. Bumpus has in his collection the following letter, written by Dr. Alcock to Dr. Arnold, 'organist of his Majesty's Chapel Royal, &c., near Charles Street, Westminster':—

November 3, 1795.

Dear, and worthy Sir!

I arrived at my old lodgings, Mrs. Cunningham's Tea Warehouse, No. 25, Upper Seymour Street, the corner of Adam's Street, Portman's Square, last Friday sen'night, late at night, and should have done myself the pleasure of writing to you before now, but have been very indifferent ever since.

I have brought the plate of Mr. Byrd's Canon which I promised you, and the other Gentlemen of the Society of Musical Graduates,* to make a present of, and shall be glad if you will be so kind as to let your man fetch it, as I have no person I chuse to trust it with. I shall be extremely happy to meet you, and the rest of the Gentlemen when it is my friend's Dr. Dupuis's treat, as it is the nearest to me, I having been dangerously ill ever since Christmas.

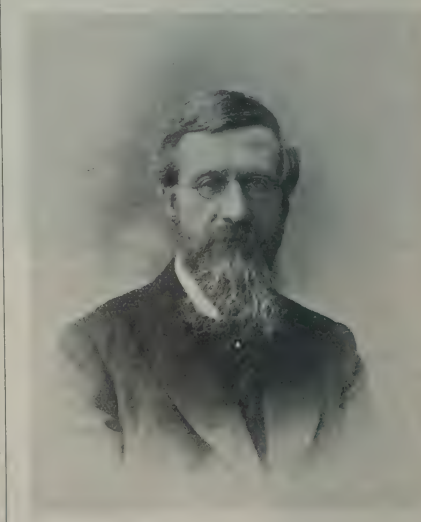
Mr. Saville gives his most respectful compliments to you, and desired me to tell you that if you will send him the whole account (I think he said of our Dean's three sets and his own), he will send you a draft for the money, the first convenient oppertunity.

I find Mr. Cooper has not, as yet, paid his subscription money. He now lives in Gray's-Inn-Place, the end of Warwick Court, opposite Turn-Stile, Holborn. He dines at home every day at four o'clock and drinks tea before he goes to the office again, which is just by.

I am, Dear Sir,
Your most unfeigned, and very humble servant,
JOHN ALCOCK.

P.S. Pray be so kind as to present my most respectful compliments to all my worthy friends that you meet with. I heartily wish you and your family health and long life. I am now four-score (and six months) years of age, being born April the 11th, 1715, and come to spend this winter in my native place.

After Alcock came one William Brown, buried in the Cathedral behind the organ, and to him succeeded Samuel Spofforth, a brother of Reginald of that ilk, the celebrated glee composer. His double chant in G was once a favourite, and he is buried at the east end of the Lady Chapel, his resting-place, discovered by Mr. John S. Bumpus, being marked with only his initials and dates on a square blue flagstone. Spofforth held the post for fifty-seven years. Thomas Bedsmore came next—1864 to 1881. He is buried in the Cathedral Close, and there is a handsome memorial brass to him on the wall of the North Choir Aisle.



MR. JOHN B. LOTT, MUS. BAC.,
ORGANIST OF LICHFIELD CATHEDRAL.
(*Photograph by Varney, Lichfield.*)

Mr. John Browning Lott, Mus. Bac., Oxon., the present organist (of whom we give a portrait), was born at Faversham, November 7, 1849. He was a chorister, and subsequently assistant organist

* For an article on this Society, see THE MUSICAL TIMES for December, 1892, p. 713.

of Canterbury Cathedral. He studied under T. E. Jones and Dr. Longhurst, both of Canterbury, and held the organistship of St. Dunstan's and St. Paul's Churches in that city. In 1875 he became organist of Margate Parish Church, and in 1881, on the death of Bedsmore, he began his beneficent reign at Lichfield Cathedral. Mr. Lott has worthily maintained a high standard in the discharge of his duties during these twenty-one years, and has devoted himself heart and soul to the stately fane he serves so well. As conductor of the great Diocesan Festivals he has shown great ability—administrative and musical—and the absence of friction with the varied elements which go to make up cathedral life speaks well for his tactful resourcefulness and good musicianship.

In conclusion it must not be forgotten that the diocese of Lichfield took the lead in forming a Diocesan Choral Association. The late Sir Frederick Ouseley was the first Precentor, and wrote some things specially for the Association. The first Festival of the kind held in a cathedral took place at Lichfield on October 14, 1856, when twenty-six choirs from Staffordshire parishes took part. Last year no less than 1,013 voices, accompanied by six brass instruments and drums, took part under the direction of Mr. Lott, with remarkable success. The good work inaugurated nearly half-a-century ago has borne fruit all over the country. To Lichfield, the seed-sower, is the honour due.

In the preparation of this by no means exhaustive article on Lichfield, its Cathedral, and the music thereof, full acknowledgment must be made of the kind help rendered by the subchanter, the Rev. Montague Hardey, Mr. John B. Lott, and Mr. John S. Bumpus.

Dotted Crotchet.

MUSIC AT THE ROYAL ACADEMY EXHIBITION.

It is always dangerous to generalise, and particularly so concerning the Royal Academy Exhibition, one's general impression of which depends largely upon external circumstances—as mundane and extra-artistic as the state of the digestion or the condition of the liver. My present object, however, has nothing to do with artistic merit, it is rather to take the more commonplace standpoint, and deal with pictures and statuary solely with regard to their subjects. From this aspect, then, the only generalisation I shall indulge in is that a certain compliment to the art of music may be deduced from the apparent satisfaction ladies feel in having their portraits painted in association with the family pianoforte. No doubt it supplies a motive to the picture, this introduction of the typical domestic instrument, and the familiar feelings of anticipating 'a little music,' and of relief when it is over, recur in contemplating these portraits. As it happens, two of them are among the good things of the Exhibition, Mr. Walter Osborne's graceful and refined portrait of Mrs. C. Litton Falkiner (214), and Mr. J. M. Swan's of Mrs. Alexander C. Ionides (102), in which, by-the-way, the painter has taken the unusual course of reproducing with such precision the music on the desk that it could be identified by the curious. As prizes for accomplishing useless feats are so much the rage, perhaps one may be offered for the elucidation of this problem. Miss Gwendolen Hughes (117), as portrayed by Mr. N. Denholm Davis, is a third instance that occurs of one of these pianoforte portraits. By way of a masculine complement to them, one gentleman, Mr. A. Payne Garnett (385), has elected to be painted by Mr. Leicester Burrows handling his favourite instrument, the violoncello, otherwise sitters of his sex do not seem to have identified themselves with music in any way.

One or two well-known musicians have been immortalized in paint or bronze. The second picture in the catalogue is a portrait by Mr. Solomon J. Solomon of Madame Blanche Marchesi, excellent not only as a picture, and as an admirable representation of the texture and sheen of flesh—if I may for a moment diverge into art criticism—but as a likeness that conveys very happily the gracious charm of the original. No less excellent a piece of portraiture, indeed, one of the best of its kind in the Academy, is Mr. Reginald Waud's portrait of a Yorkshire baritone, Mr. George Uttley (449), very quiet and reticent in style, yet full of life and vivacity. Certainly a larger measure of justice has been done to the sitter than to a brother baritone, Mr. David Bispham, by the somewhat invertebrate portrait in the New Gallery.

Among the sculpture in the Lecture Room and Central Hall a composer and two virtuosi are depicted. All musicians will be interested in Mr. W. Goscombe John's relief, designed for the memorial of Sir Arthur Sullivan to be placed in St. Paul's Cathedral. This is only the plaster model, the memorial itself will be of 'imperishable bronze.' The composer's head appears in a medallion, supported by two charmingly modelled cherubs, and above it is a figure of a primitive musician, accompanying his song on an antique lyre. Presumably this is Jubal, but did one not know it was intended for a Christian church, it might as well be Apollo, though possibly the Sun god's attire would be less homely than this garment of skins. The least vitalized part of the work is the composer's head, but it would be unfair to expect a great degree of intimacy or vitality in work which necessarily could not be done direct from life, but only through the medium of other portraits. Paderewski's wayward locks are naturally something of a stumbling block to the sculptor, and it cannot be said that the difficulty has been triumphantly surmounted in the otherwise finely-sculptured marble bust by the late Mr. Onslow Ford (1683). Another possible criticism is that the nervous intensity of

the face is not quite adequately rendered. The other virtuoso is Kubelik, of whom the Countess Feodora Gleichen has executed a powerful bust (1613), or rather a half-length in bronze, including the arms and hands, which are occupied in holding the violin which he is playing. These are not the only sculpturesque versions of musical subjects. 'The Sands o' Dee' is illustrated by a statuette of the ill-fated Mary, 'The Lass of Dee' (1666), by Mr. C. L. Hartwell. Three other works represent songsters—Miss Edith Downing's 'Music sent up to God' (1674) is a bronze bust possessing considerable decorative effect, to which a long oblong music book contributes. Then there is Mr. R. Garbe's 'A Song to passing Summer' (1679), an ivory panel, but the best of all is a very vigorous bust, by Mr. Francis Jahn—a name of Mozartian significance—entitled 'The Chorister' (1707). There is genuine vitality in this fine work.

If another tentative generalisation may be allowed, it may be said that with the imaginative painters the shepherd's pipe seems the favourite instrument in the present Academy. In various forms it appears in four pictures. In Mr. George H. Boughton's picture 'A Tanagraean Pastoral' (160) it takes the classical form of the double-pipe, the melodic instruments of a small orchestra consisting of pipe, five-stringed lyre, and tambourine, which provides the music for four dancers. In Mr. C. E. Perugini's smoothly-finished picture 'The Green Lizard' (355) the flageolet is used to charm the brilliantly verdant little reptile, while the power of the instrument over the brute creation is shown in Mr. A. H. Buckland's 'Wood-Boy' (359), who discourses most persuasive music on a double-pipe, holding an audience of magpies and rabbits completely entranced by his strains. And once more does the double-pipe make its appearance in the Black and White Room, in Miss Laura M. Fisher's 'Idleness' (1309).

So far as I could see, the minstrel's harp appears but once, in a picture by Mr. Blair Leighton, 'The End of the Song' (401). It would seem to be a new version of the 'Minstrel's Curse,' only in this case it is the King who, coming round the corner, and finding the minstrel in amorous converse with his daughter, seems likely to be responsible for the objurgations. In 'Holy motherhood' (249), one of Mr. T. C. Gotch's elaborately studied and painted allegories, the infant is the centre of attraction, though perhaps a sour old bachelor might affect to doubt whether the ladies who perform on the violin and violoncello do so in its honour, or for the more prosaic purpose of drowning the howls which a slight acquaintance with babyhood convinces one are impending. In other pictures founded on musical subjects we come to more recent periods in history. Mr. Seymour Lucas, who has often shown an interest in the picturesque possibilities of old-world music, gives us another happy example of refined comedy in a small canvas entitled 'A lively measure' (54). A violin, flageolet, and violoncello (would not a bass viol have been more in keeping?) are being played *con spirito* by some roystering blades, while a black-jack on the seat by their side suggests one source of their high spirits. In a cabinet picture by the same artist, 'With a fal-la-la' (527), another jovial fellow is accompanying the burthen of his ballad on a lute of large dimensions, and in the Black and White Room there is a finely-executed wood engraving after his picture of last year's Academy, 'The Nimble Galliard' (1314), and a reproduction of a fourth, 'Old Airs' (1289), in which spinet and violoncello are the instruments employed, while a guitar is in readiness on the floor. A couple of 'Strolling Players' (307) in a picture by Mr. G. Sheridan Knowles carry a lute, and there is a lute as well as a pipe in Mr. V. J. Robertson's picture hard by, which illustrates the famous ballad of 'The Beggar's Daughter of Bednall Green' (330). Another, and a still more famous lyric, furnishes the subject for a painting by Mr. H. A. Olivier, 'Sumer is icumen in, Lhude sing cuccu' (168), but its musical associations do not extend beyond the title. Of twofold interest is Mr. W. A. Breakspeare's 'Stradella' (71), illustrating at once a traditional incident in the life of a great composer and an opera founded thereon. The legend in the catalogue runs thus:

> Stradella, having eloped with one of his pupils, two bravos were hired to assassinate him. Tracking him to Rome, his music so charmed them that they were moved to compassion and repented.

According to the earliest version of the story, it was by a performance of one of his oratorios in the church of St. John Lateran that the assassins' hearts were melted, and the painter has accepted this version, for the composer is seen in the organ loft, while standing by his side is the lady, and in the foreground are the bravos with all the bounce taken out of them. The story, though open to grave doubts, lingers by reason of its picturesqueness, and has afforded the painter a capital subject, which he has handled quite effectively. In Mr. I. Snowman's 'Children's Voices' (377) we are brought to more modern times. A lady, seated at what seems to be an old-fashioned pianoforte, is both accompaning and conducting a choir of four children. Her task is not an enviable one, for the juvenile singers are anything but intent upon their work; indeed, judging from the lamentable lack of concentration which they show, the performance will be far from perfection. But perhaps this is only a rehearsal, and they are acting on the principle so often adopted by their elders that 'it will be all right on the night.' Finally, we may end our survey with a present-day subject in 'Had I no eyes but ears, my ears would love' (247), by Mr. Percy W. Gibbs, in which a girl is singing by candle-light to the accompaniment of a grand pianoforte—an exceedingly clever picture, painted with considerable force.

H. T.

THE FOUNDLING HOSPITAL AND ITS MUSIC.

(Concluded from p. 311.)

Two matters arising out of the first instalment of this article must needs be treated of before the narrative can be resumed. It will be remembered that the builder of the organ presented by Handel to the Hospital was a 'Dr. Morse, of Barnet.' In that connection we asked the question: 'Who was Dr. Morse, of Barnet?' Mr. F. T. Cansick, in his interesting book of Epitaphs gathered from churches and churchyards in the neighbourhood of Barnet, supplies us with the following information, which he derived from a tombstone in Hadley churchyard, Hertfordshire:—

Here lieth the Body of
Sarah, wife of Iusn. Morse
of Chipin Barnet Surgeon
who departed this life
the 18th of March 1751
aged 72.
Also the Body of
Mr. Iusn. Morse, who died
October ye 20th 1752 in the
62 Year of his Age.

With this as a clue, the London newspapers of the day furnish us with all that at present is discoverable concerning this gentleman. Here it is, from the *London Daily Advertiser* of October 25, 1752:—

One Day last Week as Mr. Morse, an eminent Surgeon and Apothecary at Barnet, was riding in his Chair, he was seized with an Apoplectic Fit near the Windmill, and being carried home expired in a short Time, to the very great Concern of many Families in that Neighbourhood, with whom he was in much Esteem.

The name of Morse is a new one in Handel literature, and it would be interesting to trace the reason why he was selected, apparently by Handel, to build the organ presented to the Hospital by the composer of the 'Messiah.'

Further research by Mr. Davan Wetton in the Hospital Minute Books shows that in 1766, sixteen years after its erection, the Morse organ needed thorough repair. In March, 1768, an agreement was entered into between the Hospital authorities and 'Thomas Parker, of Grays Inn Lane, organ builder,' to erect a new instrument at a cost of £430. Two months later (May 27, 1768) the Minutes record the following business:—

Resolved—That instead of an organ agreed to be built for the use of the Chapel of this Hospital for £430, exclusive of the organ now in the said Chapel, there shall be one made by Mr. Thomas Parker upon the new principle invented by the late Doctor Smith, containing 4 additional notes in each octave, at the price of £670, exclusive of the case.*

* The Doctor Smith referred to in this Minute was Dr. Robert Smith (1689-1768), Master of Trinity College, Cambridge, and the founder of Smith's prizes annually competed for in the University. Dr. Smith was the author of 'Harmonies, or the Philosophy of Musical Sounds,' Cambridge, 1749: second edition (augmented), London, 1759-62.

A Minute of November 15, 1769, reads thus:—

Resolved—That on the New Organ in the Chapel of this Hospital, the following inscription be made:—

Erected by subscription in 1769.
Thomas Parker, builder.

The above first-hand information not only clears up some doubtful points, but proves that the Parker organ—with its extra notes, non-preponderance of mixture work, and so on—was not Handel's gift! It also destroys the story that Parker was chosen through Handel's having heard an organ by that builder in Poynton Church, Cheshire, as the Parker instrument in the Foundling Hospital Chapel was not erected until after the bones of the great composer had

MR. ROBERT GREY,
TREASURER OF THE FOUNDLING HOSPITAL.

been resting for ten years in Westminster Abbey! Many statements made by numerous writers on Handel, organ, and pitch matters will have to be corrected in the light of this information from the Foundling records, now made public for the first time.

John Christopher Smith, born Schmidt (1712-1795), Handel's amanuensis and factotum,—of whom we give a portrait—was the first organist of the Foundling Hospital. He was appointed to that office, probably on the recommendation of Handel, one of the Governors, at a salary of £40 per annum, on October 2, 1754, at which time the chapel began to be regularly used for Divine service. (This disposes of the date 1750,

given in all the biographies of Smith as the year in which he became organist of the Foundling.) Reference has already been made to the benevolent work of Handel, which Smith reverently carried on at the Hospital after his master's death. Handel bequeathed all his manuscript scores to his faithful henchman, Smith, and the latter, in acknowledgment of the pension continued to him by the King, presented George III. with those precious autograph tomes, which are now preserved in the Royal Music Library at Buckingham Palace.

The immediate successors of John Christopher Smith in the organistship were respectively Stephen Philpot, Thomas Grenville, and John Immyns. The last-named, an amateur, was in 1798 appointed upon the recommendation of Joah Bates. One of the unsuccessful candidates on that occasion was Samuel Wesley, who gave vent to his disappointed feelings by composing an amusing song (published anonymously), entitled 'The Organ laid open, or the True Stop discovered.' We give a specimen of this humorous ditty, the words of which are stated by Vincent Novello to have been written by Madan:—

Come all my brave Boys that want Organists' Places
I'll tell you the fun of the thing,
Curse all your Bravuras, your fine 'Poggiaturas
All the Demis and Semis you'll bring.

You may strike up no matter 'Malbrook,' 'Stoney Batter,'
Or whatever comes into your Pates,
For let Handel or Worgan go thresh at the Organ,
If you've got the right key with Jo B——.

The Foundling's grand Organ was lately the gift
And all were determin'd to try,
Each made his best shift with a Finger so swift
And 'cock sure of Election am I.'

But to give 'em their trimmings, up popp'd Maister Immyns
And quickly decided their Fates,
I can't, it is true, move my Fingers like you,
But I've found out the stop of Jo B——.

When Nebuchadnezzar his image set up,
His frolic appeared rather odd,
That at Music so paltry as Sackbut and Psalt'ry
Each Knee should bow down to his god.

This prophetic affair one would almost declare
To our Day of election relates,
For the sounds that combine have but serv'd for a sign
To fall down and worship Jo B——.

Then know by these presents all Men it concerns,
What succession of farces is playing by turns,
In vain ev'ry sound that your fancy creates,
For the true Diapason is Mister Jo B——.

Mr. Immyns had a short innings—only three years. He was succeeded by that gifted musician, William Russell, who held the post till his death, at the age of thirty-six, in 1813. Russell composed an oratorio on the subject of 'Job,' and another for the Cæcilian Society, of which he was the conductor, entitled 'The Redemption of Israel'; the autograph of the latter is in the library of Mr. Robert A. Marr, of Edinburgh. Russell, who was a pupil of William Shrubsole, of 'Miles's Lane' fame, wrote much for Sadler's Wells Theatre, where he was engaged as pianist and composer. He edited, in 1809, 'Psalms, Hymns, and Anthems for the Foundling Chapel.' His exercise for the degree of Bachelor of Music (Oxford, in 1808) was a Latin Kyrie, Gloria in excelsis, &c. There are six volumes of Russell's music (in manuscript) preserved in the library of the Royal College of Music. Five of these, which includes a Mass for four voices, with figured bass, in C, were picked up at an old bookstall by Mr. W. Barclay Squire and presented by him to the College library.

William Russell composed two sets of 'Twelve Voluntaries for the organ or pianoforte,' of which the first set, though undated, appeared in 1804. The second set, published in 1812, is interesting in that two pieces (Nos. 2 and 11) contain a third line for the pedal part, this being the earliest known instance of its use in the works of an English composer. As Sir Walter Parratt has said in a reference to old voluntary composers: 'Many of their compositions have a tranquil grace which is not unpleasing, but they are too small in plan and too artless in execution to make themselves heard against nineteenth century bustle. Those by Russell ought not so to die. They are almost in suite-form, and generally contain a melodious fugue with clever modulation and climax.' These voluntaries furnish an interesting example of the organ tone of a hundred years ago, as compared with that of to-day: one of the Voluntaries is registered to be played 'Oboe solo (swell), accompanied by the great organ open diapason.' The name of Russell is known in all the churches by his melodious double chant in E. Unfortunately, no portrait of him seems to be in existence, or we would gladly have furnished our readers with a reproduction. Vincent Novello, who knew him well, has left the following appreciation of the gifted musician:—

Like the generality of really clever persons, William Russell derived more advantage from his own observation and study, than from the rules and dogmas laid down by his teachers. I was so fortunate as to enjoy an intimate friendship with him for many years, and invariably found him a frank, sincere and honourable man in his private capacity, and a most accomplished artist in his professional one. Though not equal to the great Samuel Wesley as an extempore fugist, yet as an accompanist, Russell was superior to him, and as a *general* organist, he was, in my estimation, one of the very finest players that ever lived. He also possessed extraordinary facility in scoring for an orchestra, and had he lived, he probably would have become a composer of first-rate ability, but he unfortunately died, after severe suffering from illness, in the year 1813, at the early age of thirty-six. A very small portion of his numerous productions have ever been published.

At Russell's death, J. C. Nightingale, known by his organ arrangements of Handel's choruses, became organist of the Foundling. It was probably during the Nightingale régime that 'Old Sam' Wesley gave an organ performance

in the chapel, with the co-operation of Vincent Novello. The following characteristic letter to Novello refers to the event:—

London, Oct. 5, 1814.

Dear N.—You will probably be surprised at my besetting you at a moment when you are in the thick of old Handel's best Psalm-Tunes, quavered by the best Psalm-Singers in England (excepting those in Italy, my Honey). On Thursday (or more intelligibly to-morrow) I mean to throw my carcase into the Norwich mail, and I wished also to have taken with me your very clear copy of mine Organ Duet in C, and also that of S. Bach, which we played at the Foundling . . . . . Yours,

S. WESLEY.

Nightingale uttered his swan song in 1833, and to him succeeded Edward Sturges (born 1808, died 1848), an old St. Paul's boy and assistant organist to George Cooper, the elder, at St. Sepulchre's Church, Holborn. His only published composition is an anthem for Christmas, 'I know their sorrows'; but his son, Mr. Edward J. Sturges, organist of Lindfield Parish Church, Sussex, possesses the manuscripts of several anthems and services composed by his father. In 1839 Mr. Sturges organized a performance on festival scale of Handel's 'Messiah,' in the chapel, to commemorate the centenary of the founding of the Institution. Sir George Smart conducted and Mr. Sturges was at the organ; and among 'several of the young ladies, pupils at the Royal Academy of Music,' who formed the semi-chorus, we find the name of Miss Hopkins, the mother of Mr. Edward Lloyd; and 'Master Chipp, of the Chapel Royal,' helped to swell the full chorus.

The remaining trio of Foundling organists are all happily in the flesh. In 1848, Mr. Christopher Edwin Willing followed Mr. Sturges, and he worthily held the post for the long period of thirty-two years. His popular tune to the late Mrs. Alexander's hymn 'We are but little children weak,' doubtless owed its origin to the Foundling children and their sweet young voices. Upon the resignation, in 1879, of Mr. Willing, Mr. Myles Birket Foster was appointed to the chief musicianship, of which he ably discharged the duties for twelve years. Suffice it to say that the name of genial Myles Foster as a composer and examiner is known the wide world over.

The present organist, Mr. Henry Davan Wetton, entered upon his duties in November, 1892. A native of Brighton, where he was born on July 18, 1862, he became a chorister of St. Mary's Church, Stoke Newington, and held the organistships of All Saints' Church, Stoke Newington, Christ Church, Woburn Square, and St. Gabriel's Church, Pimlico. For a year he was acting organist of Wells Cathedral. After having been an articled pupil of Sir Frederick Bridge, Mr. Wetton acted as an assistant to the organist of Westminster Abbey for fifteen years. He has always taken a deep interest in the history of the Foundling Hospital, especially its music, and in 1896 he discovered the band parts of the 'Messiah' bequeathed by Handel to the Institution; these parts, which are of great importance, had theretofore remained unknown.

It was a happy thought of the present organist to revive the special musical services for which the Foundling Hospital was formerly famous, and the last of which seems to have been the 'Messiah' performance in 1839, under Sturges, already referred to. The selection of Gounod's 'Redemption'—excellently sung, on April 15—was probably due to the experimental nature of the revival, and in future we may look for some Handelian presentations for which the chapel has such unique traditions. Notwithstanding the limited orchestral conditions, the performance

MR. H. DAVAN WETTON, MUS. B.,
ORGANIST OF THE FOUNDLING HOSPITAL.
(Photograph by the London Photographic Co., Ltd.)

bore testimony to the enthusiasm of Mr. Wetton, who conducted, and to those who so earnestly co-operated with him on that occasion. The solo singers were Miss Elsie Mackenzie, Miss Nora Meredith, Miss Gertrude Calvert, Mr. Reginald Brophy, Mr. Arthur Barlow, and Mr. Ben Grove, of whom the first and two last-named are members of the Chapel Choir.

Acknowledgment must again be made of the kindness of Mr. Robert Grey, Treasurer; of Mr. W. S. Wintle, Secretary; and last, but not least, of Mr. Davan Wetton, organist of the Foundling Hospital, in affording us special facilities for the preparation of this article.

F. G. E.

HANDEL'S MESSIAH:

PREFACE TO THE NEW EDITION.

By Professor Prout.

(*Continued from page 313.*)

II.

Having thus given the reasons which seem to justify the appearance of a new edition, it is now necessary to explain the general principles which have guided me in preparing it, and the plan upon which I have worked. The first and most important rule that I have laid down for myself is, that the most absolute respect must be shown to Handel's text, and to his intentions, whether written or implied, so far as these can be gathered from the indications in his score. In a few cases, where discrepancies were to be found between the original manuscript and Smith's copies, I have been forced to rely upon my own judgment as to the reading to be adopted; these will be spoken of later in this Preface. Mostly, however, no doubt was possible; and wherever the autograph is supported by the contemporary transcripts, I have without the least hesitation taken that reading of the text as final.

An example will best explain what is meant in speaking of Handel's 'implied' intentions. It is well known to students of the composer that he very rarely uses the second inversion of the chord of the dominant seventh ($\frac{4}{3}$); it is doubtful whether it can be found more than three or four times in the whole of his works. He almost invariably omits the root, and writes instead a chord of the sixth on the supertonic. In several passages in the 'Messiah,' Mozart has added the root to Handel's chord, where the composer had carefully omitted it—*e.g.*, in the passage, 'The kingdom of our Lord, and of His Christ,' in the 'Hallelujah.' In this, and all similar cases, I have felt that my duty toward Handel required me to restore the chord to the form in which he left it. Wherever Handel and Mozart come into collision, the latter must give way. Jahn tells us that 'he (Mozart) knew little of Handel in later years, until Van Swieten made him acquainted with his works'; * and this may probably explain the un-Handelian nature of some of his additions, not only to the 'Messiah,' but to the other scores that he arranged.

The same consideration has influenced me in deciding as to the acceptance or rejection of the numerous contrapuntal additions that Mozart has made to Handel's score. There is traditional evidence that in many cases the composer himself filled up the harmony on the harpsichord with passages of imitation; where Mozart has worked on the same lines, as in his beautiful additions to 'O thou that tellest,' the fewest possible changes have been made, because the new counterpoints are strictly pertinent to Handel's subject-matter. In other cases, in which they appeared irrelevant, they have been cancelled. Thus, in the air 'Thou shalt break them,' Mozart's long holding notes for the wind are so opposed in spirit to Handel's bold *staccato*, with its dramatic representation of the words 'break' and 'dash,' that I have felt no scruple in removing them. I have, however, retained many of the passages of imitation which Mozart has introduced in the latter part of the air, these being quite in keeping with Handel's idea.

The most conspicuous instance of Mozart's addition of new matter is to be seen in the air 'The people that walked in darkness.' Here the chromatic harmonies which Mozart has introduced above Handel's unison passages, opposed as they certainly are to the composer's spirit, are so beautiful in themselves that I have not felt justified in omitting them. But inasmuch as the air is also very effective in the form in which Handel wrote it, Mozart's harmonies are printed, both in the score and the parts, in small notes; it is thus left to the option of the conductor to perform the movement in whichever shape he prefers.

Before leaving the question of the text, it should be said that all the printed editions contain a countless number of shakes for which there seems to be no sufficient authority. Whenever these are not to be found either in the autograph or in Smith's copies, they have been omitted in the present edition.

While Handel's text has been scrupulously respected, no attempt has been made to preserve his orchestral colouring. It has been already said that under ordinary conditions this is quite impossible, and as this edition is meant to be practical, it would have been useless to make an arrangement which our musical societies would not think of attempting to perform. But in two of the choruses ('He trusted in God,' and 'Let us break their bonds') Handel's own wind-parts have been retained, and the voice-parts doubled by the organ, as we know was the composer's custom in fugal movements. In these numbers, therefore, some approximation to Handel's tone-colouring has been secured. In most of the movements, Mozart's instrumentation has been retained, the modern orchestra being written for. The few variations from Mozart's scoring will be noted later.

In the scoring of the airs, Handel obtains contrast of colour by alternating the strings and the harpsichord in the accompaniments. In this edition the harmonies intended for the harpsichord have in most cases been given to the softer wind instruments—generally clarinets and bassoons, sometimes also flutes or horns. As a rule, where Handel has not employed strings they will not be found in this score. The few exceptions are to be seen either in such passages as 'Behold and see' (bar 3), where so little is left to be filled up that it would be needless to introduce the wind merely for a few notes, or in places where Mozart has written figures for the strings—as in 'Rejoice greatly,' bars 20 to 22—which it seemed advisable to retain.

* Jahn: 'Mozart,' vol. i., p. 41 (English translation).

The employment of only a few desks of the strings, in contrast to the whole force, was a frequent device of Handel's; he indicates it by the words *senza Ripieni* and *con Ripieni*. The so-called 'Dublin score,' to be spoken of when I come to deal with the text of the work, contains full indications, in the composer's writing, of the passages which were to be played by the whole or part of the strings respectively. In a few of the songs Handel has forgotten to insert the usual marks—in these, I have added them in brackets. The *senza Rip.* are mostly found in the songs, but sometimes in the choruses also, *e.g.*, in 'For unto us,' the greater part of which is accompanied by the strings *senza Ripieni*, as will be seen from the score. Owing to the much larger size of the choirs of the present day, I would recommend that all the strings play throughout the choruses, but that Handel's directions be attended to in the solo numbers. As the first leaves of the Dublin score are lost, we are left in doubt concerning the treatment of the strings in the overture—a movement in which, as we know from other scores in the German Handel Society's edition, the composer's practice was not uniform; it will therefore be best that this be played *con Ripieni* throughout.

The dynamic indications in Mozart's score have needed careful revision, especially in the airs. In nearly all of these, whenever a short interlude for the orchestra occurs, it is marked *forte*; and this perpetual alternation of *p* and *f* soon becomes as wearisome as it is meaningless. In several places, too, a *forte* is marked where Handel has expressly indicated *piano*. Mozart's manuscript being lost, it is impossible to say with certainty whether he or Hiller is responsible for this; in any case, Handel's own marks of expression have been restored wherever he has given them.

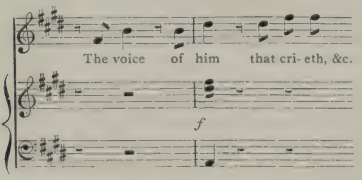
The introduction of the trombones into the score is a point on which a few words must be said. Though complete trombone parts by Handel are only to be found in two of his oratorios—'Saul' and 'Israel in Egypt'—there are weighty reasons for believing that he employed them in other works also; a full discussion of this subject would be beyond the scope of this preface. Curiously enough, in Mozart's score trombones are only to be seen in the introduction of the overture, and in the two short movements 'Since by man came death' and 'For as in Adam all die.' But an examination of the scores of Mozart's own church music, especially of some of his later masses and of the great Litany in E flat, proves that it was not the custom of the composer to write independent parts for the trombones when they merely doubled the voice parts, and were not *obbligati*; in other cases he directs them to play with the alto, tenor and bass of the chorus. I have as little doubt in my own mind, therefore, that Mozart intended them to be so used in the 'Messiah' as I have that Handel himself employed trombones in 'Samson,' though in his score they are seen only in the 'Dead March.' As these instruments are found in all large orchestras, I have had no hesitation in introducing them in those numbers where Handel has written parts for the trumpets; the trombones, however, are nowhere *obbligati*, and can be omitted if preferred. It has become traditional in this country to add these instruments in the chorus 'Lift up your heads'; in deference to this tradition, I have written trombone parts for this movement, though personally I am not in favour of their introduction here. As the music is quite complete without them, their parts are printed in small notes, and it is left to conductors to decide whether they shall be played or not.

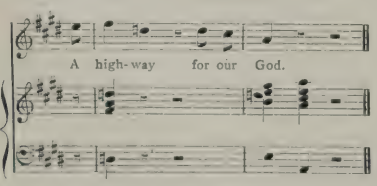
The treatment of the organ is another matter of importance. We know, from the score of 'Saul,' what was Handel's own practice. In the songs he seldom used it at all, except sometimes (*Tasto solo*) to strengthen the bass of his orchestra; in the choruses it mostly played with the voices, sometimes filling up the harmony with full chords, at others (in fugal passages) doubling the voices in strict four-part harmony. The organs in the concert-halls of the present day are generally so large that, unless used with great discretion, they are likely to overpower both chorus and orchestra. While, therefore, I have in many places followed Handel's method, I have in others preferred to treat the instrument in the way so admirably shown by Mendelssohn in his masterly organ parts to 'St. Paul' and the 'Hymn of Praise'—that is, to reserve it for the climaxes, where it can often be introduced with great effect. In some of the choruses, where Handel has accompanied his voices with the organ and basses only—*e.g.*, at the commencement of 'And he shall purify' and 'His yoke is easy,' I have retained the original scoring; but, in order that the present edition may be available when the oratorio is given in concert halls where there is no organ, I have, wherever the organ is *obbligato*, added small notes in the wind parts. These are to be used *only* in the absence of the organ. In 'For unto us,' a great part of which Handel scored in this way, I have preferred to fill up the accompaniments on the wind, and to reserve the organ for the great bursts at 'Wonderful! Counsellor!' and for the latter part of the chorus. An examination of the score will show that I have introduced the organ exactly where Handel marks '*con Ripieni*' for the strings.

As the organ part has been very carefully thought out, I would beg conductors who may use this edition to insist upon its being played *exactly as written*. More especially would I ask them on no account to allow the organist to indulge in the far too common but most inartistic practice of playing the pedal part an octave lower than indicated. By thus transposing, the melodic contour of the basses is often utterly spoilt. The lowest notes of the pedal organ should be reserved for special effects; and few things are more exasperating to a true musician than the continual booming of the organ in the sixteen-foot octave.

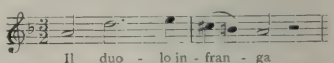
In the accompaniment of the *recitativo secco*, Handel used the harpsichord, supported by one violoncello and one double-bass. In the present edition a pianoforte is substituted for the harpsichord. When Handel had no harpsichord, he accompanied his recitatives, *not* on the organ, as is generally supposed, but with strings; this is clearly proved by an examination of the scores of the Chandos anthems. For the sake of performances in which there is no room on the platform for a pianoforte, an accompaniment in small notes is given in the string parts. This should be played, as indicated, by *one desk only* for each part; but the single violoncello and double-bass should play, whether there be a pianoforte or not.

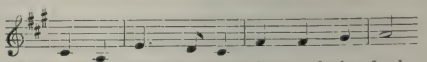
It has been suggested from more than one quarter that in this edition it should be indicated when the chords in the recitatives should be played together with, and when after the notes of the voice part against which they are written. I have not adopted this suggestion for two reasons: First, because I was unwilling to alter Handel's text excepting in cases where it was absolutely necessary to do so in order to show his real intention (as in the introduction of the overture, and in the opening of 'Surely He hath borne our griefs'); and secondly, because there is no uniformity of practice in this matter even among the best conductors and accompanists. But, for the guidance of inexperienced conductors, I would suggest that the chord be played *with* the voice when the latter has a note of the harmony, but *after* it when it has not. An example will make this clear. In 'Comfort ye my people,' we find at the end a free recitative beginning—

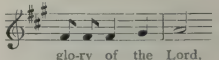


Here the D in the voice belongs to the harmony; the chord should therefore be sounded with it. But in the final cadence—

while the chord of D is sounded with the voice, the chord of E in the last bar comes *after* it, because A is no part of that chord. In all cases, however, the two final chords in a recitative should come *after* the last note of the voice, even if that note be a part of the following chord, excepting only where there is an unbroken figure of accompaniment in the orchestra, as in the recitative 'And suddenly' (No. 16).

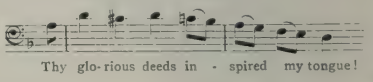
In his setting of English words, Handel frequently adopts the Italian method. In Italian, if a word end with a vowel and the next word begin with one, both will be sung to the same note, as in the following passage from the well-known air 'Lascia ch'io pianga' in 'Rinaldo'—



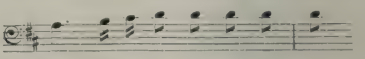
Here the two syllables—'lo in'—are sung on the note E. Similar treatment of English words is common with Handel: there are three examples in the 'Messiah.' The first occurs in the chorus 'And the glory of the Lord,' which the composer sets thus:—

Most modern editions spoil the passage, either by putting two quavers on the first beat of the bar,—



or by so dividing the words that 'of the' is to be sung on the third crotchet; both readings are equally bad. Handel has only treated two adjacent vowels in different words as we continually treat them in the same word, as, for example, in the air in 'Samson'—



It is just as easy to sing 'glo-ryof' or 'glo-ryand' in two syllables as 'glo-rious'; I have therefore had no hesitation in restoring Handel's reading, to the great benefit of the musical effect. The other analogous passages will be found in the 'Hallelujah' (Alto, bar 24; Soprano, bar 30; Bass, bars 31, 32), and in 'Worthy is the Lamb,' where, in the fugue—



'glo-ryand' are sung to two quavers, and not (as generally printed) to a quaver and two semiquavers, throughout the movement. In all these passages conductors should take care that Handel's text is respected.

Owing to the length of the oratorio it is the invariable custom to omit some of the numbers in the second and third parts. For the sake of completeness these are given in the present edition in an Appendix; but, as they are not likely to be performed, I have not thought it

necessary either to write an organ part for the choruses, or to complete the instrumentation of the songs. The duet, 'O Death, where is thy sting?' and the chorus, 'But thanks be to God,' are given as they appear in Mozart's score; the chorus, 'Let all the angels of God,' and the songs 'Thou art gone up on high' and 'If God be for us,' have no additional accompaniments; in these, and in these only, the figured basses are retained, as being of historical interest. To print them in their proper places as fully-scored movements would have been unnecessary, and would have only distracted the attention and enlarged the size of the volume.

(To be continued.)

Occasional Notes.

Sir Walter Parratt, Master of the King's Musick, will form the subject of the Biographical Sketch in our next issue. An account of the Coronation in Westminster Abbey, written by an eye-witness of that great event, will also appear. The issue will further include an article on the Royal Music Library in Buckingham Palace, illustrated, by special permission of His Majesty the King, with photographs of the organ on which Mendelssohn played to Queen Victoria, and Handel's harpsichord. As the Coronation takes place on the 26th inst., the publication of The Musical Times for next month will be delayed till July 4.

The music at the Coronation Service to be held at St. Paul's Cathedral on Sunday, the 29th inst., will include Tallis's five-part setting of the Litany, which is to be sung *in procession*, thus reviving a custom of the mediæval English Church. Handel's 'Zadok the Priest,' Sir George Martin's Te Deum and Communion Service in A, to be accompanied, like the rest of the service, with a full orchestra, are some features of what will be an imposing pæan of praise. The short service to be held on July 3, when their Majesties the King and Queen are to visit the City, will consist mainly of the Te Deum with a few Collects and the National Anthem. It is expected that the band of the Royal Artillery will be present and play a selection of music for an hour before the service, in addition to accompanying the service itself. Sir George Martin will, of course, be the chief musician on both these eventful occasions.

The Te Deum in F by Henry Smart, originally selected, and approved by the King, to be sung at the Coronation Service in Westminster Abbey on the 26th inst., has by command of His Majesty been superseded by the setting in B flat composed by Professor Villiers Stanford.

The Lancaster Choral Society, established in 1836, appears to be in a flourishing condition under the able conductorship of Mr. J. W. Aldous, who has held the post since 1894. The membership numbers 170, of whom 35 are orchestral and 135 vocal performers, but on special occasions the band is increased to 50 players. Among the works performed in recent years are Elgar's 'King Olaf' and 'The Banner of St. George,' Parry's 'Judith,' Mackenzie's 'The Bride,' Stanford's 'Revenge' and 'Last Post,' Coleridge-Taylor's Hiawatha music, in addition to many works of the standard order, and orchestral works of the calibre of Beethoven's Fifth and Schubert's Unfinished Symphonies. A special feature of the rehearsals is that the orchestra and choir practise separately and together. Mr. Aldous keeps his choir a week in advance of his band, so that no time is lost in setting the chorus right while the band are present. Moreover, he explains the works under preparation—pointing out this, that and the other feature of interest, such as imitative passages and so on, to both instrumentalists and players. By this highly educational means he gets a distinctly artistic result at the performances, and the interest of every member is musically aroused thereby. May increasing success attend these well-directed efforts.

Many happy returns of the day to:—

Edward Elgar	June 2.
Paul Felix Weingartner	,, 2.
Charles Steggall	,, 3.
Arthur Somervell	,, 5.
Siegfried Wagner	,, 6
Madame Frickenhaus	,, 7.
Madame Clara Novello (Countess Gigliucci)	,, 10.
Charles Ainslie Barry	,, 10.
Edvard Grieg	,, 15.
Charles Wood	,, 15.
William Shakespeare	,, 16.
Alfred James Hipkins	,, 17.
Frank J. Sawyer	,, 19.
A. Herbert Brewer	,, 21.
Karl Reinecke	,, 23.
Miss Maude Valerie White	,, 23.
Julian Marshall	,, 24.
Plunket Greene	,, 24.
Edward Bunnett	,, 26.
Miss Fanny Davies	,, 27.
Joseph Joachim	,, 28.

Mr. Herbert Spencer, notwithstanding the fact that he is an octogenarian, has, during the last two years, been writing a number of short essays which he has incorporated into a volume—one which he says is to be his last. Any utterance of so great a thinker is entitled to respect, and therefore we turn with interest to the musical chapters in his 'Facts and Comments,' as the book (just published by Messrs. Williams and Norgate) is entitled. In 'The Corruption of Music,' Mr. Spencer spares not the lash in his 'comment' on performers. He says:—

> Music-performers and teachers of music are corrupters of music. This is a paradox most people will think extremely absurd. I am about to justify it.

After referring to the 'vocal agility' of the prima donna of the past, Mr. Spencer treats of present-day audiences and performers in these words:—

> Three-fourths of musical audiences . . . . . appreciate but little the musical ideas and feelings of the composer, or the effective rendering of them; but an extraordinary feat of vocalization, or a display of marvellous gymnastics on the violin, brings a round of applause.

Following the statement that 'unhappily the members of the orchestra applaud because they know how great are the difficulties overcome, 'the music-loving philosopher continues:—

> In this way performers, desiring less to render faithfully the meanings of the pieces they play than to exhibit their powers of execution, vitiate the music and the tastes of their hearers. Direct evidence has come to me from two lady-pianists, both of whom played at concerts pieces

which they chose not because they were beautiful but because they were of kinds making it possible to show brilliancy of performance: a *toccata* was the programme-name of one. The elder of these ladies, who was a teacher of music, admitted that she hoped to show parents what a good teacher she must be to be able to play in that style!

As is implied by these confessions, the mischief originates in the performer's pre-occupation with self, for this largely excludes occupation with the composer's thoughts. The dominant feeling is not love of the music rendered, but desire for the applause which brilliant rendering will bring. In cases of celebrated performers to whom crowds of hearers flock, this is almost a necessity. Many years ago, when coming away from a concert given by a celebrated Russian pianist, I remarked—'Too little music and too much Rubinstein.'

'Not so fast, not so fast!' are the terms in which Mr. Spencer habitually checks the ladies who play to him—'the rate chosen being usually such as to destroy the sentiment'—and, by way of a parting shot, he says—with no small amount of truth:—

In brief, this vitiation is one of the indirect results of the aim on the part of professionals not to render most perfectly the ideas of the composer, but so to play as to increase their own earnings.

The remaining 'Facts and Comments' on music are 'The origin of music' (replies to some critics on his essay which appeared forty years ago); 'Developed Music'; 'Meyerbeer'; and 'Some musical heresies' help to make up a book which will assuredly interest many readers.

The visit of the Joachim Quartet has been one of the chief events of the London musical season. At the seven concerts given at St. James's Hall during April and May this celebrated combination maintained its high level of artistic aims by an ensemble above reproach. The spirit of music breathed through all their performances, and the spell-bound attitude of the audience bore testimony to the reverent interpretations of noble works by artists imbued with the one thing needful. The four players—Dr. Joachim, Professors Karl Halir, Emmanuel Wirth, and Robert Hausmann—had the valued co-operation of Mr. Alfred Gibson as an extra viola player in the quintet by Brahms in F (Op. 88), on the 8th ult. On that occasion all the five instruments were by Stradivarius. Moreover, they were not only fine specimens of that great master, but they belonged to his ripest period. The dates of that valuable quintet of instruments are as follows: Joachim's and Halir's, 1715; Wirth's (viola), 1721; Hausmann's (violoncello), 1724; and Gibson's (viola), 1728. We understand that Dr. Joachim possesses three Strads of the first rank belonging to 1715! Quartet players may be glad to have before them a list of the music played by the Joachim party during their recent visit to the Metropolis:—

QUARTETS.

Beethoven, in F (Op. 18); in E minor (Op. 59, No. 2); in E flat (Op. 74 and 127); in B flat (Op. 130); in C sharp minor (Op. 131); in A minor (Op 132); and in F (Op. 135).
Mozart, in A (Köchel, No. 464); in C (465); and in D (499).
Haydn, in E flat, and in F (Op. 77, No. 2).
Schumann, in A minor (Op. 41, No. 1).

QUINTETS.

Brahms, in F (Op. 88).
Schubert, in C (Op. 163).

All who face the camera of the photographer run the risk, or otherwise, of being 'touched up,' negatively speaking, yet affirmatively expressed. 'It flatters her awfully,' or 'That makes him look ten years younger than he is,' are not infrequent comments when photographs are being handed round—in the absence of the subjects thereof, let us add. The touching-up process as applied to portraits is not attended with any serious consequences, rather the contrary, perhaps. But what shall be said of its application to—for instance—an autograph manuscript of Handel's. 'Hands off,' is the indignant cry of anyone who loves the truth and nothing but the truth, in regard to such perverseness.

The above forewords are preparatory to our calling attention to a somewhat serious case illustrating this point. In the course of Professor Prout's 'Messiah' investigations a curious thing has been discovered. The facsimile reproduction, issued by the German Handel Society, of the 'Messiah' autograph at Buckingham Palace contains in addition those pages in the Tenbury transcript (known as the Dublin score) that are in Handel's own handwriting. According to his custom, Handel has inserted the names of the singers above the music. In the solo 'Thou art gone up on high,' we find, in the facsimile, and presumably in Handel's writing, the mysterious word '*Mission*.' A glance at the original shows at once that Handel's pencilled and indistinct 'Miss Young' has been so touched up by the photographer that it appears as '*Mission*,' a word probably unknown to Handel. Through the kindness of the Warden of Tenbury College (the Rev. John Hampton, M.A.) we are enabled to reproduce as one of our Special Supplements a photograph, specially taken, of that particular page in Handel's own 'rough pot-hooks and hangers,' together with the heading as touched up in the German Handel Society's facsimile reprint of the composer's autograph. By these means our readers will be enabled to make their own comparisons. But we may call special attention to the touching-up process in the German Handel Society's photograph, whereby the indications 'Allegro' *and* 'Larghetto' are *both* made to appear, instead of the former being erased (in pencil) by Handel as shown in *our* photograph.

The choral and orchestral balance of the recent Lower Rhenish Musical Festival can be shown by the following figures from the well-compiled programme-book of the Festival, the 79th of the series:—

ORCHESTRA.

Violins	42	Horns	8
Violas	16	Trumpets	6
Violoncellos	12	Trombones	4
Double Basses	10	Tuba	1
Flutes	6	Drum	1
Oboes	6	Percussion	3
Clarinets	4	Harps	3
Bassoons	4		

Total = 126.

CHORUS.

Sopranos	169	Tenors	56
Altos	169	Basses	96

Total = 490.

Band and Chorus together = 616 performers.

The disproportion, from the English point of view, between the female and male sections of the German chorus is extraordinary; moreover, the tenors numbered only a third of either soprano or alto singers, and, we understand, of those fifty-six tenors, not more than forty put in an appearance! A report of the Festival by our special correspondent appears in another column (p. 402).

The Madrigal Society, now in its 162nd season, held its anniversary festival under brilliant and hospitable auspices, at the Holborn Restaurant, on the 15th ult. The President, Lord Alverstone (The Lord Chief Justice), occupied the chair, and those present included Dr. Joachim, Professor Hausmann (of the Joachim Quartet), Canon Pemberton, of Hovingham, Sir Alexander Mackenzie, Sir George Martin, Sir Frederick Bridge, Professor Stanford, Mr. Harvey, President of the Bristol Madrigal Society, Mr. D. W. Rootham, conductor of that Society, Mr. Hichens, President of the Western Madrigal Society, Mr. Otto Goldschmidt, Mr. Barclay Squire, and ladies not a few. Dr. Joachim had a most enthusiastic reception when he rose to respond to the toast of 'The Visitors.' Speaking in English he acknowledged the 'heart-rejoicing hospitality' of the Society, and paid a high tribute to English music as exemplified in the beautiful madrigals he had listened to during the evening. The following madrigals were performed by the members under the direction of Sir Frederick Bridge, the soprano parts being sung—and admirably sung—by the Children of the Chapel Royal and the choristers of St. Peter's Church, Eaton Square:—

All creatures now (5 voices) .. .. John Benet, 1599.
Sister awake (5 voices) .. .. Thos. Bateson, 1600.
Love and beauty (5 voices) .. A. Sullivan, 1863.
Come lovers, follow me (4 voices, no basses) .. .. Thos. Morley, 1594.
Roses, ah, how fair ye be (6 voices) Haydn Keeton, 1900. (Prize Madrigal, 1900.)
Motet, Tristis est anima (5 voices) Orlando di Lasso, 1561.
The shepherds' pipes (5 voices) .. Marenzio, 1570.
Light of my soul (6 voices) R. L. de Pearsall, 1840.
See, the shepherds' Queen (5 voices) Thos. Tomkins, 1622.
Cupid detected (4 voices) .. .. Henry Lawes, 1653. (Arr. by J. F. Bridge.)
The Waitts, Fa, La, La (4 voices) J. Saville, 1660.

The above selection—a happy blending of ancient and modern vocal music—was listened to with keen enjoyment, one of the most applauded madrigals being Sullivan's charming setting of 'Love and beauty,' written when he was twenty-three years of age. The old Society is more vigorous than ever. With *Street* as its unwearying secretary, *thoroughfare* at its capital dinners, and *Bridge* as its genial conductor, it is surely on the success road. May it continue to pursue the even tenor of its ways, with a modicum of soprano, alto and bass thrown in, and last at least 162 years more, until the year 2064.

We all know the enterprise of the Scot. *Mr. Punch* has said: 'Wonderful mon is Macgillivray. He keeps the sabbath and everything else he can lay his hands upon.' If the Scot is that way inclined, no wonder that *The Scotsman* is tarred with the same brush. The May Day issue of that important journal contained (in the letter from its London correspondent) the information that 'Mr. Arthur M'Kisch, the conductor of the Berlin Philharmonic, occupied the desk for the third concert of the London Festival'; that 'Mr. M'Kisch conducted everything from memory'; and that 'at the close of the concert, Mr. M'Kisch was greeted with an almost unprecedented amount of enthusiastic applause.' Prodigious! Porridgeious! we are tempted to exclaim at this Scotchening of the name of Arthur Nikisch. The same notice refers to 'a young pianist of wonderful technical ability' named 'Mr. Markham Bourg'! The London correspondent of the great Edinburgh journal, the telegraphic clerk, and the sub-editor must try, try again; the result might be a gain to accuracy in the exercise of a spell.

As a sequel to our biographical sketch of Henry Smart which appeared in our May issue, we have pleasure in presenting our readers with a special portrait of that distinguished musician drawn from life by Mr. T. J. Grylls, by whose kind permission we are enabled to reproduce it in these columns. Mr. Grylls informs us that he made the sketch, unknown to Smart, during a rehearsal of the oratorio of 'Jacob,' in the chorus of which the artist, for the time being, made use of his pencil instead of his voice. The portrait represents Smart at a late period of his life. We may take this opportunity of

HENRY SMART.

(Drawn from life by Mr. T. J. Grylls, and reproduced by his kind permission.)

stating that the special portrait which accompanied the biography above referred to was taken from Mr. Myles Foster's 'Anthems and Anthem composers,' by the kind permission of the author.

Professor Stanford is to be congratulated on the undoubted success which attended the performances of his melodious opera 'Much Ado about Nothing,' at Leipzig, during the month of April. It seems to be quite evident that the Leipzigers rose above the Anglophobia of the newspapers of their city by paying a well-deserved tribute of appreciation to an English work of undoubted merit. The usual compliment to a successful composer in the Leipzig theatre is for him to be called three or four times; but in the case of Professor Stanford they compelled him to appear no less than sixteen times! Moreover, the management asked the composer to send them his next available opera. We give an extract from the *Berlin Börsen Courier* as a sample of German criticism on the English work.

The great and genuine success of the work will induce German theatres to add it to their repertoires; the more so as it gives us music which is indeed individual in

invention and style. Dr. Stanford has set a libretto which follows Shakespeare comedy closely, and he has created a work replete with charm, extremely melodious, and finely orchestrated. During the prevalent dearth of good operas it deserves, and, after its Leipzig success, will receive, special consideration. Oberregisseur (stage-manager) Albert Goldberg had staged the work splendidly, and the gratitude which composer and public showed him was richly deserved. The orchestra played superbly under Kapellmeister Porst, and amongst the performers Frl. Weidt, as *Hero*, Frl. Gardini, as *Beatrice*, Herr Schütz, as *Don Pedro*, and Herr Urlus, as *Claudio*, distinguished themselves specially. The public received the work with great applause, and honoured the composer, the stage-manager, and the performers of the chief parts by numerous calls.

Sir Alexander Mackenzie conducted his Coronation March, at the Alhambra Theatre, on six successive evenings, beginning on the 13th ult., the work being received with much applause by large audiences.

The music competitions we record elsewhere in our present issue are manifestations of a zeal for musical practice that are most gratifying to all who believe in the ameliorating mission of the art. Two events not elsewhere noticed we reserve for comment here, because they present special features, in that they aim to stimulate musical practice in quite rural districts. Somersetshire has not gained a reputation for musical skill, but Mrs. Mansel, of Wincanton, determined that at least what skill there was amongst the people generally should be gauged. Aided by willing coadjutors, she organised a competition at Shepton Mallet, and contrived to awaken the whole country side to an extraordinary degree. Choirs were formed in such numbers, that it was a matter of embarrassment to know where to accommodate them. In these circumstances the managers of the local Anglo-Bavarian Brewery Company were induced to convert a portion of their barrel-shed into a commodious and splendidly-lighted concert-hall! Here, on April 24, four hundred singers were able to delight an audience of 1,500 people. The event was a sensation for Shepton Mallet. The singing at the competition was in every way promising, and at the concert was really remarkably good. The way in which the choirs received the criticisms of the adjudicator (Dr. McNaught) was very creditable to their common-sense.

The other competition was held at Spilsby, in Lincolnshire, on the 5th and 6th ult. Again great interest was shown, and the singing was full of promise. At the concert the choirs combined to sing Parry's 'Blest pair of sirens,' under the baton of Mrs. Massingberd, the lady whose influence and unbounded faith had made the undertaking possible. It was pleasing to observe how obviously the singers enjoyed a work which, but for this competition, they would probably never have even heard of.

All well-directed efforts put forth for the amelioration of the condition of the blind in their affliction call for sympathy and publicity. 'The Fellowship of the Blind and Seeing' is a Society (with the Princess Christian as President) established for the purpose of 'encouraging social intercourse among the educated blind and their seeing friends.' One branch of the work is a 'Music-copying Bureau,' whereby music can be promptly and correctly copied in Braille at very low rates. The 'Blind Professionals' Agency' is another feature of this commendable 'Fellowship,' in that it keeps a register of addresses and credentials of fully-competent pianoforte tuners, in addition to vocal and instrumental performers. Inquiries concerning the membership and rules of this practical Society should be addressed to the honorary secretary, Miss Fanny E. Samuel, care of Miss Kate Oliver, 5, Queen's Gardens, Lancaster Gate, W.

The recent issues of the publications of the Internationalen Musikgesellschaft are of unusual interest to English musicians, no less than four of the articles appearing in our language. These are (in the *Zeitschrift* for May): 'Three forgotten waltzes by Schubert,' from the pen of Mr. W. Barclay Squire, and 'The vocal method of Julius Hey,' by Mr. Franz X. Arens, of New York; the *Sammelbände* (April-June) contains: 'The music in the glass of the Beauchamp Chapel at Warwick,' by Mr. C. Frederick Hardy, and 'The Life-work of Arthur Sullivan,' by Sir Alexander Mackenzie, the last-named being a specially interesting contribution. Under the vigilant care of Dr. Charles Maclean, English interests are well looked after in these valuable publications.

Dr. F. H. Cowen has composed a Coronation Ode, the words by Sir Lewis Morris, for soprano solo, chorus and orchestra. The Ode, which will take about fifteen minutes in performance, is to be performed, with the King's express sanction, at one of the State Concerts. We are glad to hear that Dr. Cowen has been re-appointed conductor of the Scottish Orchestra.

Here are some provincial plums of musical criticism:—

An excellent orchestra was supplanted by missing parts supplied on the organ by Mr. ———

The Hymn of Praise is an ecclesiastical counterpoint of Beethoven's Ninth Symphony.

The third movement (Hymn of Praise Symphony) was omitted, but the Finale, supplemented by the long vocal part, was given in its entirety.

The 'Last Post,' with its banjo accompaniment and its fine choral effects, brought an enjoyable evening to a happy conclusion.

An echo of the Madrigal Society's festive board—the Ladies' night—on the 15th ult.:—

Old Gentleman to Shop Assistant:—Have you a signifying glass?

S. A.:—No, I am sorry I have not, sir.

O. G.:—Oh! it doesn't magnify.

Bournemouth is to be congratulated on its musical fare as shown in a splendid list of compositions performed at the Winter Gardens, under the able and enterprising direction of Mr. Dan Godfrey, Junr. Sixty concerts were given between October 7 and May 3. At these music-makings 249 works were performed: of these 109 were new to Bournemouth, twelve were actual first performances, and five first performances in England. It is gratifying to find that no fewer than seventy-seven productions of British composers were included in the scheme, and of these twelve received their first hearing at these excellent concerts. Several distinguished native musicians have conducted their own works, but the guiding spirit of the Bournemouth Municipal Orchestra and its noteworthy achievements is Mr. Dan Godfrey, Junr., to whom all honour is due.

NOTES ON THE CORONATION MUSIC.

The official list of the music to be sung at the Coronation of King Edward VII. and Queen Alexandra, in Westminster Abbey, on Thursday, the 26th inst., is as follows:—

Anthem	'I was glad' .. Hubert Parry.
Litany (five parts)	Tallis.
Introit ..	'O hearken thou' .. Arthur Sullivan.
Credo in E	S. S. Wesley.
Veni Creator Spiritus	Ancient Plain Song.
Anthem ..	'Zadok the Priest' .. Handel.
Anthem, 'Be strong and play the man'	Walter Parratt.
Te Deum in B flat	C. Villiers Stanford.
Homage Anthem, 'Kings shall see and arise'	J. F. Bridge.
Anthem, 'Let my prayer come up'	Henry Purcell.
Sanctus and Gloria (from the Service in A)	J. Stainer.
Sevenfold Amen	
Threefold Amen	Orlando Gibbons.

It may not be without interest if we give a few historical particulars concerning the above selection of music, which, it will be observed, embraces a period of five centuries of English Church Music—from Thomas Tallis, who died in 1585, to the present day.

The anthem 'I was glad,' specially composed by Sir Hubert Parry, will be of novel design, as it is laid out upon lines conditioned by the ceremony. The Westminster Abbey Choir is supposed to sing the opening anthem in *Procession*. It would, however, be a mistake for the band and large chorus of 400 voices to be silent at this important part of the ceremony. The Westminster choir will therefore, at the west end of the Abbey, sing certain parts of the anthem by themselves, and they will be answered by the large choir and orchestra. In the middle of the anthem a break has to be made in order that the boys of Westminster School may exercise their ancient privilege of greeting the King and Queen with *Vivat Alexandra Regina!* and *Vivat Edwardus Rex!* These exclamations will be incorporated by Sir Hubert Parry in his anthem in a somewhat novel manner, and the composition promises to be a notable feature in the service.

The celebrated Litany of Thomas Tallis (or Tallys, as he himself wrote his name) was in all probability composed soon after the issue of the second Prayer Book of Edward VI. in 1552. It is not known whether Tallis wrote the music in four parts or in five; but most authorities agree that the form in which the responses have come down to us is very impure, if not incorrect. For all that, this time-honoured specimen of old church music possesses a beauty which age cannot fade.

The little 'Introit' by the late Sir Arthur Sullivan is a charming specimen of his genius. It is adapted to the words 'O hearken Thou' (which were of course selected by the Archbishop of Canterbury and have frequently been used at Coronations), and is taken from the oratorio of 'The Light of the World.' For this, Sullivan himself wrote an organ part as well as the characteristic orchestral accompaniment. That Sullivan will not be more adequately represented is doubtless due to the time limitations of the Coronation Service.

The Service in E, by Samuel Sebastian Wesley, from which the Creed is taken, raised a storm of indignation when it first appeared in the year 1845. This was not only due to the new idiom of the music, but in a large measure to the remarkable Preface—really a manifesto—which Wesley issued with the Service. In this he refers to the 'fatiguing monotony,' the 'jog-trot emphasis,' the 'unvarying syllabic accentuation,' and the 'monotonous undescriptive expression' of the contrapuntal services of the dry-as-dust school, as compared with the more natural style of poetic treatment, of which latter, it is hardly necessary to say, Wesley was so consummate a master. He tells us that the Creed (to be sung at the Coronation) was originally written for treble voices only, 'to meet an emergency which occasionally arose at one of the cathedrals [Hereford or Exeter] with which he was connected, and was never intended for public inspection.' But the late Martin Cawood, upon hearing it performed at Leeds, induced Wesley to write the entire Service, for which he (Cawood) remunerated the composer with the sum of fifty guineas. The Creed, therefore, is the parent of 'Wesley in E,' and was composed by Wesley before he went to Leeds Parish Church.

The 'Veni Creator' will be sung to the Ancient Plain Song in unison, with organ accompaniment.

'Zadok the Priest' forms one of that noble chain of anthems composed for the coronation of King George II. and his Queen, and sung at each succeeding ceremony. In the January issue of THE MUSICAL TIMES we gave some fresh particulars in regard to the rendering of the music on that occasion under Handel's personal direction. The anthem is sung at that part of the ceremonial where the King is anointed. It has been supposed that the introductory symphony (twenty-one bars long) was designed by Handel to represent the procession of the twelve tribes to the coronation of Solomon, but this borders on the fanciful. The arpeggio figure of the first violins in this introduction can be traced to a Gloria (probably a final chorus to the Psalm 'Nisi Dominus'), dated Rome, July 7, 1707, the manuscript of which, as we have lately discovered, was in the possession of John Christopher Smith, at his death, at Bath, in 1795. Mr. Silas's admirable and reverent edition of Handel's anthem will be used.

Sir Walter Parratt contributes a short anthem—a setting of the words, 'Be strong and play the man: Keep the commandments of the Lord thy God, and walk in his ways,' selected, we believe, from an ancient Coronation Service. This will be sung at that culminating point in the service when the King is crowned, a most appropriate place for the composition of the Master of the King's Musick.

The Te Deum will be the well-known setting in the key of B flat by Professor Villiers Stanford, who has recently scored it for full orchestra.

The words of Sir Frederick Bridge's Homage Anthem are particularly appropriate. It was at this part of the service that the 'General Pardon' was made in former times, hence the words 'that thou mayest say to the prisoners, go forth!' come with particular point. The last chorus is novel in style. A march played by the orchestra accompanied by the chorus is a leading feature. The homage of the whole world is, as it were, signified in the words: 'Behold! these shall come from far; and, lo, these from the north and from the west; and these from the land of Sinim.'

It was a happy thought to introduce the honoured name of Henry Purcell. He was not only organist of Westminster Abbey from 1680 to 1695, but he composed two anthems for the coronation of James II., in 1685. He also took part in a similar ceremony when William and Mary came to the throne, concerning which Hawkins tells a curious story.* At the approaching ceremony, Purcell will be represented by his Latin setting, in five parts, of Psalm 3, *Jehova, quam multi sunt hostes*. Its middle movement has been adapted to the words in the Coronation Service, 'Let my prayer come up into Thy presence as incense: and let the lifting up of my hands be as the

* Hawkins's 'History of Music,' Novello's Edition, vol. ii., p. 743.

evening sacrifice.' According to Dr. Cummings, this Psalm, first printed by Vincent Novello, in 1844, is to be found in a volume of Purcell's compositions entirely in his own handwriting. The contents show that he commenced writing in the book in 1680 (the year of his appointment to Westminster Abbey), and continued so to do until 1683. This Psalm is included in the book, and was therefore composed not later than 1683—probably earlier. At all events, Purcell could not have been more than twenty-five years of age when he composed the music. This Offertorium is a wonderful specimen of Purcell's harmony, and the movement, though short, will not fail to be impressive.

The Sanctus and Gloria from the Service in A and the Sevenfold Amen, by the late Sir John Stainer, are so familiar as not to call for special comment, except that these settings will not be unworthy of the great occasion. Like the Purcell anthem they will, of course, form part of the Communion Service on June 26. The movements have been orchestrated by Sir George C. Martin.

The Threefold Amen of Orlando Gibbons, organist of Westminster Abbey, 1623-25, is taken from the Anthem 'Great King of Gods.' The manuscript of this is in the Library of Christ Church, Oxford, and it contains a note which reads: 'This Anthem was made for *the King's being in Scotland*,' The first verse runs thus:—

> Great King of Gods, whose gracious hand hath led
> Our sacred Sovereign's head
> Unto the place where all our bliss was bred.

The selection of music is a representative one that will prove its effectiveness on the great occasion. We understand that the orchestra (including the King's Private Band) will consist of about eighty players, in addition to twelve trumpeters for the fanfares. The chorus will number about 400 voices. All the performers will be surpliced, the band being placed on the organ screen, and the choir located in two galleries adjacent to the two main organ cases. Mr. Walter Alcock, organist of His Majesty's Chapel Royal and assistant organist of Westminster Abbey, will preside at the organ. Sir Frederick Bridge, organist of Westminster Abbey, will have the general direction of the music, while Sir Walter Parratt, Master of the King's Musick, will conduct his own anthem and some of the instrumental music played by the orchestra prior to the arrival of their Majesties at the great west door of the Abbey.

THE MORECAMBE MUSICAL FESTIVAL.

(BY ONE WHO WAS THERE.)

Travellers by the London and North Western Railway to the region beloved by Wordsworth, Southey and Ruskin, obtain their first glimpse of the mountains in lovely Lakeland as the train skirts Morecambe Bay. Of Morecambe itself they probably know little or nothing. It is a modern seaside place, favoured by holiday-seekers in Lancashire and Yorkshire. From its well-kept sea-front, two or three miles long, the aforesaid mountains are a feast to the eye. In these opening days of May one could not fail to enjoy the invigorating sea breezes wafted across the bay, in which Morecambe stands.

The permanent musical interest of the place centres in the Morecambe Madrigal Society, an admirably trained body of Lancashire singers—and Lancashire, like Yorkshire, is a land of song—animated with high ideals of artistic interpretation and a genuine love for choral music. The conductor of this excellent Society is Mr. R. G. W. Howson, manager of the Lancaster Bank at Morecambe and a man of poetic temperament, who throws his heart and soul into the work. At my request he has kindly furnished the following account of the Society:—

The Morecambe Madrigal Society (established 1893) differs from the usual choral society or singing-class, in the fact that as a choir the members do not give public concerts, except on very rare occasions. For instance, we gave a concert in aid of the local War Fund and handed over £150 to that object. And, except at our own Festival, we do not lay ourselves out for competitions. Last year, however, we went to the Blackpool Festival to meet our old friends and rivals, the Blackpool Glee and Madrigal Society, and we were so fortunate as to beat them!

I believe our constitution is somewhat unique. There is to some extent a social as well as a musical side to our membership. Our rule as to attendance at the weekly rehearsal is as follows, and is loyally observed. I ought to premise that I am an amateur, so that I make a compact with my choir somewhat to the following effect:—'I shall be pleased to conduct the Society, and will from 7 o'clock to 9 on Wednesday evening, from October to May, hold myself at the members' disposal for that purpose, unless prevented by illness, pressure of business, or unavoidable absence from home, *provided* every member will undertake to attend *every* rehearsal (not a percentage of rehearsals) unless prevented by one of the same reasons.' This embodies our rule as to attendance, and it has been almost invariably observed. I wish you could see our attendance register, many of the members show a remarkable record of unbroken attendance.

We hold annually what we call our 'Open Night.' Each member is entitled to invite eight guests, who collectively form an audience of about 400 listeners. One of the smaller public halls here is transformed into a drawing-room, and tea is served during a half-hour interval in the programme. The programme consists entirely of madrigals, part-songs, and choruses, unaccompanied,—as you will see by the book of words I am sending you—no solo or individual performances being admitted.

Many musical people predicted failure for such a scheme. 'A concert programme,' said they, 'unrelieved by any instrumental music or solos, would be too monotonous for anything.' But, as I say to my choir, when we cannot present our part-songs, &c., in a sufficiently artistic manner to really interest our audience, we will drop it. The result, however, is that the invitations (which, by-the-way, are not free) are eagerly sought after, the applications being very largely in excess of the number at our disposal. The work to me is delightful. Not only do we obtain very encouraging artistic results, but the members are most self-sacrificing.

May increasing success attend the artistic operations of Mr. Howson and his enthusiastic madrigalians!

Mere man does not regard with favour a Bazaar, with its anti-macassary and anti-masculine environment. Yet it was from one of these inevitable functions that the Morecambe Musical Festival sprang into existence. In July, 1891, the rector of Morecambe, and the father of the Festival, the Rev. C. V. Gorton, engineered a bazaar in aid of the building fund for the erection of the district church of St. Barnabas. One of the side-shows on that occasion was a musical competition of a very modest nature. The rector, however, and those associated with him, little thought that the seed thus sown would result in such rich fruition. This initial effort proved so successful that a second competition was held in the following year. The financial growth of the scheme since 1893 can best be judged by the following table of total receipts:—

1893	£144	1898	£353
1894	149	1899	521
1895	158	1900	754
1896	184	1901	850
1897	263	1902 .. (about)	900

The adjudicators, in addition to Dr. Lloyd and Dr. Hiles, already mentioned, have been the

Rev. C. Hylton Stewart (twice), Dr. Joseph Bridge, Dr. A. H. Mann, Dr. Eaton Faning, Sir Frederick Bridge (twice), the late Sir John Stainer, Dr. Brodsky, Sir Alexander Mackenzie, and Dr. McNaught (six times).

The first Festival Secretary was Mr. R. G. W. Howson. For the next seven years (1893-99) Mr. J. W. Aldous, a well-known musician residing in the neighbouring town of Lancaster, discharged the duties. He resigned when the work became so exacting as to necessitate the engagement of a paid secretary, an office which is now held by Mr. H. Powell.

An important and gratifying feature of these competitions is their *educational* influence, of which it is impossible to speak too highly, or to over-estimate the value. No pains are spared by the executive to keep this object prominently in view. For example, the detailed marks of the adjudicators, as well as their comments on each competition, are printed in pamphlet form and sold to competitors and others at the nominal price of sixpence. Thus every individual who takes part in the contest can become acquainted with the causes of success or failure. Here are some specimens from last year's document, under 'Local choirs or choral societies.' First the marks:—

Accuracy of notes and time	.. ..	*Max.* 10.
Intonation, quality, and balance of tone	..	,, 10.
Attack, pronunciation, enunciation	..	,, 10.
Expression, pace	.. ..	,, 10.
General effect	.. ..	,, 20.
Total number of marks	.. .. ..	,, 60.

And then some comments by the adjudicators:—

An excellent tone, just somewhat deficient in sweetness in *fortes*. Blend at times excellent. A sympathetic expression, just missing distinction. The pathetic note wanting. Intonation satisfactory. Attack from an ideal standpoint, lacking exactitude. Lost ¼ tone. (*Test piece*, Mendelssohn's 'Vale of Rest.')

A good tone and blend. Execution rather tame, here and there suffused with melancholy. Attack good. Rhythm not much varied, often heavy. They broke out bravely at the end (prospect of land?). The tameness of expression the most noticeable fault, the clearness of execution the best point. Lost a semitone. ('The Windlass Song,' for male voices, by Walter Macfarren.)

As the schedule of marks and the criticisms of the adjudicators extend to forty-four closely-printed quarto pages, it becomes evident that the office of judge at this competitive fray is by no means a sinecure.

The Festival under notice—the twelfth of the series—took place in the magnificent Entertainment Hall, or theatre of the Winter Gardens, Morecambe, on April 30, May 1, 2, and 3. The President, the Rev. C. V. Gorton, rector of Morecambe, is not only thoroughly Kingsleyan in his method, but the moving spirit of the entire undertaking. The first day was devoted to the children. It included competitions in ear tests; theory; two-part sight-reading; pianoforte solo; church choir boys (solos); public elementary school choirs; violin solo; children's choirs; Girls' Friendly Society choirs (a new and excellent feature); Maypole dance and song competition; action song; &c. The mere mention of these subjects will show the wide range of musical interest covered by these various classes. It is no wonder to learn from the lips of Mr. Gorton that within the last few years a revolution has taken place in the singing of the school children in the district, an improvement which can be traced to the good influence of this Festival. In the evening some of the prize-winners took part in a concert, at which the united choirs—some 400 children—sang the humorous cantata, composed specially for the occasion by Sir Frederick Bridge, entitled 'The Spider and the Fly.' We give a specimen of Mr. Shapcott Wensley's capital libretto—the verse of a song addressed to his 'gentle friends,' the flies, by *Old Daddy Longlegs*:—

> But more than all beware, beware,
> The crafty spider's gauzy snare!
> And should she ask you in to dine,
> You must respectfully decline;
> For when you're once within her nest,
> You'll be the dish and not the guest.
> Fal lal laladdity, fal lal lal lay!

The children entered most heartily into the spirit of the thing, and followed their conductor, Dr. McNaught, in a manner that would have put many an adult choir to the blush, if not to shame.

MR. R. G. W. HOWSON,
CONDUCTOR OF THE MORECAMBE MADRIGAL SOCIETY.
(Photograph by J. Edwards, Morecambe.)

Thursday, at present the off-day of the Festival, was devoted to an organ recital, given in St. Laurence church by Dr. Kendrick Pyne, organist of Manchester Cathedral, at which Miss Agnes Nicholls sang. In the evening Dr. Pyne gave a lecture on 'The Organ.'

The busy proceedings of Friday embraced the following contests, the names of the winners being:—

Female-Voice Choir: Yealand (1); Bolton-le-Sands (2).
Male-Voice Choir (local): Yealand (1); Grindleton (2).
Choral Sight-reading: Yealand Choral Union (1); Morecambe West-End Wesleyan (2).
Local Choir or Choral Society (B): Bolton-le-Sands (1); Bulk (2).
Female Voice Choir: Morecambe West-End Wesleyan (1); Hornby Musical Society (2).
Instrumental Trio (Beethoven, No. 3 in C minor): Manchester Orpheus (1); Miss Cassidy's Trio (2).
Mixed Voice Quartet, with pianoforte: Manchester Orpheus (1); Mr. Tattersall's Quartet (2).
String Quartet: Miss Cassidy's Quartet (1); Mr. Clay's, from Halifax (2).
Male Quartet: Preston St. Cecilia (1); Lancaster Centenary (2).
Local Choir or Choral Society (A): Yealand (1); Morecambe Greenstreet Wesleyan (2).

Special mention must be made of the highly artistic interpretation of the quartets of Brahms (Nos. 1, 2, 3, and 4 of Op. 92) given by the Manchester Orpheus Quartet, of which the soprano singer was sightless. The unity and expressiveness of the rendering of those beautiful compositions calls for high commendation—as Sir Alexander Mackenzie remarked, it was one of the finest things of the Festival.

The evening concert included a performance, under Dr. McNaught's direction, of Schubert's 'Song of Miriam,' soloist, Miss Agnes Nicholls,—who also gave two most delightful song recitals in the course of the evening—and solos, &c., performed by the victors of the day.

Saturday, though the last, was the chief day of the Festival, by reason of the great choral competitions. Six thousand persons were present, and listened to the competitions and concert with intense appreciation. *Place aux dames* was the opening order of the day (and the fray), in a female-voice choir competition (open), the test pieces being 'The Mermaid' (Schumann) and 'A March Night' (Brahms). Mr. Tattersall's choir, from Southport, won the first prize, and the second fell to the Manchester Girls' Institute, a choir of factory girls from one of the most unsalubrious parts of Cottonopolis. The manner in which those hard-working girls sang that difficult five-part song of Schumann's (unaccompanied) and the by no means easy Brahms part-song was highly creditable both to themselves and their leader. The philanthropic potentialities of music, as exemplified in the achievements of these Manchester girls, appealed to me so strongly that I asked Miss Ashworth, their conductress, for some particulars of the splendid work in which she is engaged. Her notes will be found on p. 391. At noon, fifteen mixed-voice choirs (open) entered the arena (metaphorically speaking) with Stanford's 'Praised be Diana' (some of the singers persisted in pronouncing the lady's name *Dee*ana!) as the test piece. The first prize was worthily won by the Kendal Madrigal Society (Mr. W. Granger), while the Barrow-in-Furness Madrigal Society (Miss Lones), with only two marks less, made a capital second.

Next we listened to a competition for string orchestras, with Goetz's charming 'Serenade in D minor' as the piece to be played. There were only two entries for this contest, and Nelson Congregational String Orchestra, under the able direction of Mr. C. Townsley, obtained the prize. I was so much surprised at the remarkable intonation, refinement, and artistic perception which marked the performance of this orchestra, that, as in the case of the Manchester girls' choir, I asked the conductor to furnish me with some particulars concerning the orchestra and its history, for the benefit of the readers of The Musical Times. This information will be found on p. 392. Mr. Wildman's string orchestra gained the second prize. Goss's charming glee 'Hark! heard ye not' was sung by eight choirs in succession in the male-voice choir competition (open). The fine singing of the three best choirs resulted in a close contest—only one mark separating the first (56), second (55), and third (54). The three victorious choirs were Southport Vocal Union (Mr. J. C. Clarke), Manchester Orpheus Prize Glee Society (Mr. W. S. Nesbitt), and Sheffield Male Glee and Madrigal Society (Mr. J. A. Rodgers). Three orchestras entered for the orchestra competition for which Weber's Oberon overture had been chosen as the test piece. In this the Colne Orchestral Society (Mr. J. L. Wildman) beat the Nelson band by three marks, while the Lancaster Choral Society's orchestra (Mr. J. W. Aldous) was only one mark behind the Nelsonites. The playing of all three orchestras was exceedingly creditable; the wisdom of the choice of that particular overture, however, as a test piece for amateur orchestras is doubtful. Professional help has to be engaged, and that opens up a thorny question.

Great excitement attended the contest for the blue ribbon of the Festival, which took the form of a Silver Challenge Shield value 100 guineas (to be held for one year), plus fifteen guineas in hard cash, with a ten and five-guinea prize for the second and third best choirs respectively. Of the five choirs that entered, one—led by the veteran Mr. W. Riley—came all the way from Nottingham. They left at four o'clock in the morning—one hour earlier than Mr. J. A. Rodgers's merry men started from Sheffield—and they expected to return at the same matutinal hour on the next day (Sunday). The competing choirs were limited to not less than thirty and not more than fifty voices, and the four test pieces were John Ward's five-part madrigal 'Hope of my heart,' 'The Maiden' and 'O lovely May,' by Brahms (Op. 93*a*), and Elgar's dainty part-song 'O happy eyes,' which originally appeared in The Musical Times. It is no exaggeration to say that the singing of these choirs reached the high-water mark of choral excellence. The chief characteristics of the three winning choirs were extreme beauty of tone (Blackpool), artistic intuitiveness and fine basses (Morecambe), and, that excellent commodity, brains (Nottingham). The total marks came out as follows:—

Name of Choir.	Conductor.	Marks.
Blackpool Glee and Madrigal Society	Mr. H. Whittaker ..	233
Morecambe Madrigal Society	Mr. R. G. W. Howson	226
Nottingham Tabernacle Temperance Prize Choir ..	Mr. W. Riley ..	223
Saltaire Prize Choir ..	Mr. A. F. Briggs ..	221
Colne Harmonic Union ..	Mr. T. P. Hey ..	205

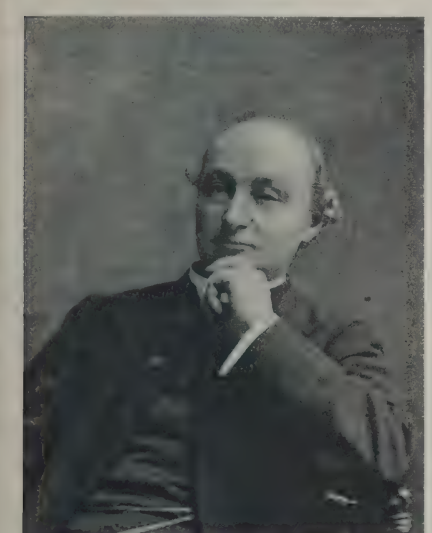
Thus, for the third time, Blackpool became the shield-holders and Morecambe again found themselves in the second place.

The chief feature of the evening and closing concert was an excellent performance by the united choirs of Sir Alexander Mackenzie's 'The Procession of the Ark,' conducted by the composer, who met with a most enthusiastic reception, as also did his fellow adjudicator, Dr. W. G. McNaught, an old favourite at Morecambe, when he came forward to announce the awards in respect of the Challenge Shield. It should be added that the Morecambe Madrigal Society obtained full marks (60) in the competition of which Sir A. C. Mackenzie's 'Rose of Sharon' extract above referred to formed the test piece, that the Saltaire Prize Choir (Mr. A. F. Briggs) came second, and the Nottingham Choir (Mr. W. Riley) third. The prize,—music to the value of £5—given by Messrs. Novello, went to the Morecambe Madrigal Society, with an aggregate of 286 marks, Blackpool coming second with 285; thus literally the Morecambites made their mark—but only one—over their friendly rivals.

One or two suggestions may be made, in a perfectly friendly spirit, in regard to future meetings. First, the low pitch should at once be made a *sine quâ non* in the vocal classes. Sir Alexander Mackenzie publicly expressed his opinion on this matter, and his remarks will not be lost on the executive. The same condition should exist in the instrumental classes, if not at once, say in two years after due notice. This would be in line with the educational policy which so eminently characterizes the committee's operations. Second, so far as I could discover from the syllabus of conditions, there seems to be no safeguard against

non-members of choirs giving a helping hand (or voice) for competition purposes. Such over-friendliness should be under a ban. Third, in order to encourage amateur orchestras, either a less difficult test piece than Weber's Oberon overture (with its solo wood-wind passages) should be chosen, or another class should be instituted. The question of limitations in engaging outside help (*e.g.*, horns, &c.) for the orchestral contests is also one that needs to be carefully considered.

The competitors numbered 3,900, as against 3,100 in 1891. The amount of money awarded as prizes—ranging from the third award of five shillings in the children's ear-test section, to the fifteen guineas in the full orchestra class—reached the sum of £250, of which no less than £180 was subscribed for by private individuals, who thereby showed their practical interest in this excellent movement. Mr. C. H. Fogg, of Manchester, proved himself an excellent accompanist, and the arduous duties of adjudicating were in the safe hands of Sir Alexander Mackenzie and Dr. W. G. McNaught. The apparent good feeling



THE REV. C. V. GORTON, M.A.,
RECTOR OF MORECAMBE, AND PRESIDENT OF THE MORECAMBE MUSICAL FESTIVAL.
(Photograph by Lafayette, Ltd.)

which prevailed between the victors and those who were unsuccessful was a marked feature of the contests. There appeared to be a total absence of 'bad blood.' The good of the cause (of music) seemed to animate all who competed and took part; the sporting element was, happily, conspicuous by its absence. In this respect, and also from the educational point of view, the Welsh people at their Eisteddfodau may learn a valuable lesson from the fine spirit of the competitors at Morecambe.

The ever-expanding scope of this Festival needs further funds in the form of subscriptions. With more pecuniary assistance the executive would be able to assist choirs in their self-sacrificing efforts. The movement is not only a musical one, but through the practice of the art, it touches the social life of all who take part, giving them occupation in leisure hours of the most elevating kind. The powers-that-be would be delighted to hear from any Carnegiean disposed benefactor who may wish to aid so good a cause in the welfare of the people.

No more fitting words could conclude this notice of a most interesting event than the text from which the Rector of Morecambe preached on the Sunday following the Festival:—

Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things.

MILLIAN MUSIC.

'What is Millian Music?' It is music made by the sons and daughters of toil in the mills of Lancashire as exemplified in two particular organizations. Secondly, by the change of one vowel, our 'millian' becomes 'million,' hence the subject is of wide application. Popular music—of a good kind, of course—does not receive the attention it deserves by writers on music. Take, for example, the musical critics of the London press, with their circumscribed beat and pathetic experiences. Excepting the provincial festivals in the gooseberry season, when editors are glad of copy, these important gentlemen of the press, like the old Christy Minstrels, 'never perform out of London.' If some of them could have found their way to the recent Festival at Morecambe they would have had their eyes opened to an important and far-reaching educational movement. In the words of the musical critic of the *Manchester Guardian* (who was present): 'It may be doubted whether the observer can lay his finger on any single event or institution more typical of our recent musical progress than the spring meeting at Morecambe.' Again: 'One feels that there must be a future for the music of this country when such a festival is possible.'

The attentive observer at Morecambe could not fail to have been struck with this feature of the competitions—the cultivation of music for the pure love of the art, and not as a means of bringing grist to the mill, or as a prize-getting pastime. A number of earnest-minded people were gathered together demonstrating in excellent performances the results of their diligent practisings during the dreary hours of winter in surroundings more or less dreary all the year round. Two particular instances of this beneficent work typify the aims and attainments of the competing army of singers and players who met in friendly rivalry at Morecambe.

First, the Girls' Institute Choir, a branch of the philanthropic work carried on by the Manchester Girls' Institute at Ancoats, one of the dreariest districts of Cottonopolis. The conductress of this choir, which took a second prize at Morecambe (see p. 390), has kindly furnished some notes on the good work in which she is engaged. Miss Ashworth writes:—

Our singing class began in a very humble fashion. I had had no experience whatever of conducting and no idea then that we should ever have a conducted choir. It was started as a popular holiday class, and the rough girls who joined it came with the idea of having only 'fun'! At first we learnt services of song, simple hymn-tunes they were (not, I am afraid, of a very high order), which the girls learnt by ear in two parts. No easy task in those days when their idea of 'alter' consisted of singing a third below the treble. From the very

first we made the plan of always having a goal in immediate view, and the girls were told that they should sing their first service of song in public as soon as they had learnt it. This roused their ambition, and they worked very hard, knowing that in due time they would have the joy of *singing* (?) to an audience in the Institute. How they shouted out those services of song—they were not Lancashire mill girls for nothing! It was useless talking to them of expression, as they simply could not understand it. What did it matter so long as there was plenty of noise and it was 'hearty'? Becoming utterly weary of this kind of music, I ventured to teach the girls Mendelssohn's 'Lift thine eyes,' and I began to conduct. What laughing there was when they attempted to sing in three parts, but it was good to see their determination to master the difficulties of the trio. Then we came to a standstill, and I saw that if we were to go forward I must teach them the theory of music, and that they must learn to read for themselves. The result was I took ten sight-reading lessons myself in the 'moveable doh' system. After three or four lessons I began to teach the girls, thus I was very little ahead of them, but this induced me to study the subject more carefully and intelligently. At the present time they have little difficulty in reading fairly easy three-part music at sight.

When the choir had been in existence four years it was suggested that we should enter some musical competition. We began at the top! That is, we entered for the Female Choral Competition, at the Grand National Eisteddfod, held that year at Blaenau Festiniog. We did badly, almost as a matter of course. The girls had to be up soon after four o'clock in the morning, and we did not reach our destination until noon. Many of them, unused to travelling, were feeling ill, and all (myself included) horribly frightened when we saw the huge pavilion in which we had to perform. We came out *bottom* on the list and felt even that was too good a place for us. But the experience was the most valuable one the choir has ever had. At last their eyes were opened, and they listened to good choral music and understood its possibilities. From that time they have steadily though slowly improved. We have since entered five competitions, at which we have won three prizes, and each has had its own helpful lesson; but I think we shall never forget the terrible experience of our first competition.

At our last annual concert (on April 10) we sang Mendelssohn's motet 'Laudate pueri Dominum.' It was amusing to watch the enthusiasm with which the girls tackled the music, and more especially the *Latin* words of the motet, quite new ground for these Lancashire lasses. With the exception of the violinist, the girls sustained the entire programme, which included 'A March Night' (Brahms), four parts, and 'The Mermaid' (Schumann), five parts. We made upwards of £20 by the concert, part of which will be devoted to a summer trip for 400 poor children. Some years ago we bought our own grand pianoforte. We have our own platform, and a special cupboard (our own design) was made from the grant received from the Government, for we have placed ourselves under Government inspection, and that is a great help to our funds.

I would like to say a word as to what I consider has been the secret of the choir's success. It can be summed up in these words: 'A goal, a laugh, a prayer.' The first, I believe, is absolutely necessary, for without ambition, rightly directed, no undertaking can attain to any degree of excellence. The second—a laugh—because many of these girls come to the practice weary, depressed, and tired after their day's work in the mill—it is such a monotonous life!—and if instruction is to be imparted, it must be in a 'sugar-coated' form. No opportunity of raising a hearty *good-natured* laugh must be lost, whether it be at the expense of the teacher or the taught. The third point, though unusual, I must touch upon, for it is my firm conviction that 'Them that honour Me I will honour.' And we have *proved* again and again that when the 'goal' and the 'laugh' would not have kept a girl in the choir—in her dissatisfaction with her life's hard lot—some words in the closing prayer have been the means of comforting, helping, and strengthening her, causing her to stay with us, and encouraging her to again go forth and 'fight the good fight.'

No comment is needed on this pathetic narrative.

We may now turn to an instrumental example of Millian music. Nelson is a Lancashire town situated three miles north of Burnley. It has a population of 33,000 people—an increase of more than 10,000 in the last decade—who are engaged in the manufacture of cotton goods. An amateur orchestra from Nelson played so admirably and to the great satisfaction of Sir Alexander Mackenzie at Morecambe, that an account of its constitution and aims, kindly supplied by Mr. James Thornton, the secretary, may prove to be of interest.

The Nelson Congregational Orchestral Band was founded about twelve years ago. The members are connected with the Sunday School and others resident in the district. The entrance fee is one shilling and the subscription is one penny per week. The object of the band is to encourage those musically inclined to meet together for their mutual improvement and pleasure during leisure hours. Our members are young people who are chiefly employed in the manufacture of cotton goods. Most of them are weavers, and others are overlookers in weaving sheds, or mill managers. After spending ten hours each day in the mills they find their greatest pleasure in practising orchestral music.

Early in the year 1900 we decided to enter the Full Orchestra Competition at the Morecambe Festival. The test piece was Reissiger's 'Felsenmühle' Overture. Four bands competed, and we obtained the first prize. We entered again in 1901, this time for two classes—string and full orchestra. Although we were not quite so successful as in the previous year, we obtained the second prize in the full orchestra and the third prize in the string classes.

When returning home from that event we decided to enter the Blackpool competition, to be held eleven days later. In less than a fortnight therefore we prepared ourselves for this contest by getting up Sullivan's 'Di Ballo' overture, in addition to rehearsing for the string orchestra and quartet classes, and though no other band entered the judges awarded us first prize in each class.

This year at Morecambe we obtained the first prize, with Goetz's Serenade in D minor, in the string orchestra class, and the second prize in the full orchestra, the test-piece being Weber's 'Oberon' overture.

When we consider that these good people have to work hard in the mills from 6 o'clock in the morning till 5.30 in the evening, the results of their delightful recreative pleasure do credit to themselves and their able conductor, Mr. C. Townsley.

These two instances testify in no small degree to the elevating power of music, its means of furnishing healthy recreation, and its effect on many lives that come under its warm, brightening influence. Such social and philanthropic applications of the divine art should find many imitators throughout the length and breadth of the land.

The 164th Anniversary Festival of the Royal Society of Musicians was held at the Whitehall Rooms, Hotel Métropole, on the 21st ult., under the presidency of the Earl of Shaftesbury. In proposing the toast of the evening of 'prosperity to the Royal Society of Musicians,' with an appeal for a generous subscription-list, the chairman said: 'I only wish I could be sure of the success ascribed to a certain charity sermon by Dr. Pye Smith, concerning which it is said one of his hearers was so carried away, that he emptied his neighbour's pocket into the plate.' The chairman's appeal resulted in the sum of £900 being added to the exchequer. As usual on these occasions, the music at the Festival was of good quality. Those who took part were M. Emile Sauret, Miss Kate Rooney, Mr. Ivor Foster, Mr. George A. Clinton, Mr. H. Lane Wilson, and Miss Stanley Lucas, the last-named giving special pleasure by her tasteful singing and excellent enunciation—a rare, but important qualification.

To his Friend, the Rev. COLIN BELL, M.A., Vicar of S. Mary's, Whittlesea, Cambridgeshire.

Let the people praise Thee, O God.

ANTHEM FOR HARVEST.

Words selected from Holy Scripture. Music by ALFRED R. GAUL.

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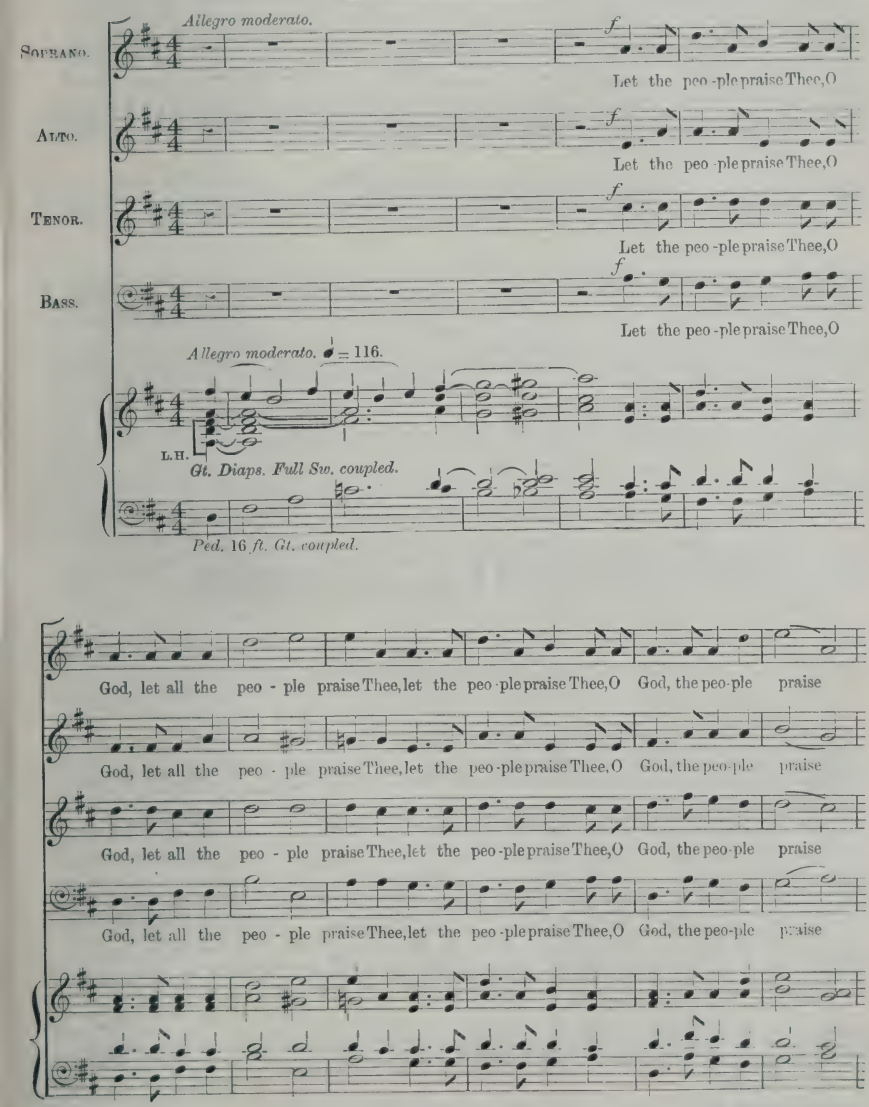
Allegro moderato.
SOPRANO.
Let the peo-ple praise Thee, O
ALTO.
Let the peo-ple praise Thee, O
TENOR.
Let the peo-ple praise Thee, O
BASS.
Let the peo-ple praise Thee, O
Allegro moderato. ♩ = 116.
L.H.
Gt. Diaps. Full Sw. coupled.
Ped. 16 ft. Gt. coupled.
God, let all the peo-ple praise Thee, let the peo-ple praise Thee, O God, the peo-ple praise
God, let all the peo-ple praise Thee, let the peo-ple praise Thee, O God, the peo-ple praise
God, let all the peo-ple praise Thee, let the peo-ple praise Thee, O God, the peo-ple praise
God, let all the peo-ple praise Thee, let the peo-ple praise Thee, O God, the peo-ple praise

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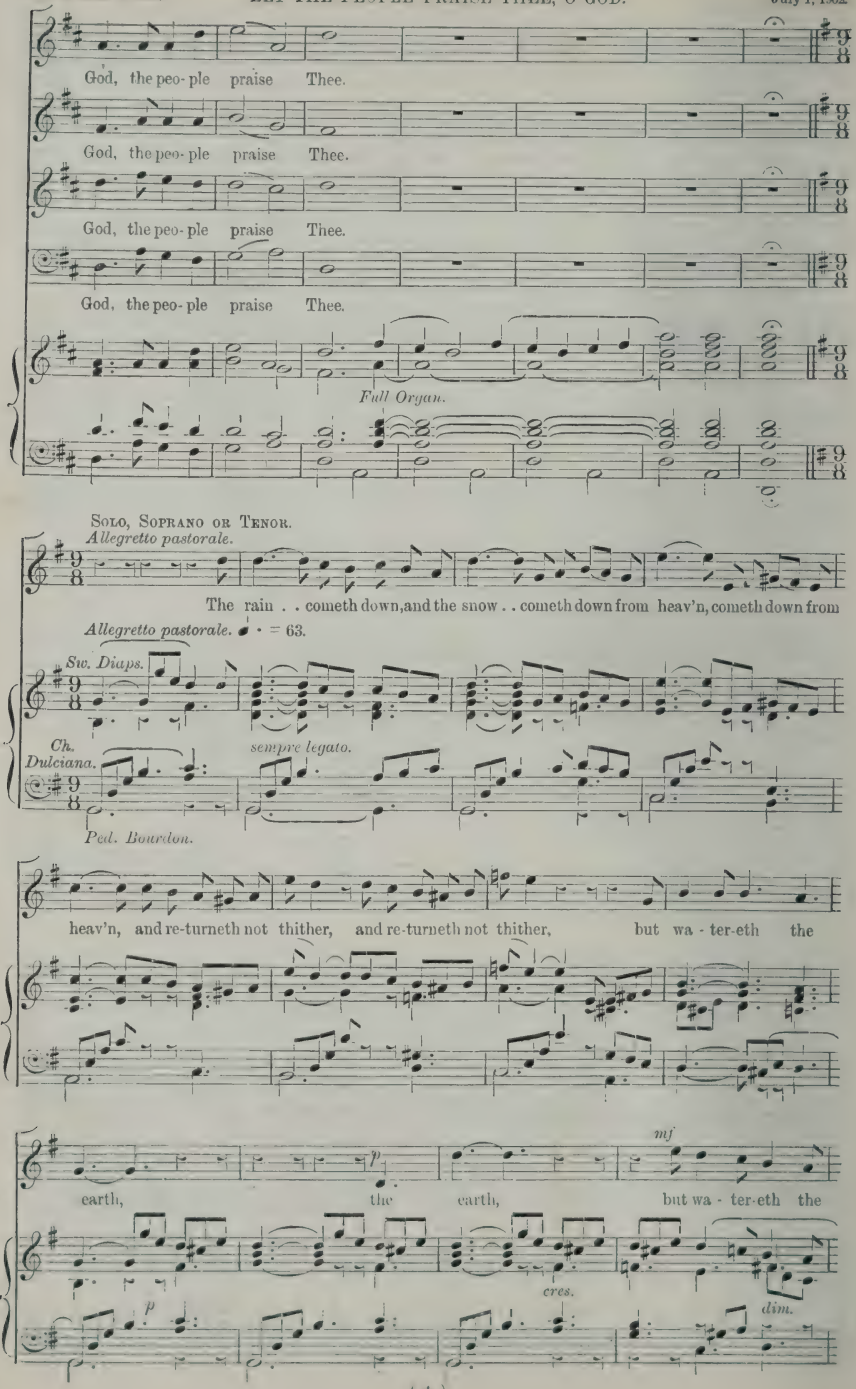
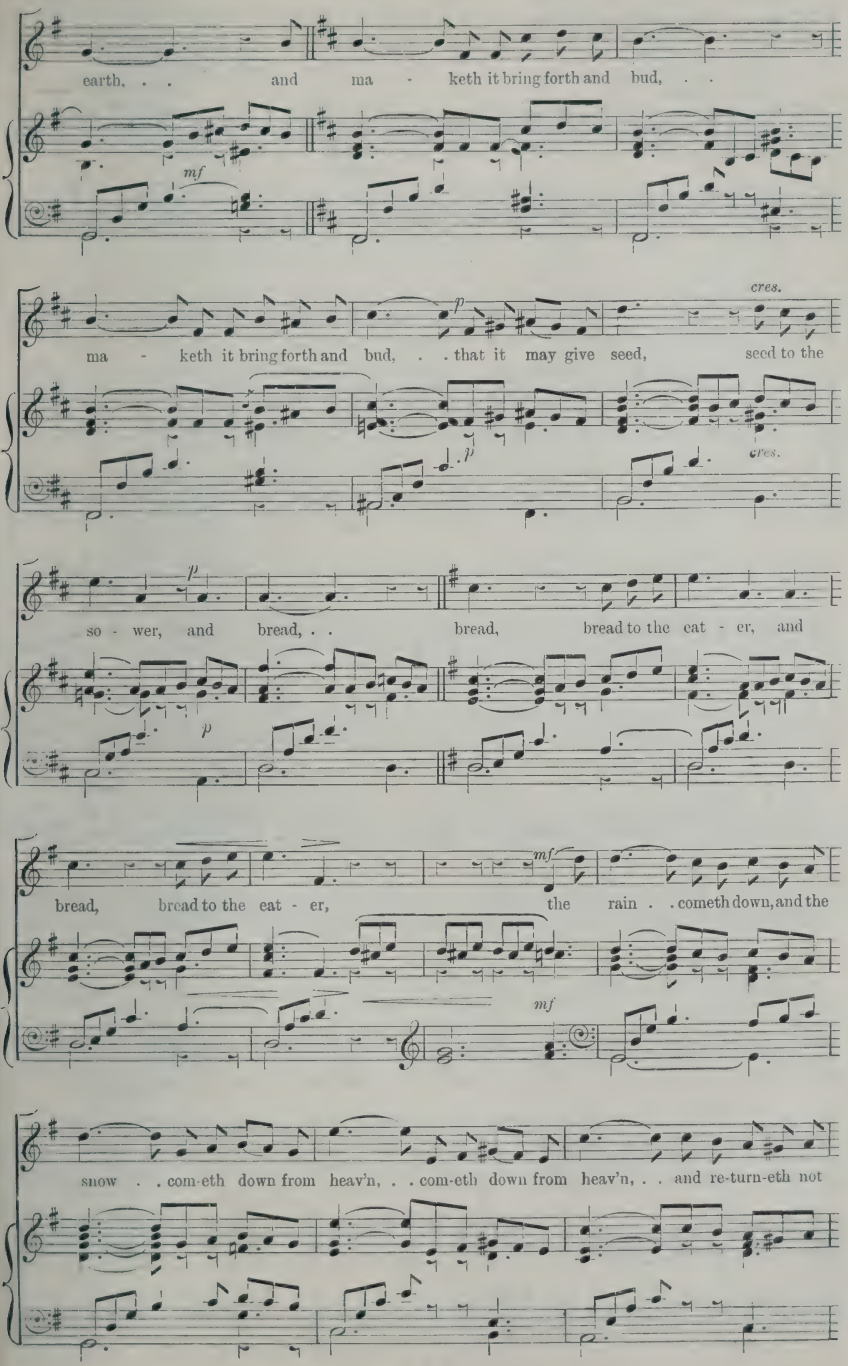
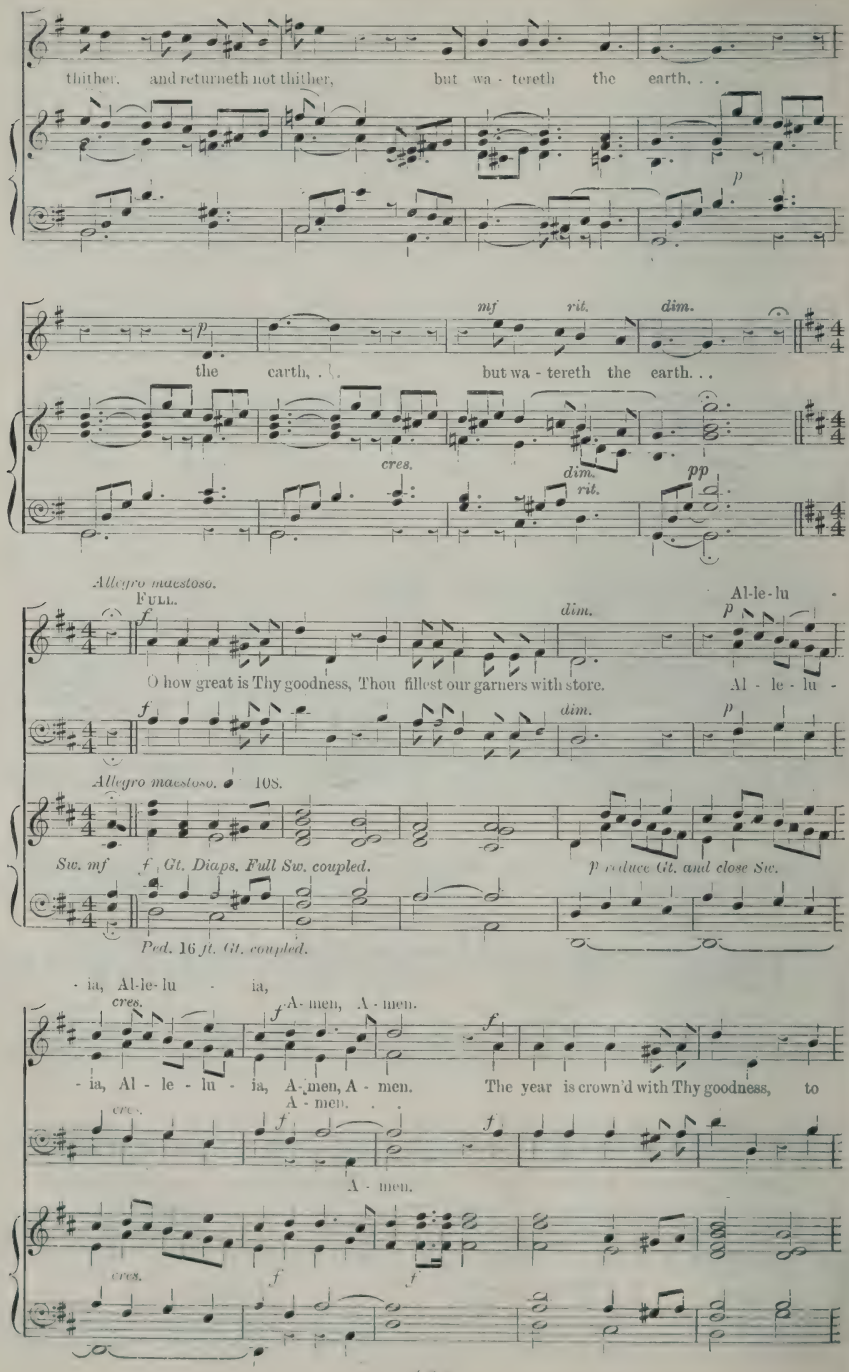
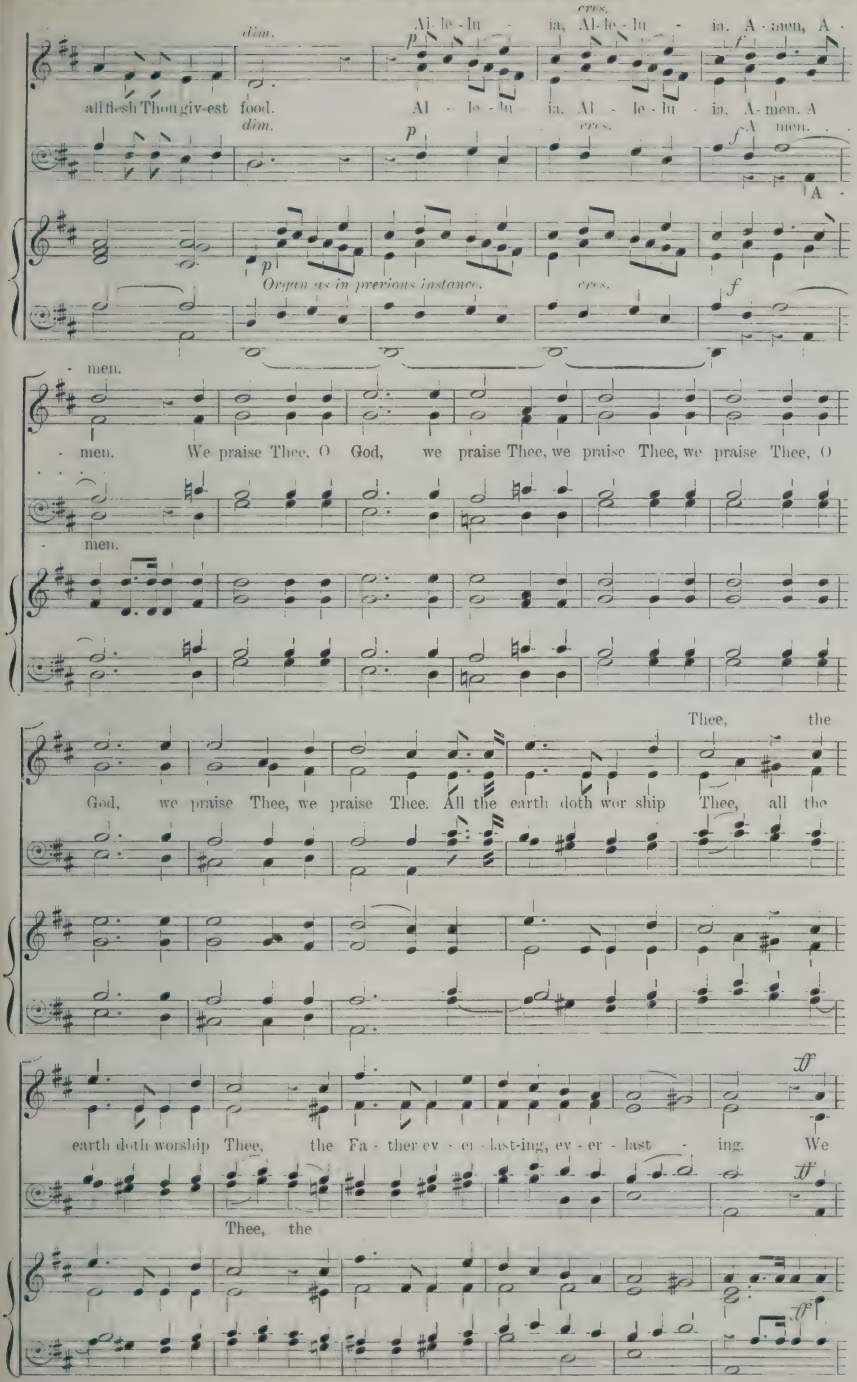
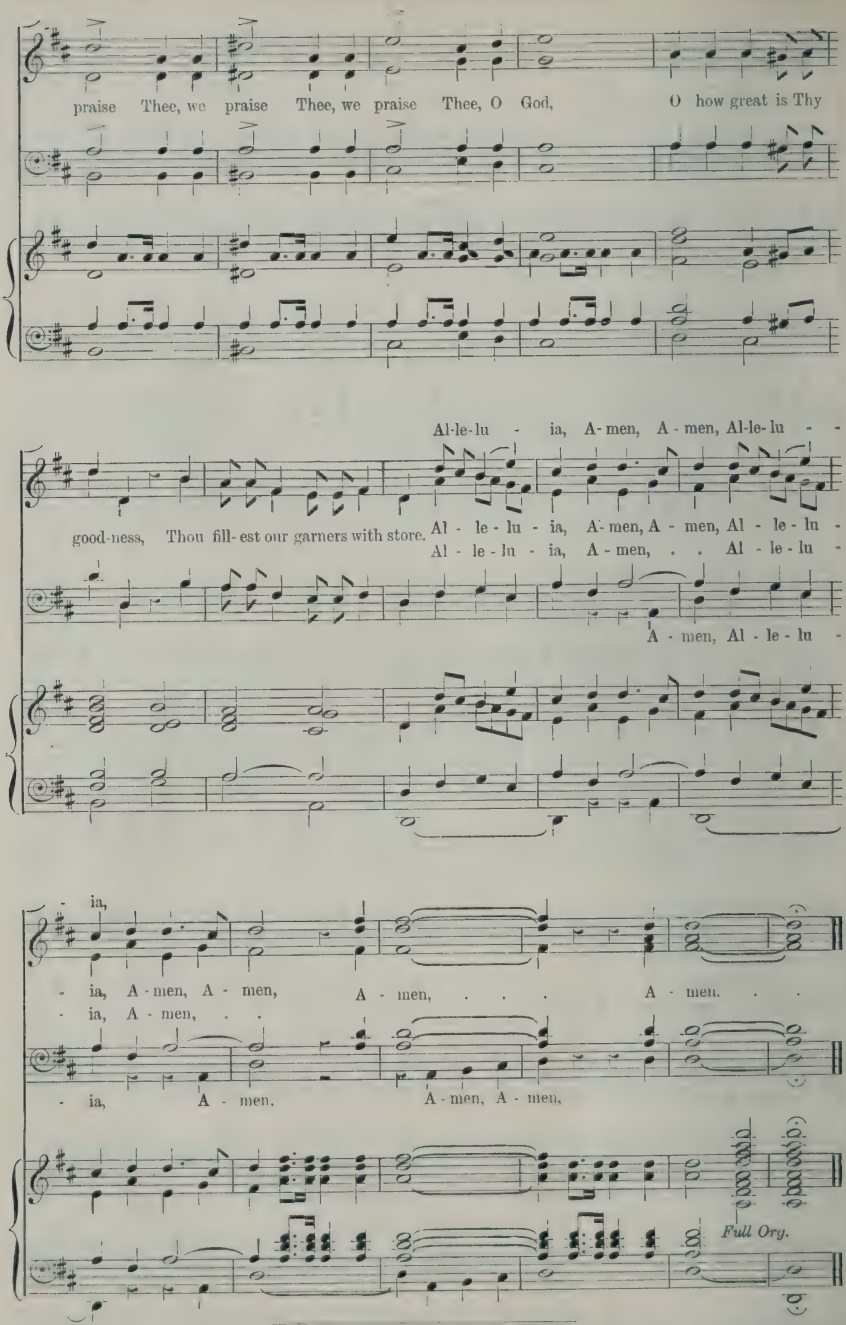

God, the peo-ple praise Thee.
God, the peo-ple praise Thee.
God, the peo-ple praise Thee.
God, the peo-ple praise Thee.
Full Organ.
Solo, Soprano or Tenor.
Allegretto pastorale.
The rain . . cometh down, and the snow . . cometh down from heav'n, cometh down from
Allegretto pastorale. ♩. = 63.
Sw. Diaps.
Ch. Dulciana.
sempre legato.
Ped. Bourdon.
heav'n, and re-turneth not thither, and re-turneth not thither, but wa-ter-eth the
mf
p
earth, the earth, but wa-ter-eth the
cres.
p
dim.


earth, . . and ma - keth it bring forth and bud, . .
mf
ma - keth it bring forth and bud, . . that it may give seed, seed to the
p
cres.
so - wer, and bread, . . bread, bread to the eat - er, and
bread, bread to the eat - er, the rain . . cometh down, and the
mf
snow . . com-eth down from heav'n, . . com-eth down from heav'n, . . and re-turn-eth not


thither, and returneth not thither, but wa - tereth the earth. . .
p
the earth. . . but wa - tereth the earth. . .
mf rit. dim.
cres.
dim.
rit.
pp
Allegro maestoso.
Full.
f
dim.
Al-le-lu -
p
O how great is Thy goodness, Thou fillest our garners with store.
Al - le - lu -
Allegro maestoso. 108.
Sw. mf
f Gt. Diaps. Full Sw. coupled.
p reduce Gt. and close Sw.
Ped. 16 ft. Gt. coupled.
- ia, Al-le-lu - ia,
cres.
f A - men, A - men.
- ia, Al - le - lu - ia, A - men, A - men.
The year is crown'd with Thy goodness, to
A - men.
A - men.


dim.
cres.
Al - le - lu - ia, Al - le - lu - ia. A - men, A -
all flesh Thou giv-est food.
Al - le - lu - ia, Al - le - lu - ia. A - men. A -
men.
Organ as in previous instance.
men.
We praise Thee, O God, we praise Thee, we praise Thee, we praise Thee, O
men.
Thee, the
God, we praise Thee, we praise Thee. All the earth doth wor ship Thee, all the
earth doth worship Thee, the Fa - ther ev - er - last-ing, ev - er - last - ing. We
Thee, the


praise Thee, we praise Thee, we praise Thee, O God, O how great is Thy
Al-le-lu - ia, A-men, A - men, Al-le-lu - -
good-ness, Thou fill-est our garners with store.
Al - le - lu - ia, A-men, A - men, Al - le - lu -
Al - le - lu - ia, A-men, . . Al - le - lu -
A - men, Al - le - lu -
- ia,
- ia, A - men, A - men, A - men, . . . A - men. . .
- ia, A - men, . .
- ia, A - men. A - men, A - men,
Full Org.

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Church and Organ Music.

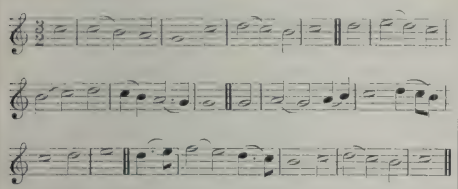
THE TUNE 'WAREHAM.'

The composer of this time-honoured tune is William Knapp, said to be the son of a German. He was born at Wareham, Dorsetshire, in 1688 or 1699. The particulars of his life are very few. He is referred to as 'a country psalm-singer,' and is reputed to have held organistships at Wareham and Poole. At the latter place he, according to Rimbault, held the office of parish clerk of St. James's Church for the long period of thirty-nine years. He departed this life in the year 1768, and was buried 'somewhere near the old town wall' of Poole.

'Wareham,' so named by the composer after his birthplace, first appeared in a psalmody entitled:—

A set of new PSALMS and ANTHEMS in four parts: on various occasions . . . . and an introduction to Psalmody after a plain and familiar manner. By WILLIAM KNAPP. London: 1738.

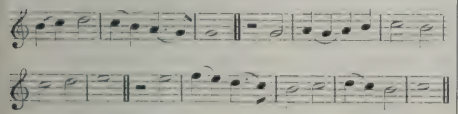
'Wareham tune' is therein set to Psalm xxxvi. and headed 'for ye holy Sacrament.' Here is the original form of its melody:—



The fourth edition of Knapp's book (1750) contains, according to the title-page, 'an anthem composed by King Henry the Seventh; which has been performed with the greatest Applause (!) in the King's Chapel, St. *Paul's* Cathedral, and *Westminster-Abbey*. Now first published from a Manuscript.'

It may be remembered that the tune 'Bedford' was changed, but not by its composer, from triple to quadruple rhythm. Knapp, however, transformed 'Wareham' himself. In its non-triple form the tune is to be found in:—

NEW CHURCH MELODY; being a set of anthems, psalms, hymns, &c. . . . By WILLIAM KNAPP . . . London, 1754.

'Wareham' is there named 'Blandford,' and the melody is slightly altered:—

The tune is preceded with this quaint direction:—

The above & ye following Tune are Set in the two Natural Keys, Viz.: A re the Natural ♭ Key, and C fa ut, the Natural ♯ Key, and when Sung, to be repeated every Line.

This second book of psalmody issued by Knapp contains his portrait, which we reproduce. It represents him at the age of fifty-four. Following the psalmodic custom of the time, 'New Church Melody' contains an adulatory poem of four stanzas, of which, by way of conclusion, we quote the first and last.

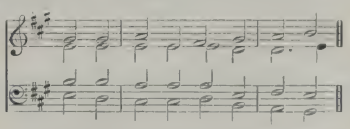
To MR. KNAPP on his NEW CHURCH MELODY.

Is it the juſteſt Praiſe of ev'ry Art
To ſecond Nature, and improve the Heart?
Then ſure amidſt the Circle none can vie
With true Devotion's Handmaid, *Pſalmody*.
. . . . . .
How great your Merit, who employ your Pains
To form the Choir, to regulate it's Strains!
And ſhewing Muſick why herſelf was given,
Recall the Wand'rer to her native Heaven!

WILLIAM KNAPP,
COMPOSER OF THE TUNE 'WAREHAM.'

Mr. T. L. Forbes writes:—

I have been reading your most interesting memoir of Henry Smart. I was for eight years organist of Christ Church, Woburn Square, and took opportunities of going into St. Pancras Church on my way home to hear the concluding hymn and voluntary. It may interest you to see the following version of the fifth line of the tune 'Benediction,' which I heard Smart play one evening:—



His out-voluntary was generally extempore, but in proper form. But I once heard him play 'The King shall rejoice,' the March from 'Athalie,' and Beethoven's 'Hallelujah.' During the collection, a long interlude before the last verse of the hymn often commenced on the choir organ and 'worked up' to the 'full organ' for the last verse with masterly effect.

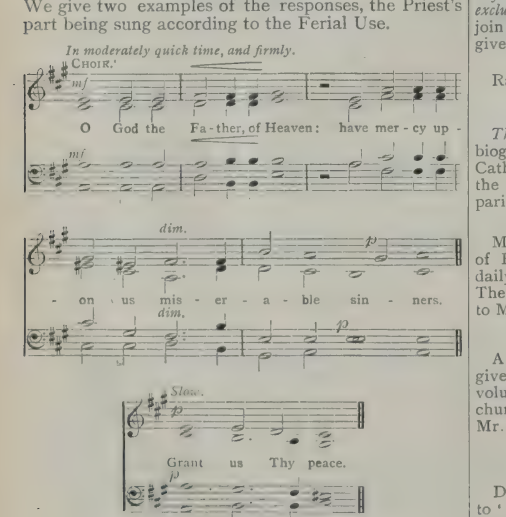
In Memoriam EDWIN GEORGE MONK.

After the retirement of the late Dr. E. G. Monk from the organistship of York Minster he went to reside at Radley, near Abingdon, in Berkshire, where he died two years ago. The desire of the vicar of Radley to erect a memorial to that much esteemed musician in the church where he was wont to

worship is a natural one. Moreover, it is exceedingly fitting that the memorial should take the form of an organ. The time is opportune, as the Church is now being restored at a cost of £1,100, towards which sum the vicar has still to raise £300. We are therefore asked—and we gladly accede to the request—to bring the matter of the proposed organ before our readers in the hope that not a few will be led to subscribe towards 'a worthy, though very humble,' memorial, as the vicar puts it, to one who did so much for church music and who bore an honoured name. So far some £30 have been promised; the organ is to cost only £200, and the proposal has the support of Dr. Mark Monk, of Truro Cathedral, Mr. Walter Macfarren, and the Rev. John Hampton, Warden of St. Michael's College, Tenbury. The Rev. C. B. Layland, The Vicarage, Radley, Abingdon, Berks, will gratefully receive any subscriptions that may be sent to him for the object he has in view.

A TRIO OF LITANIES.

It was a happy thought of Mr. John B. Lott to prepare for publication, with interesting prefaces, three litanies by seventeenth-century composers—William King, Henry Loosemore, and Thomas Wanless. These, with the Ferial and Tallis, form the cycle of five litanies sung at Lichfield Cathedral throughout the year. King was organist of New College, Oxford (1664-80); Loosemore, of King's College, Cambridge (1627-70); and Wanless, of York Minster, in 1691. The beautiful setting by King (in A), which we recently had an opportunity of hearing at Lichfield, is one quite within the capacity of parish choirs, and deserves to be widely known. We give two examples of the responses, the Priest's part being sung according to the Ferial Use.



The excellent Bach organ recitals—to which we have more than once referred—given by Mr. E. H. Thorne, have pursued their interesting course on Saturday afternoons during the past month; and the orchestral and oratorio services at Brixton Church, on the 4th and 18th ult., under Mr. Douglas Redman, have maintained their interest and popularity.

SYDNEY SMITH AND THE *Statu quo.*

The witty Canon of St. Paul's Cathedral was a very outspoken cleric, especially on matters musical. 'No more minor music while I am in residence, Mr. Goss,' was one of his 'orders' to Sir John Stainer's predecessor. His instructions to William Hawes, Almoner of the Choristers, were no less imperative, as the following extract from a letter—or rather, an 'order'—from the redoubtable canon to that gentleman will show:—

Mr. Hawes.

I think the choir at St. Paul's as good as any in England. We have gone on with it for 200 years—why not be content? You talk of competing with other cathedrals—but cathedrals are not to consider themselves as rival opera houses. We shall come, bye and bye, to act anthems. It is enough if our music is decent, and does not put us to shame. It is a matter of perfect indifference to me whether Westminster bawls louder than St. Paul's. We are there to pray, and the singing is a very subordinate consideration.

SYDNEY SMITH.

Combe Florey, Taunton,
August 21, 1844.

We gladly insert the following letter from the Hon. Richard Strutt:—

SIR,—With the permission of the Vicar, it is proposed to hold a festival service of ladies' choirs, early in November next, at Kensington Parish Church, the Service to consist of a celebration of the Holy Communion, sung to Rheinberger's setting, 'Sincere in memoriam.'

I shall be glad if you will give me the opportunity of saying that the names of any choirs (*composed exclusively of ladies' voices*), which may be desirous to join in the festival, should be sent to me at the address given below; full particulars will then be forwarded.

Yours faithfully
RICHARD STRUTT.

Raleigh House,
Chelsea, S.W.

The Harrogate Times of the 17th ult. contains a biography of Dr. E. J. Crow, late organist of Ripon Cathedral, from which it appears that he has accepted the appointment of organist and choirmaster of Thirsk parish church.

Mr. C. H. Moody entered upon his duties as organist of Ripon Cathedral on April 30, since which date the daily services have been sung without accompaniment. The fine organ erected by Lewis, in 1878, is being rebuilt to Mr. Moody's specification by Messrs. Hill and Son.

A neat little booklet, entitled 'A year's musical work,' gives an account of excellent service rendered by the voluntary choir, numbering forty-eight voices, of the church of St. Michael-at-Bowes, Bowes Park, of which Mr. Herbert Rolfe is the organist and choirmaster.

ORGAN RECITALS.

Dr. Varley Roberts, St. Saviour's, Liverpool (Overture to 'Ptolemy,' Handel).—Mr. T. H. Collinson, Cathedral Church, Edinburgh (Passacaglia, Buxtehude, and Dithyramb, Harwood).—Mr. Frederick Alexander, Woodward Avenue Baptist Church, Detroit (Variations on 'O Filii et Filiæ,' John E. West).—Mr. Roger Ascham, Feather Market Hall, Port Elizabeth (Air with variations and final fugato, Henry Smart).—Mr. Thomas Lane, Parish Church, Littleborough (Coronation March, Hollins).—Mr. R. E. Parker, Wilmslow Parish Church (Flute Concerto, Rink).—Mr. R. H. Turner, Parish Church, Portsmouth (Sonata da Camera in D, No. 1,

A. L. Peace).—Mr. G. Bernard Gilbert, Public Hall, Canning Town (Study and Christus Resurrexit, O. Ravanello).—Mr. Alfred Alexander, Wigan Parish Church (Introduction, air, and variations in F, Gladstone).—Mr. Thomas J. Crawford, St. Paul's, Camden Square (Reverie, Stainer).—Mr. Arthur Clements, Wesleyan Church, Dunster (Basso ostinato, Arensky).—Mr. R. W. Strickland, College Street Chapel, Northampton (Sonata No. 3, Guilmant).—Mr. Henry W. Weston, St. Peter's Presbyterian Church, Upper Tooting (Andante con variazioni in A, Rea).—Mr. G. Holland Fox, Holy Trinity, Darlington (March in B flat, Silas).—Mr. Arthur S. James, St. Peter's, Rickmansworth (Minuet and Trio from G minor Symphony, Sterndale Bennett).—Mr. Fred Gostelow, St. Stephen's, Walbrook (Sonata in D, Mozart, arranged from pianoforte duet by Best).—Mr. A. E. Thorne, Christ Church, Newgate Street (Fantasia in E flat, Best, and Adagio from the F minor Sonata, E. H. Thorne).—Mr. M. B. Kidd, Parish Church, Forfar (Cantilene in A flat, Wheeldon).—Mr. Charles W. Stear, St. Mary's, Barrow Gurney (Grand Chœur, Salomé).—Mr. J. R. Griffiths, Christ Church, Westminster Bridge Road (Intermezzo in D flat, Hollins).—Mr. W. Louch, St. John's, Longsight (Scherzo in G, Lemaigre).—Mr. Walter E. Hall, Carnegie Music Hall, Pittsburgh (Canzone, King Hall).—Mr. J. Charles Long, St. James's Westmorland Street, W. (Fantasia and Toccata, Op. 57, Stanford).—Mr. H. V. Miniken, St. Olave's, Southwark (Allegretto grazioso, Tours).—Mr. T. H. Collinson, Cathedral Church, Edinburgh (Choral-Vorspiele, Brahms).—Mr. Louis H. Torr, Church of the Ascension, Bitterne Park.—Mr. W. A. Roberts, Welsh Congregational Church, Liverpool (Concert overture in E flat, Faulkner).—Mr. Louis F. Goodwin, Pembury Grove United Methodist Free Church, Lower Clapton (Intermezzo, Hollins).—Mr. Thomas Curry, Holy Trinity, Richmond.—Mr. W. G. Peake, All Saints' Parish Church, Driffield (Marche Célèbre, Franz Lachner).

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. H. Maitland Barnes, The Old Independent Church, Haverhill.
Mr. E. Beattie, Islington Presbyterian Church.
Mr. C. R. Brown, Clapton Presbyterian Church.
Mr. J. Clark, Christ Church, Wellington, Salop.
Mr. G. Holland Fox, Holy Trinity Church, Darlington.
Mr. J. W. Jones, Holy Trinity Church, Elgin.
Mr. E. H. Melling, St. Peter's Church, Birmingham.
Mr. T. W. Musgrove, Parish Church, Cromer.
Mr. Charles H. Nutton, Inverbrothock Parish Church, Arbroath.
Mr. E. H. Turner, All Saints' Church, Colchester.
Mr. R. Wilkinson, Christ's Hospital (The Blue Coat School), West Horsham.

The Annual Meeting of the Conference of Organists and Directors of Music in Public Schools was held in the large hall of the Royal College of Organists on April 30. Dr. C. H. Lloyd, of Eton, in the chair. Mr. Basil Johnson suggested 'that the Committee of the Union should take steps to give an impetus to the study of the violin and other orchestral instruments by approaching the masters of preparatory schools.' He had found at Rugby, and his experience seemed to be that of many others, that the falling-off in the number of students of these instruments was such as to threaten the existence of the school orchestra. The proposition of Mr. E. L. Price, 'that a new School Song-book is greatly needed,' was carried. Mr. Price said that he had found school concerts of great use in making the music-master known to all the boys; it was the only part of the music that was not resented by other members of the staff. He thought a book to include national songs, general boys' songs, and poetic songs, in such a form that each school could have their own local songs bound up with it, would meet a great want. A committee of the Union was requested to report upon the possibility of preparing a song-book.

Reviews.

CORONATION MUSIC.

The Form and Order of Service. Recommended for use in Churches of the Church of England throughout His Majesty's Empire, on Thursday, June 26, 1902, being the Coronation Day of their Majesties King Edward and Queen Alexandra.

A Selection of Music. For use at Coronation Services.

Coronation Marches. For the Pianoforte, selected and arranged by H. Elliot Button. Books 1 and 2.

Coronation Song Book. For Children's Festivals.

[Novello and Company, Limited.]

The 'Form and Order of Service,' issued by command of the King for Coronation Services, here appears in an edition with music in two forms. No. 1 includes Tallis's Responses, Sullivan's Introit, Wesley's Creed in E, Stainer's Sanctus and Gloria from the Service in A, and his sevenfold Amen, in addition to the threefold Amen of Gibbons, and five hymns suitable to the occasion. The contents of No. 2 edition are identical with that already referred to so far as the prayers are concerned; but, while it contains some of the music of No. 1, simpler strains have been selected for the Creed, Sanctus and Gloria from the Service in B flat by the late Sir John Stainer. The advantages accruing from having the complete form of service, prayers as well as music, within one cover are obvious.

The 'Selection of Music' compiled for use at Coronation Services in churches and chapels in which the official 'Form and order' is not adopted leads off with Smart's Te Deum in F, which is followed by Goss's anthem, 'The King shall rejoice,' Elvey's anthem, 'I was glad,' seven appropriate hymns and tunes (old and new), Elgar's arrangement of 'God save the King,' and two settings of the Amen—the sevenfold of Stainer and the threefold of Orlando Gibbons. An edition in the tonic sol-fa notation is also issued of this useful collection, which, it may be observed, is suitable for all occasions.

The two books of Coronation Marches contain in all seventeen martial compositions by various composers, ancient and modern, all of which have been suitably arranged by Mr. H. Elliot Button in a manner such as not to unduly tax the technical attainments of performers. A good march is for all time, and therefore the contents of this collection will serve a useful purpose long after the great event so near at hand shall have become a memory.

The Coronation Song Book opens with a march, probably by way of prelude to the remaining thirteen vocal pieces, nearly all of which appear in unison form. All tastes and national sentiments are provided for in a book that bears upon it the stamp of popularity.

PIANOFORTE MUSIC.

Spring is coming. Scherzo for the Pianoforte, by Landon Ronald. [Metzler and Co.]

Mr. Ronald's music indicates the liveliest faith in the advent of a blithesome Spring, the only suggestiveness of an east wind being two episodical passages in 5-4 time. Brightly played the music would scarcely fail to make a pleasing impression.

Moments at the Pianoforte: Cloud and Sunshine; Pleading. By Edward Sharp. [Weekes and Co.]

The 'characteristic sketches' designation of these short pieces may be said to be justified. In the first of the set, the 'Cloud' would seem to be a summer one, and by the *tempo* of the music, one that passes quickly. It is in fact a minor cloud, and serves to enhance the brightness of the major sunshine. Pianists with emotional temperaments will find *Pleading* to their tastes. The request, whatever it may be, is preferred with considerable ardour, so much so, indeed, that the music seems to represent at the close the exhaustion consequent upon intensity.

SONGS.

Five Songs. Words by H. E. Henderson, music composed by James Lyon. Op. 19.
Four Songs of the Sea. Words and music by Roger C. Quilter. Op. 1. [Forsyth Bros.]

Mr. Lyon writes gratefully for the voice; moreover, his accompaniments are interesting and artistic. The words of the first song, 'When thou art kind,' have an old-time ring about them which is pleasingly echoed by the music. The setting of 'Woo me only' is somewhat too smooth for the sentiment of the lines, for the lady demands that her swain's words should 'throb with truth . . . . and undying love,' and so on. The third song, 'Love's threshold,' may be described as an analysis of love at first sight. An expressive singer could make much of this ditty. No. 4, called 'A Greeting,' is also very pleasing, and the last song of the series, entitled 'Thanksgiving,' could be made very effective by a vocalist possessing dramatic perception.

Words of encouragement should be extended to Mr. Quilter for his 'Four Songs of the Sea,' which show poetical fancy combined with a gift to invent appropriate and pleasing melody. The songs, which are little more than leaflets, may be described as meditations by the 'sad sea waves,' but are by no means melancholy. They are moderate in compass, and easy to sing and play.

The Wolf. Glee for Men's Voices. Composed by Charles E. Tinney. [Novello and Company, Limited.]

Mr. Tinney has set the familiar lines by John O'Keefe with an eye to dramatic effect; some of the rapid changes from *ff* to *pp* savour of the sensational, and it might be urged that a burglar would not bid his victims to be silent *forte*, but apart from these defects, which can be easily palliated by the conductor, Mr. Tinney's music echoes the sentiments of the text faithfully and effectively, and a well-trained body of altos, first and second tenors and basses would certainly be able to hold the attention of an audience, and probably engender in the nervous a shudder at possibilities on their reaching home.

Obituary.

JAMES HIGGS.

We regret to record the death of Dr. JAMES HIGGS, which occurred at his residence, 145, Portsdown Road, Maida Vale, on April 26, aged seventy-three years. Dr. Higgs, who was born in Lambeth, in 1829, studied under his father, an amateur of ability. He succeeded the late Dr. Wylde as organist of Eaton Chapel in 1844, and in the following year, on the secession of his brother Marcellus Higgs, he became organist of St. Benet and St. Peter, Paul's Wharf. His successive organ appointments were St. Mark's, Kennington, 1852-64, St. Michael's, Stockwell, 1864-7, and for twenty-eight years of St. Andrew's, Holborn, 1867 to 1895, when he retired from playing in public. Dr. Higgs was connected with the Royal College of Organists almost from its foundation in 1864, and frequently acted as examiner. An original member of the Musical Association, he succeeded the late Charles Salaman as hon. secretary in 1877, and held the post for six years. He read two instructive papers before the Association—on 'Bach's Art of Fugue,' in 1877, and 'Samuel Wesley: his life, times, and influence on music,' in 1894. He was the author of two useful primers—Fugue, and Modulation. In collaboration with Sir Frederick Bridge he edited 'Bach's Organ Music,' and he was the editor of a collection of two-part Solfeggi in Novello's Primer Series. The deceased musician graduated Mus. Bac., Oxon., in 1874, and his well-deserved doctor's degree was conferred upon him by the Archbishop of Canterbury. In 1883 he was appointed a professor at the Royal College of Music. He was for many years connected with Trinity College (London), and in 1900 he received the appointment of Dean of the Faculty of Music, University of London. Dr. Higgs will be long remembered for his thoroughness as a teacher and for his kindly nature—qualities possessed by him in no small degree, and to which the present writer, one of his old pupils, bears full and grateful testimony.

LOWER RHENISH MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

THE DREAM OF GERONTIUS AT DÜSSELDORF AND RICHARD STRAUSS ON ENGLISH MUSIC.

'*I raise my glass to the welfare and success of the first English Progressivist, Meister Edward Elgar, and of the young progressive School of English composers.*' With these words the greatest living German composer, Richard Strauss, closed a memorable speech delivered at the 'Festessen,' in the Düsseldorf Tonhalle, at the conclusion of the Seventy-ninth Lower Rhenish Musical Festival. The speech, spoken in clear, ringing tones that carried conviction to all who heard it, was sprung upon the assembly as a complete surprise; for the list of official, *i.e.*, expected, toasts had already been exhausted, and everybody, including Professor Julius Buths (the excellent conductor of the Festival), Dr. Elgar, Herr Hofkapellmeister Strauss himself, the soloists, orchestra, chorus, visitors, ladies, and others, had already been toasted by more or less eloquent and humorous speakers.

The generous words of the most distinguished living German musician were received with real enthusiasm by the assembled musicians and dilettanti; but the few English visitors present were filled with delight at the unexpected great honour paid to their gifted countryman. 'The Dream of Gerontius' had on the previous evening been given a superb and brilliantly successful performance, under that truly progressive and broad-minded German musician, Julius Buths, the first to practically demonstrate what a rich treasure of inspired and original music Englishmen possess in this noble work.

The Festival was in almost every respect one of great artistic excellence. To commence with, the programme contained nothing which did not deserve the epithet of 'masterpiece,' including Bach at his sublimest, as in the B minor Mass, and in his frolicsome mood, as displayed in the beautiful and very humorous *Dramma per musica*, 'The contest between Phœbus and Pan.' The former colossal masterpiece—'the Cologne Cathedral translated into music,' as a German critic has called it—formed the first evening's programme on Whit-Sunday. A chorus of nearly 500 voices sang the wonderful music with true Bach enthusiasm, expressively and devoutly. The orchestra, in which the small high D trumpets rang with the greatest possible effect, consisted of over 120 players, and the soloists were Frau Dr. A. Noordevier-Reddingius, of Amsterdam, Miss Muriel Foster, of London, Herr Franz Litzinger, of Düsseldorf, and Professor J. M. Messchaert, of Wiesbaden. Of these, Miss Foster had by far the greatest success; in fact, it is my pleasing duty to record that she was one of the surprises, not to say sensations, of the Festival. Quite unheralded by the vicious puff preliminary, this young and gifted Englishwoman sang herself into the hearts (as the Germans would say) of the Festival audience. Apart from Miss Foster's singing, the deepest effect was, as usual, made by the chain of choruses beginning with the 'Sanctus,' and counting amongst its links some of the most stupendous and overwhelming revelations in the divinest of all arts. The whole performance was alive and moving. The old cantor stood before us a real man, great of heart and truly inspired of soul.

The programme of the second concert was 'progressive' in a particular sense, in that it consisted of Dr. Elgar's 'Gerontius' and Liszt's 'Faust' Symphony. Of Professor Buths's reading of our countryman's 'meisterwerk' (to quote Richard Strauss), I spoke after its performance at Düsseldorf in December last. That the increased orchestra and chorus, as well as their greater familiarity with the music, added enormously to the effect of the magnificent choral numbers, goes without saying. The work was immediately recognised by the many musicians present from far and near as one of remarkable originality, surpassing beauty, and genuine worth. Professor Buths conducted with a whole-hearted enthusiasm and a conspicuous appreciation of its beauties. The fortunate composer was called

to the platform again and again after both parts and cheered to the echo. No greater success, I was told, has been achieved by a new choral work of similar dimensions at these Festivals within living memory, and a great triumph for English music can thus be chronicled. The soloists were Miss Muriel Foster, who gave a distinguished and impressive reading of the part of the *Angel*, Dr. Ludwig Wüllner, of whom I wrote enthusiastically last December, and can now speak with similar enthusiasm, and Professor Messchaert, a rare artist, by whom, for the first time, I heard the parts of the *Priest* and the *Angel of the Agony* sung with the requisite dignity, pathos, and purity of intonation.

Of Liszt's Symphony, perhaps the greatest, as it is certainly one of the most intrinsically beautiful and genius-like of all his orchestral works, I can only find space to say that Richard Strauss secured a superb interpretation of the music.

The final day of the Festival must be dismissed with a few words. After a virile performance of Beethoven's "No. 5" under Professor Buths's inspiriting guidance, Mdlle. Marcella Pregi sang Mozart's Recitative and Rondo 'Ch'io mi scordi di te?' with accompaniment for pianoforte obbligato (played by Professor Buths) and orchestra; Professor Leopold Auer, of St. Petersburg, played Brahms's Violin concerto with great breadth and dignity; and Richard Strauss followed with the great love duet, 'Feuersnoth! Minnegebot!' from his new opera 'Feuersnoth,' recently produced at Dresden. Here was progressive music with a vengeance! The difficulties of the vocal and instrumental parts are only matched by the daring and newness of the whole conception. The thing carries one along on a powerful and irresistible current of individual melody (for it *is*, or in a few years' time will be recognised as, melody!) and the most glowing, original orchestral accompaniment imaginable. The soloists were Herr Carl Scheidemantel and Frau Elsa Hensel-Schweitzer, both excellent singers; the lady especially has a delightfully pure and clear voice, which she manages like a true artist.

Bach's aforementioned humorous cantata closed the Festival. In this, Professor Messchaert 'brought down the house' with the very comic song 'Zum Tanze, zum Sprunge,' while Mdlle. Pregi had to repeat the merry air 'Patron, das macht der Wind,' which she sang quite delightfully. Other parts were taken by Herren Dr. Wüllner (who was in excellent voice), Litzinger, and Scheidemantel.

After the concert the Festival Supper mentioned at the head of this article took place, and a delighful function it was. Nothing could have exceeded the kindness of our reception everywhere, or the warmth with which Richard Strauss's toast of Elgar and the young progressive English School, already referred to, was received. The reply to this toast was spoken for Dr. Elgar by Mr. Arthur Johnstone, of the *Manchester Guardian*, who also replied for the English visitors.

Finally, it behoves me to place on record the grateful thanks of the English visitors for many great kindnesses received at the hands of Professor Buths, and the gentlemen of the committee, especially Herren Rittmeister von Weise, Rektor H. Steinert, and Arthur Modes. To two men is the honour of this, the Seventy-ninth Lower Rhenish Musical Festival, due—Edward Elgar and Julius Buths.

A. J. J.

THE LONDON MUSICAL FESTIVAL.

Though the programme of the London Musical Festival, which took place at the Queen's Hall during the week beginning April 28, contained very little that was new, it presented some familiar things in a new light. This was owing to the presence of some eminent conductors, whose strong individualities were impressed on all the music they directed. First there was Mr. Henry J. Wood, who conducted two concerts. Concerning his reading of Tschaïkowsky's Fourth and Sixth Symphonies there is of course nothing new to say, but it must be put down to his credit that he obtained a very fine and warmly-coloured interpretation of Richard Strauss's symphonic poem, 'Don Juan,' a repeated hearing of which convinces one that this is not merely exceedingly clever music, but that it is infused with the vitality which only genius can supply. Then M. Ysaye had a programme to himself, and gave a reading of Beethoven's C minor Symphony that was not marked by any very subtle touches, but was eminently strong, broad, and sane. He made more than usual of the difference in character between the two subjects of the *Andante*, made a similar distinction between the *Scherzo* and *Trio*, and increased the weight of tone in the *Finale* by bringing in four extra horns, all devices quite legitimate in principle and, on the whole, effective in practice. Two concerts were conducted by Mr. Weingartner, whose reading of the 'Eroica' failed to convince the hearer as much as his performance of the C minor did a year ago. Generally speaking he is a singularly reticent conductor, whose 'readings' are anything but sensational, but in this case he inclined to exaggeration. One could appreciate his motive in making a distinction between the solemn funeral march and the hope-inspired trio, but he carried the contrast to such a pitch that the continuous swing of the music was in danger of being lost, and it was at times hurried so much that its essential character was changed. The last movement, which so often suffers from being treated not quite seriously, was given with exceptional power and dignity. In Brahms's Second Symphony Mr. Weingartner was at his best, and he gave a most sympathetic reading of the music, bringing out its beautiful details with great clearness and refinement. He also appeared as a composer, introducing a symphonic poem based on the tragedy of 'King Lear.' It is a work of brilliant cleverness; programme music to the extent of following with perfect fidelity the broad lines of the plot, yet so fine and well balanced in construction that it passes muster when regarded as absolute music. Its intellectual interest is great; what it lacks is emotional power to touch the heart. Save the theme which typifies *Cordelia*, in which this touch of human sympathy can be detected, the themes seem to lack spontaneity. There was more of this essential vitality in another comparative novelty, a concert-arrangement of Mr. Percy Pitt's 'Paolo and Francesa' music, which was conducted by Mr. Wood at the first concert of the Festival. It is strenuous, intensely dramatic in feeling, and thoroughly adapted for association with a tragic drama, but it suffered in being presented as a concert piece, for which it lacks variety and balanced construction. For this purpose it should be rather more carefully put together.

The sensation of the Festival was the appearance of Mr. Nikisch, the Gewandhaus conductor, who has not been in London for several years. Since his last appearance he has developed his resources. He was always a master of refined detail, but a trifle cold, and perhaps 'finnicking'; now he has added fire and force to his qualities. His powers were strikingly displayed in Tschaïkowsky's E minor Symphony, the dramatic contrasts and warm, passionate melody of which were made manifest by a superb performance. Perhaps even more striking was the effect he produced, by entirely legitimate means, with such well-worn works as the 'Meistersinger' and 'Tannhäuser' overtures. The polyphony of the one was brought out with extraordinary clearness, the energy of the other was fully realised, and one hardly knew whether to admire most the power of the conductor or the adaptability of the orchestra that could accomplish such finished results after a single rehearsal. At the final concert, M. Saint-Saëns conducted some of his compositions, including the overture to his latest opera, 'Les Barbares,' not very distinguished music, and in construction somewhat 'panoramic.'

The instrumental soloists were M. Ysaye, who played Beethoven's Violin Concerto superbly; M. Busoni, who was equally successful in Beethoven's E flat Pianoforte Concerto; Mr. Becker, and Mr. Mark Hambourg, whose dashing bravura had a suitable field for display in Tschaïkowsky's B flat minor Pianoforte Concerto. The vocalists were Miss Blauvelt, Madame Ella Russell, Miss Alice Nielsen, Madame Clara Butt, Miss Kirkby Lunn, and Mr. Ffrangcon Davies.

THE OPERA.

The season at Covent Garden opened on the 8th ult. with 'Lohengrin,' and bids fair to be memorable for social brilliancy rather than musical progressiveness.

The Syndicate had not been idle during the recess in its work of beautifying and improving the theatre. New scenery was ordered for a considerable number of operas, and all the new stage pictures seen so far have been excellently artistic and greatly advantageous to the total effect. In 'Lohengrin,' Mr. Harker's 'Plain by the Scheldt' and his 'Courtyard of the Citadel' are original and striking from the brightness of their colour scheme. The tradition that Wagner required sombre, even muddy, backgrounds was becoming quite oppressive, and it is good to find a man with courage to break away from it. It is true that the scene in Act II. somewhat reminds one, as a contemporary happily remarked, of a parish mortuary—but that is rather the fault of the mortuaries, and is one of the penalties of archæological accuracy. Mr. Bruce Smith is responsible for the excellent new scenery in 'Die Walküre.' The second scene is specially good, and for once the fight between *Siegmund* and *Hunding* was intelligible and visible.

The first few weeks of the season are always made the occasion for débuts of new singers. Of those heard so far, the most successful has undoubtedly been Signor Caruso, who is that rarest of things, a real lyrical tenor. To a fine voice he adds an excellent method; for though his voice is big he can make it move with the greatest agility. He had up to the time of writing been heard only as the *Duke* in 'Rigoletto,' but in that part he was extremely successful. Herr Pennarini, of Hamburg, is a typical German *Heldentenor*, and has been heard as *Lohengrin*, *Siegmund*, and *Siegfried*. He has a fairly sympathetic voice, but uses it in too German a way to be quite successful as a singer. He is a capable actor, but his lack of dignity and distinction makes his *Lohengrin* the least satisfactory of his impersonations. Herr Kraemer-Helm, of Mayence, is a more sympathetic singer and a more refined actor, but unfortunately his physique is too small for Covent Garden. Frau Lohse, of Strasburg, the wife of the conductor, is an extremely sympathetic artist of no little originality. She makes up in charm for what she lacks in power, and her graceful and youthful appearance is no small help to her. Both as *Elisabeth* in 'Tannhäuser,' and as *Sieglinde* in 'Die Walküre,' she made an excellent impression. Lastly, Fräulein Fremstadt is an artist of considerable power.

The chief performances up to the time of writing remain to be briefly chronicled. On May 8, in 'Lohengrin' Madame Nordica was the *Elsa*, and sang with her usual beauty of method and expression. Herr van Rooy was superb as *Telramund*, while Madame Kirkby Lunn was satisfactory as *Ortrud*. Herr Blass was a good *King*, and of Herr Pennarini mention has already been made. On the following night, in 'Roméo et Juliette,' Madame Suzanne Adams and M. Saleza returned to us in good voice, and both were very successful. The splendid voice and method of M. Plançon as *Frère Laurent*, were as invaluable as ever, and MM. Gilibert, Colsaux, and Seveilhac were also in the cast. Mdlle. Helian, a new-comer, was a graceful *Page*. The French chorus is better than the German one. On the 9th, in 'Tannhäuser,' M. Plançon as the *Landgrave* was the mainstay of the whole performance. Besides Frau Lohse and Herr Kraemer-Helm, the cast included Miss Susan Strong, an able *Venus* (able is hardly the epithet one would apply to an ideal *Venus*), and M. Renaud, who sang the music of *Wolfram* admirably. On the 11th, Madame Suzanne Adams, M. Saleza, and M. Plançon undertook in their familiar manner the chief parts in 'Faust,' with Signor Scotti as an excellent *Valentine*. The performance of 'Rigoletto' on the following night was notable for the *rentrée* of Madame Melba, who sang the music of *Gilda* with all her wonted brillancy, but an occasional slight hardness of the higher notes; for the already-discussed début of Signor Caruso, and, above all, for M. Renaud's *Rigoletto*, a performance of striking beauty and power both vocally and histrionically. Madame Kirkby Lunn as *Maddalena* and M. Journet as *Sparafucile* gave very useful help. On the 15th, in 'Die Walküre,' Herr van Rooy was again unapproachable as *Wotan*, and Madame Nordica's *Brünnhilde* has its familiar merits and shortcomings. Histrionically her performance showed more warmth and conviction than usual. Herr Blass was excellent as *Hunding*, and Herr Pennarini and Frau Lohse were *Siegmund* and *Sieglinde* with results already stated. On the following night there was a good all-round performance of 'Carmen,' with Madame Zélie de Lussan as *Carmen* and M. Saleza as *Don José*. These are familiar impersonations, as are the *Toreador* of Signor Scotti and the *Micaela* of Madame Suzanne Adams.

COMPETITIONS.

YORK.

The 'Yorkshire Choral and Instrumental Competitions' were held in York, on April 22 and 23, and proved highly interesting from an educational point of view. Indeed, these competitions proved their usefulness in very striking fashion, for the choral performances, and especially those of the children, reached a higher standard than in any former year. The vocal material in the North and East Ridings, to which the York competitions chiefly appeal, is notoriously inferior in stamina to that of the West Riding. How thoroughly practical these competitions are was shown by the prominence given to sight-reading, which is, as may readily be understood, by no means a popular part of the event to those for whose benefit it is intended. The village choirs demonstrated its necessity by the imperfection of their efforts, which showed that some of the time they might have spent on rudiments had been given up too exclusively to the preparation of set-pieces. Sight-reading was also made an obligatory addendum to the madrigal competition, the chief event of the series, and here it was satisfactory to notice what excellent and even results were obtained. How high a level was attained may be realised from the fact that, out of a possible sixty, Dr. McNaught awarded one choir fifty-four marks; two obtained fifty a-piece, and two others forty. And it was no less satisfactory that in singing the test-piece, the madrigal, 'Why weep, alas, my lady love?' the same order was observed, thus showing that artistic feeling and musicianship went hand in hand. The choirs that most distinguished themselves were the Priory Street Society, under Mr. J. Forster, the Centenary Chapel choir, under Mr. M. Rymer, and Monk Fryston choir, under Mr. D. Morris. Another very practical feature was the class for singing hymns and chanting psalms, which induced the village choirs that took part to pay more attention than they otherwise might to a much neglected but important branch of church music.

The chief feature of the York Competitions was the singing of the School Choirs. When a hardened and experienced judge like Dr. McNaught could declare that he had never heard better school-singing, its high order of merit may be imagined. Speaking generally, the great virtue of the singing consisted in the beauty of tone produced. Instead of the forced tone one so often hears from carelessly or injudiciously taught children, and especially boys, the tone was always pleasant, easy, and musical.

The instrumental classes, which were judged by Mr. Arthur Bent, were of rather uneven merit. Here the juvenile performers were not so conspicuous for their excellence, the violinists being poor, though the violoncellists were good. The most interesting class was that in which a Pianoforte Trio by Reissiger (Op. 186) was played by two parties in a style more than creditable to amateurs, and so even that the task of judging between them must have been an exceedingly difficult one.

Some of the combined performances of the choirs, under the spirited conducting of Miss Mary Egerton, the lady to whose energy and faith the festival may be said to owe its existence, were excellent. The children sang Canon Torrance's prize 'Children's Coronation Song,' and the adults a fine unaccompanied anthem, 'Fierce was the wild billow,' by Mr. Tertius Noble, who by his presence showed his sympathy with the aims of the festival.

A very successful competition—now annual—was again held on April 26 and 28 at Malvern. This interesting event was initiated by Lady Mary Lygon, who, with Dr. Elgar and Mr. A. Herbert Brewer, conducted the final evening concert, at which the sacred cantata, 'Emmaus,' by the organist of Gloucester Cathedral, was performed. Dr. W. G. McNaught adjudicated.

The Wensleydale Tournament of Song—successfully held on the 14th and 15th ult.—together with that of Swaledale (to be held on the 4th and 5th inst.), will be noticed next month.

The competitions at Morecambe, Shepton Mallet, and Spilsby are noticed on pages 388 and 386.

THE FEIS CEOIL.

(BY OUR DUBLIN CORRESPONDENT.)

The sixth Feis Ceoil was held in Dublin on the 5th, 6th, 7th, 8th, 9th, and 10th ult., when the public interest in this instructive and interesting Irish Musical Festival proved to be greater than ever.

During the week four concerts were given. The music at the first, on the 5th ult., consisted almost entirely of old Irish airs, arranged both for solos and chorus; of the former the vocal suite 'Roseen dhu,' arranged by Signor Esposito, was the most important; of the latter, two melodies, 'The harvest rose' and 'O'Sullivan Mor,' arranged by Dr. Jozé, deserve especial mention. Mr. Brendan Rogers and Dr. Jozé conducted the choir, and Signor Esposito, Dr. Jozé, and Mr. C. W. Wilson were the accompanists.

At the orchestral and choral concert on Wednesday evening the principal prize compositions were performed. Of these, first place must be given to Signor Esposito's 'Irish' Symphony, a masterly work of very great power and beauty. Of the four movements the Scherzo, a most inspiriting jig, is, at first hearing, the most attractive. The Symphony was received with great enthusiasm by a large audience.

Next in order of merit comes Mr. F. Muspratt's 'Hymn of St. Patrick,' for baritone solo, quartet, chorus, organ and strings. The music is admirably written, and quite worthy to stand beside the noble words of our national saint. The five-part fugue with which the work ends proved particularly effective, despite a want of certainty on the part of the choir. The composer, who conducted with marked ability, was several times recalled at the close. Dr. Collisson's cantata 'Samhain' unfortunately received a very slipshod performance. Two airs, arranged by Dr. Jozé as part-songs, 'A lament' and 'When thro' life unblest we rove,' and an overture, 'The songs of the Naiads,' by Mr. Brendan Rogers, completed the scheme. Mr. Brendan Rogers, Dr. Jozé, Mr. F. Muspratt, and Signor Esposito were the conductors.

On Thursday afternoon a concert of chamber music was given, at which the prize string quartet by Mr. H. Hamilton Harty was played. The programme also included a suite on Irish airs for string quartet, by Mr. H. Bast. The performers were Messrs. Arthur Darley (first violin), B. J. Griffith (second violin), O. Grisard (viola), and H. Bast (violoncello).

On Thursday evening, instead of a concert the competition for Commercial Choirs was held. This contest excited the keenest interest, as it was the first of its kind promoted by the Feis executive. The movement has been organised amongst the large firms of our city, and the members of each choir must be *boná-fide* employés of the firm in whose name the choir is entered. There were three divisions: choirs of mixed voices, male voices, and female voices respectively. There were six entries for the first, three for the second, and four for the third class. Considering that the choirs have only been in existence for about six months at longest, the result has been very satisfactory, and is certainly most encouraging to the promoters of this new and important branch of choral singing. The judges were Mr. Ivor Atkins and Mr. Simon Speelman.

On Friday and Saturday evenings there were concerts, at which the prize-winners at the various competitions performed. At the latter concert the principal items were performances by the massed commercial choirs, under the conductorship of Mr. Brendan Rogers.

Throughout the week competitions were held for solo singing, trio, quartet, and chorus singing, pianoforte, organ, violin, and violoncello playing (senior and junior), viola, pianoforte, violin, and violoncello trio, string quartet, &c. In all the competitions the general standard was very good, notably in the instrumental sections. The judges were—for Singing: Mrs. Hutchinson and Mr. Denis O'Sullivan; Pianoforte: Mr. Oscar Beringer; Violin and Violoncello: Mr. Simon Speelman; Organ and Choral Music: Mr. Ivor Atkins; Wind Instruments: Mr. Ord Hume.

NORTH DEVON MUSICAL FESTIVAL.

The first North Devon Musical Festival, held at Ilfracombe on the 21st ult., was a brilliant success. In the afternoon 'The Ascension,' an oratorio, written by Dr. H. J. Edwards, of Barnstable, as his degree exercise in 1885, was produced under the conductorship of the composer, who, two years ago, considerably altered the work, adding a new dramatic chorus. The Festival choir, numbering 270 voices, and drawn from Barnstable, Ilfracombe, Bideford, South Molton, Northam, and Lynton, was admirably balanced and sang with wonderful spirit and precision. The soloists were Madame Emily Squire, Miss Ada Crossley, Mr. H. Beaumont, and Mr. Ffrangcon-Davies. The orchestra, led by Mr. Pardew, of Plymouth, was very efficient. In the evening a fine rendering of 'Elijah' was given under the conductorship of Mr. J. T. Gardner, of Ilfracombe, in which the chorus singing was remarkably good. The Festival was so successful that it may possibly become a regular feature of musical life in North Devon.

London Concerts and Lectures.

THE PHILHARMONIC SOCIETY.

In spite of its traditional orthodoxy the Philharmonic audience is ever ready to render homage to a 'star,' and consequently it was not surprising to find Queen's Hall crowded on the 15th ult, when so brilliant a luminary in the musical firmament as M Kubelik made his first appearance at these concerts. He was scarcely wise, however, in choosing to be heard in Beethoven's Concerto, for at present, at least, his talents consist more in marvellous executive skill than in the power of expressing deep sentiment. As a reading his interpretation was superficial, and little more can be said than that it showed refined feeling. The orchestral works selected included four movements from Mozart's music to the ballet pantomime 'Les petits Riens,' produced in Paris in 1778. These excerpts, simple as they are, possess the graceful melodiousness and light-hearted gaiety which distinguish so much of Mozart's music. They were beautifully played under Dr. Cowen's direction, as also were the conductor's fascinating 'Butterfly's Ball' Overture and Tschaïkowsky's Symphony in E minor. The vocalist was Miss Macintyre.

RICHTER CONCERTS.

Distinction was given to the opening concert at St. James's Hall, on the 12th ult., by the first appearance in England of M. Fritz Kreisler, yet another Hungarian violinist, who also chose Beethoven's Concerto for his début in this country. The new-comer produced a pure and sweet tone from his instrument, and although failing to give the impression of being a great executant, he played with an intelligence, tenderness of expression, and skill which excited interest and held attention. The most important orchestral works were the Meistersinger Overture and Brahms's C minor Symphony, both of which were interpreted in Dr. Richter's most convincing manner.

THE ROYAL NORMAL COLLEGE AND ACADEMY OF MUSIC FOR THE BLIND.

The concert given at Queen's Hall, on April 25, was honoured by the presence of the Prince and Princess of Wales, the latter of whom graciously received purses in aid of the funds of this excellent institution. The musical interest and high standard of interpretation associated with the concerts of these sightless musicians was fully maintained. The programme included two unfamiliar things—*e.g.*, Mendelssohn's 'Saviour of Sinners' and Gade's 'Spring Fantasia' (Op. 23), for solo voices, pianoforte, and orchestra, in addition to the first movement of Beethoven's E flat Pianoforte Concerto, played by Master Leonard Pegg; the last movement of Guilmant's Symphony for organ and orchestra in D minor, No. 1 (Op. 42), played by Mr. Thomas Gregory; Chopin's Rondo in C (Op. 73), for two pianofortes (Miss Mabel Davies and Miss Emily Lucas); two delightful old madrigals 'The silver swan' (Gibbons) and 'All creatures now are merry minded' (Benet); and last, but not least, Sir Hubert Parry's ever-welcome 'Blest pair of sirens,' conducted by the composer. Owing to the regrettable absence of Mr. August Manns—a true friend of the College—from illness, the duties of conductor were shared between Sir Hubert Parry and Dr. W. H. Cummings. When it is remembered that the whole of the above selection had to be memorised by the performers from Norwood, the results are highly creditable to the pupils themselves and to the excellent training they receive under Dr. Campbell's clever supervision.

A SONATA CONCERT.

Admirers of classical chamber music were afforded a treat at St. James's Hall on the 13th ult., when Dr. Joachim and Miss Fanny Davies gave a 'Sonata Concert.' The works selected were the sonatas for violin and pianoforte by Beethoven (Op. 96) and Brahms (Op. 78), both in the key of G, and Schumann's in D minor. All of these, it need scarcely be said, were interpreted with scrupulous regard to the intentions of the composers. Miss Fanny Davies contributed, as pianoforte solos, a fugue in E minor, by Handel, and a Toccata and Ground, by Purcell, and Dr. Joachim gave a very fine reading of Bach's 'Chaconne.'

Since the first appearance of M. Kocian in England, in December last, the gifted young violinist has shown steady advance in his art, and proof of this was given at his recital, on the 10th ult., at St. James's Hall, when, ably assisted by Miss Marguerite Elzy at the pianoforte, he played with great sympathy and refinement Grieg's Sonata in C minor, and subsequently rendered with fluency and charm solo pieces by Cesar Cui and Bach. He gave a second recital with equal success on the 22nd ult.

Record is certainly due of the début of Miss Mabel Monteith, a young pianist, aged 21, who for the past twelve years has studied at the Guildhall School of Music. Miss Monteith began on the 1st ult. a series of six pianoforte recitals, the third of which took place on the 20th ult. In these she has shown such remarkable executive command, and so much real feeling in her playing, that very bright hopes may be entertained of her future. At the first and third concert she was assisted by an orchestra, skilfully conducted by Herr Arthur Friedheim.

Miss Jessie Grimson's excellent string quartet party gave an enjoyable concert, on the 16th ult., at Bechstein Hall. The programme included Schubert's posthumous quartet in D minor, which was admirably interpreted, and a manuscript quartet in B flat, not previously performed, by Mr. Frank Bridge, the second violinist of the party. The quartet is well designed and testifies to musicianly feeling and skill, but is a work greater in promise than achievement. Songs were pleasingly sung by Miss Delia Mason, who was sympathetically accompanied by Miss Amy Grimson.

A few lines are merited concerning the finished part-singing by the Magpie Madrigal Society at its concert, conducted by Mr. Lionel S. Benson, on the 14th ult., at St. James's Hall. The admirable selection of madrigals and glees included two most interesting settings, severally by Claude Lejeune and Orlando di Lasso, of an old Italian folk-song, entitled, 'O occhi manza mia,' the former first published in 1586 in a Parisian collection, entitled 'Meslanges de la Musique,' and the latter taken from a 'Libro di Villanelle maesche el altré Canzoni,' also published in Paris, but five years earlier. The soloists were Mr. Leonard Borwick, Miss Hope Morgan, and Mr. J. Campbell McInnes.

Madame Chaminade's annual concert took place on the 5th ult., at St. James's Hall, and was distinguished by the production of a considerable number of new songs and pianoforte pieces from her pen, and her own appearance as composer, pianist, and accompanist. The most pleasing of the new songs was 'Fleur du Matin,' and the pianoforte piece most favourably received was a 'Quartrième Valse,' the music of these being admirable examples of the gifted lady's melodic fluency and dainty style.

Recognition is due of the enterprise of the Handel Society, which on the 6th ult., at the Queen's Hall, gave the first performance in England of Herr Engelbert Humperdinck's setting of Uhland's ballad, 'Das Glück von Edenhall,' one of the works by which Herr Humperdinck was chiefly known before he composed 'Hänsel und Gretel.' A choral piece, entitled 'Ave Cæsar,' by Mr. H. F. Birch-Reynardson, was sung for the first time and proved of considerable musical interest. Mr. J. S. Liddle conducted, and the organ was safe in the hands of Mr. E. G. Croager.

M. Kubelik gave the first of two concerts on the 21st ult. at St. James's Hall. For these performances he had brought with him an orchestra of fifty-five picked instrumentalists from Prague, under the direction of M. Oscar Nedbal, who accompanied the Hungarian virtuoso in Mozart's Concerto in D and in Wieniawski's 'Faust' Fantasia. In both these works M. Kubelik was heard at his best and played with refined expressiveness, and in the florid passages with the greatest brilliancy. Pianoforte solos were contributed by Herr Rudolf Friml.

The programme of Mr. Whitney Tew's vocal recital on the 21st ult. at Bechstein Hall, was distinguished, as on previous occasions, by comprehensiveness of selection and good taste. He was most successful in his renderings of 'When I was a page,' from Verdi's 'Falstaff,' Dr. Villiers Stanford's 'The Battle of Pelusium,' and Franz's 'Aus meinen grossen Schmerzen.' Miss Dora Robinson played the accompaniments.

LECTURES.

The lectures on musical subjects during the past month have been not only varied, but practical and interesting. On the 7th ult., at Trinity College (London), Dr. Charles W. Pearce delivered the second of the Queen Victoria Lectures, the subject, admirably and thoroughly treated, being 'English Church Music: past, present, and future.' At the monthly meeting of the Incorporated Society of Musicians (London Section), held at 20, Hanover Square, on the 10th ult., Mr. John E. Borland discoursed on 'Orchestral and choral balance,' with Professor Prout in the chair. 'Sidelights on Tallis' formed the subject of the paper read by Mr. R. R. Terry before the Musical Association on the 13th ult., of which not the least interesting features were the illustrations from unpublished compositions of the great sixteenth-century composer of church music.

Honourable mention must be made of the three lectures delivered by Dr. Frank J. Sawyer at the Royal College of Organists, on April 19, 26, and May 3, on 'Extempore playing.' Novelty characterised these dissertations in the musical illustrations, on both pianoforte and organ, contributed by Mr. E. Silas, Mr. G. F. Vincent, Mr. Walter G. Alcock, Mr. J. F. Barnett, Dr. Huntley, Mr. Wolstenholme, Mr. W. Macduff, Professor Prout (who extemporised a Sonata in four movements upon given themes!), Dr. C. W. Pearce, Dr. E. H. Turpin, Mr. G. Dyson, and the lecturer—a noble army of extemporisers whose achievements lent additional interest to a most successful series of discourses.

Choral and Orchestral Societies.

The Wimbledon Philharmonic Society provided an interesting programme at their concert on the 14th ult., the orchestra performing Three pieces (Allemande—Sarabande—Cebell) by Purcell, Bach's Concerto in F, for soli violin, trumpet, flute, and oboe with string orchestra, and 'A Portrait,' orchestral piece by G. Coleman Young. The choir and orchestra joined forces in Gade's 'Spring's Message,' and Elgar's cantata, 'The Banner of St. George.' Both choir and orchestra displayed a marked improvement over previous performances, and were ably conducted by Mr. Coleman Young. Miss Margaret Cooper and Mr. Ivor Foster were the vocalists, and the solo instrumentalists in the Bach Concerto were Miss Henrietta Godwin, Mr. Walter Morrow, Mr. Eli Hudson, and Mr. Herbert Goldie.

The Devonshire Square Church Choral Society gave their last concert this season on the 17th ult., when Gaul's 'Holy City' and selections from Handel's 'Judas Maccabæus' were performed. The solo vocalists were Miss Alice Simons, Miss Alice Stroud, Mr. W. H. Fothergill, and Mr. Montague Borwell. Miss Edith Wells presided at the pianoforte, and Mr. Louis F. Goodwin at the organ. Mr. G. Ernest Arundel conducted. We regret to state that Mr. Goodwin's name was inadvertently given as Goodman on p. 330 of last month's issue.

One of the earliest of numerous Coronation concerts was given by the Ealing Philharmonic Society, at the Victoria Hall, on April 23. The programme included Tschaïkowsky's 'Casse Noisette' Suite, Stanford's choral ballad 'The Last Post,' and the 'Valse des Sylphes' from Berlioz's 'Faust'; while the specially appropriate pieces were Handel's 'Zadok the Priest' and 'Hallelujah Chorus,' German's Coronation March, and a new Coronation March by Mr. E. Victor Williams, the conductor of the Society. The playing of the orchestra throughout was highly commendable, and the little the choir had to do was well done.

The Psalmody and Choral Class at Union Chapel, Islington, brought their season to a close on the 1st ult. by giving a performance of 'Elijah.' The principal vocalists were Miss Florence Bethell, Miss Edith Nutter, Mr. Henry Plevy, and Mr. Arthur Barlow. The choral portions were excellently rendered under the conductorship of Mr. G. H. Betjemann, and the work was accompanied on the organ by Mr. Fountain Meen.

The choir of Downs Chapel, Clapton, gave a concert on the 9th ult., when the chief feature of the programme was Mendelssohn's 'Lauda Zion.' The choir also sang 'Be not afraid' and 'He watching over Israel' from 'Elijah,' 'O Father whose Almighty power' from 'Judas Maccabæus,' and the 'Hallelujah Chorus.' The solo vocalists were Madame Marion Perrott, Miss Edith Nutter, Mr. Samuel Masters, and Mr. Alexander Tucker. Mr. Gerald Bullivant presided at the organ, and Mr. W. C. Webb conducted.

Mr. John Francis Barnett's effective cantata 'The Building of the Ship,' produced at the Leeds Musical Festival of 1880, was performed at the opening of the Cork Exhibition on May Day. The orchestra and chorus, conducted by Mr. Gmür, numbered 500 performers, and the solo vocalists were Madame Ella Russell, Miss Lucie Johnstone, Mr. Joseph O'Mara, Mr. Denis O'Sullivan, and Mr. Jeremia Sullivan. The cantata was repeated at the evening concert, and very favourably received on both occasions by large audiences.

Dr. Brodsky's quartet concerts during the past winter at Manchester have yielded a profit of £113, which he, as usual, has generously devoted to the augmentation of the fund for enabling deserving students to prolong their course in the Manchester Royal College of Music, of which he is the Principal.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The last choral concert of the season was that given by the City Choral Society, on April 24, in aid of the Hospital Saturday Fund. The Town Hall was crowded, and the concert was a great success. The programme included Samuel Wesley's eight-part Motet 'In exitu Israel,' Dvorák's Te Deum in G, Schubert's 'Great is Jehovah, the Lord,' as arranged by Liszt for tenor solo, men's chorus and orchestra, Coleridge-Taylor's 'Hiawatha's Wedding Feast,' and some orchestral numbers. The singing of the choir was in general very good, and the soloists, Miss Delia Mason, Mr. Whitworth Mitton, and Mr. Wilfred Cunliffe, did well. Mr. F. W. Beard conducted with much ability.

The Johannessen Chamber Concerts concluded on April 26. On this occasion the Brodsky String Quartet paid their first visit to Birmingham. The programme was given up entirely to Slavonic music, and included the string quartets of Ottokar Novàček (Op. 10), and Tschaïkowsky (Op. 22). These were played in magnificent style, and solos were given by Dr. Brodsky and Mr. Carl Fuchs. Mr. F. W. Beard was the accompanist. The following Saturday, the 3rd ult., Mr. Johann C. Hock brought his violoncello recitals to a close. These have been given to the students of the Midland Institute School of Music and their friends, and have been of an educational description. At this last recital Mr. Hock, with Mr. G. H. Manton, played the violoncello sonata in F (Op. 6), by Richard Strauss, so that the historical sequence was carried to its extreme limit. Granville Bantock's 'Elegiac Poem' for violoncello and pianoforte was included in the programme, and was heard here for the second time this season. On April 30, Mr. Hector's Orchestral Society gave their second concert at Handsworth, Haydn's Military Symphony and Wagner's 'Tannhäuser' March figuring in the programme.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Wagner Concert on April 26, with which the Bristol Choral Society brought its season to a termination, was highly successful, Colston Hall, where the performance took place, being well filled, and the rendering of portions of 'Lohengrin' and 'Tannhäuser' which constituted the programme reflecting great credit upon vocalists and instrumentalists. The choir and band numbered about 600, Mr. H. Lewis holding the principal first violin. The soloists were Madame Ella Russell, Miss Amy Perry, Mr. Philip Brozel, and Mr. Andrew Black. Mr. George Riseley, who conducted, was much applauded.

The Broad Plain House Choir, a body of vocalists drawn from one of the poorest districts in the city, gave its sixth annual concert on the 6th ult., in the hall of the Institution, the conductor being Mr. Vaughan Jenkins. Oratorio choruses from Handel, Haydn and Mendelssohn, and various part-songs, furnished a programme that was fairly well rendered by the choir.

There was more than usual variety in the concert of the Clifton Choral Society, held at the Victoria Rooms on the 7th ult., under the direction of Mr. F. W. Rootham. The choir was heard in Stanford's 'Phaudrig Crohoore,' two numbers of Elgar's 'From the Bavarian Highlands,' and the same composer's chorus 'It comes from the misty ages.' An orchestra of Bristol and Bath players, with Mr. F. S. Gardner, leader, performed Chopin's Pianoforte Concerto in E minor (Master Frank Merrick at the pianoforte), 'Le Rouet d'Omphale' by Saint-Saëns, and Elgar's 'Cockaigne' overture. Madame Sobrino, whose singing was much appreciated at the previous concert of the Society, sang several songs with good effect.

On the 12th ult. a meeting was held at St. Nathaniel's Schoolroom, for the purpose of forming a choral society for Bristol North. There was an influential attendance, Mr. G. E. Davies being voted into the chair. It was decided to start a large society, with Mr. J. Bending, organist of St. Paul's Church, as conductor. The intention in the coming season is to give two oratorios, with orchestral accompaniments, at the Victoria Rooms.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

The Norwich Philharmonic Society's second concert of the season took place in St. Andrew's Hall on the 1st ult. On this occasion they were joined with the Norwich Choral Society, which appeared before the public for the first time.

The two Societies were heard conjointly in Stanford's 'Last Post' and Somervell's 'Charge of the Light Brigade'; in each work both band and chorus, under the conductorship of Dr. Bates, acquitted themselves remarkably well. The instrumental portion of the programme consisted of the last three movements of Mendelssohn's 'Scotch Symphony,' Elgar's 'Imperial March,' and the ballet music from Gounod's 'Faust,' each item being excellently played by the band, led by Mr. F. W. B. Noverre. Miss Evangeline Florence was the vocalist.

Mr. Arthur Bent's Orchestral Class, assisted by professional wind instrumentalists, gave their second annual concert in St. Andrew's Hall, Norwich, on the 15th ult. The programme included Beethoven's Seventh Symphony, Bizet's Arlésienne Suite, Weber's Overture to 'Oberon,' and Halvorsen's 'Einzugsmarch des Bojaren,' which, under Mr. Bent's conductorship, were played with consummate skill and care. Goltermann's Violoncello Concerto, with Mr. Paul Ludwig at the solo instrument, proved a great treat. Miss Delia Mason provided the vocal numbers.

The Sprowston Choral Society, with some outside assistance, gave their last concert of the season on the 13th ult. The first part of the programme consisted of Hatton's Cantata 'Robin Hood,' the choruses being fairly well sung. The solo parts were taken by Miss M. E. Overbury, Messrs. J. Dobson, J Brown, and N. Parkerson. Mr. A. Adams conducted.

The second concert given under the auspices of the recently-formed Stowmarket Choral Society was held on April 28, when the choristers showed signs of careful training by Mr. G. W. Bouttell, who conducted. Sterndale Bennett's 'May Queen' was the work chosen, and the soloists included the Hon. Alice Henniker, Miss Traill, Mr. A. Probert, and Mr. O. Moyle, with Miss C. J. Prentice at the pianoforte.

St. Mary Stoke (Ipswich) Choral Society gave a very successful concert on April 30. The first part of the programme included Van Bree's Cantata 'St. Cecilia's Day.' The chorus numbered about sixty, and under the baton of Mr. T. W. Brooks the work was well rendered. The soloist was Miss Kathleen Dumayne.

The members of the Mildenhall and District Musical Society, assisted by members of the Bury Athenæum Oratorio Choir, gave a performance on April 24, in the Town Hall of the former town, of the greater part of Handel's Oratorio 'Samson.' The soloists were Miss Jessie Butcher, Mr. John Browning, Mr. Joseph Reed, and Mr. Henry Butcher. The chorus, numbering about fifty voices, acquitted themselves well and reflected great credit on their conductor, Mr. J. D. Antill.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Conspicuous among the many recent concerts here have been the renderings of J. F. Barnett's very melodious cantata 'The Good Shepherd,' by the choir of St. George's United Free Church, under Mr. Alfred Hollins, and of Mendelssohn's 'Athalie' by Mr. Millar Craig's choir. Mr. Hollins accompanied his choir admirably, while Mr. Millar Craig was assisted by the instrumental combination of pianoforte, harmonium, and string quintet. A most interesting reading was given of Parts I. and II. of 'The Creation,' by Hope Park United Free Church Musical Association. Mr. David Blair conducted, and had the aid of a good string band, led by Mr. James Winram.

Mr. Winram's present and past students, seventy performers, gave their annual orchestral concert—an event of increasing musical importance—in the Music Hall on April 3. The quality of Mr. Winram's work was admirably shown both in the ensemble and solo pieces. The Amateur Orchestral Society's third concert attracted the usual large audience, which was treated to a performance of Haydn's Symphony in D (No. 23) and a suite by Massenet. Mr. Collinson conducted. The same gentleman wielded the baton at the last Choral Union Concert, when Haydn's 'Creation' and Gade's 'Erl King's Daughter' were given before a large audience.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Last year, Mr. A. Herbert Brewer suggested through the local press the formation of a County and City Orchestral Society. The idea was immediately acted upon, and the Society was formed, some eighty members being enrolled. The first concert was given at the Shire Hall, Gloucester, on April 24, and though it was held in the afternoon there was a very large attendance, and Mr. Brewer's experiment was more than justified. The rendering of the various orchestral works showed that he had gathered under his capable direction an earnest and competent band of amateur instrumentalists. The programme included Mozart's Symphony in D (No. 35), Elgar's Serenade for strings in E (Op. 20), Schubert's Italian Overture, Mackenzie's Benedictus, and German's Gipsy Suite. All the pieces were played with great delicacy and expression, and were warmly applauded. Mr. W. H. Reed is the leader of the orchestra, and he also contributed to the programme a masterly rendering of Sarasate's 'Habanera'; the vocalist was Miss Gleeson White. From every point of view the first concert of the newly-formed Society was a conspicuous and gratifying success.

Again it is a pleasure to bear willing testimony to the musical activity of Cirencester, the Choral Society, so ably conducted by Mr. A. H. Gibbons, having given a most creditable performance of 'Elijah,' at the Corn Hall, in that town, on Wednesday, April 23. The band was ably led by Mr. E. G. Woodward, with Mr. A. B. Barnes at the organ. The soloists were Miss Agnes Nicholls, Miss Jessie Goldsack, Mr. C. G. Brierley, and Mr. Harry Miller, the part of the *Youth* being taken by Master Percy Saunders, and help being given in the double quartet by Miss Fawcett, Miss Tovey, Miss Hayward, Mrs. Nicholls, and Mr. Fred Harmer.

The first of May was appropriately marked at Cheltenham by an excellent performance of Sterndale Bennett's 'May Queen,' by the Hawthorn Choral and Orchestral Society. The principals were Miss Jessie McLeod, Miss Bessie Woodward, Mr. James Leyland, and Mr. Henry Sunman, Mr. A. W. H. Hulbert conducted a bright performance which was much appreciated by a large audience, and Mr. C. J. A. Teague led a capital band.

On the 16th ult. the Gloucester Choral Society brought to a close a successful season by a good miscellaneous concert, of which not the least important feature was the singing of the choir in Samuel Wesley's magnificent motet, 'In exitu Israel,' under Mr. A. Herbert Brewer's alert conductorship.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The concert of the Societa Armonica, on April 22, was one of the most interesting that notable Society has ever given. The chief item was Tschaïkowsky's Fourth Symphony in F minor, of which the orchestra, under the skilful direction of Mr. Vasco V. Akeroyd, gave an admirable interpretation. Dvorák's 'The Peasant a Rogue' Overture was also in the scheme, whilst Miss Pauline St. Angelo played with grace and force several pianoforte items. Miss Backsheen Wood was the violinist, and Mr. W. E. Redmond sang Tschaïkowsky's 'Pilgrim Song' with excellent discretion.

Mr. Cuthbert Clarkson's concert took place in the Institute, Mount Street, on the 6th ult., when he was assisted by Miss Grace Collins and Mr. Fridolin Weingaertner. The singing of Miss Collins on this occasion was marked by many of the traits that denoted

the possession of an artistic perception. Mr. Weingaertner played a movement from Spohr's Ninth Concerto with all his usual care.

An echo of the highly successful Liverpool Church Choir Association Festival was heard at Holy Trinity Church, Walton Breck, on April 30, when the music rendered at the recent Festival in St. George's Hall was repeated. The choir of the Church named, and that of St. Saviour's, Falkner Square, assisted by various members of other choirs, participated. The soloists were Master N. Baines, Mr. F. Harrison Roberts, Mr. T. Bickerton Hughes, and Mr. W. Scott. The organ duties were divided between Mr. Charles Collins and Mr. Fred G. Gillies (organist of Holy Trinity).

The scheme for the season of Sunday concerts at New Brighton Tower has just been issued. It is a document of undoubted interest, and it may be safely said that all musical Liverpool will begin the weekly pilgrimage on the 22nd inst.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Worksop Musical Society, a newly-formed body, directed by Mr. Hamilton White, gave a concert in the Town Hall, Worksop, on the 1st ult. For an initial effort the venture was extremely successful, the choir displaying numerous excellent qualities of both tone and training. In Mendelssohn's 'Hymn of Praise' they sang with admirable vigour and precision, winning well-deserved commendation. Webbe's 'When winds breathe soft' was another capitally rendered item in a programme which included Stanford's 'Last Post.' The principals were Mrs. Burrows, Miss Beevor, Mr. Vincent Ward, and Mr. T. E. Mackie, and Mrs. Hodding was the accompanist.

Another gallant enterprise is that of the Heeley Wesley Choral Society. On the 8th ult. the members gave a concert which, for a young organisation, was laudably ambitious in scope. Stanford's 'The Revenge' and Harford Lloyd's 'Hero and Leander' tested the capabilities of the choristers, and found them very satisfactory. Under Mr. R. M. Bullmore's enthusiastic lead the little Society is working in the right direction and its prospects are encouraging. Miss E. Rich and Mr. F. Shimeld were the soloists, and Mr. E. G. Laycock, the accompanist, did excellent work. On the same date, at St. John's Church, Ranmoor, Mr. J. C. V. Stacey gave a very excellent performance of Mr. Alfred Gaul's cantata 'The Holy City,' the soloists being Miss Eva Ripper, Miss N. Pennington, Miss C. Pennington, Mr. T. R. Lees and Mr. C. H. Garland.

In the city the end of the season has arrived, there being now no outstanding fixtures of importance. The month's doings has included two interesting orchestral concerts. The Amateur Instrumental Society which, under its new conductor, Mr. Henry Dean, has had a successful season, gave a concert on the 13th ult., playing one of Haydn's Symphonies, Mr. Coleridge-Taylor's Four Characteristic Waltzes and some shorter pieces, with songs by Miss Pfeilschmidt and Mr. Hamer. On the following evening the Sheffield Ladies' Amateur String Orchestra performed a capital programme, under Mr. Georg Ellenberger, the soloists being Miss Mabel Swallow, a gifted and promising young violinist; Mr. Ellenberger, viola; Mr. E. Thorpe, violoncello; Miss Lutze, pianoforte; and Madame Muthesius, vocalist.

The Lincoln Musical Festival, to be held on the 4th and 5th inst., promises to be most successful both from the musical and financial point of view. At the evening concert of the first day two novelties are to be produced —'The Cricket on the Hearth' overture, by Sir Alexander Mackenzie, and an Orchestral Suite in D minor, by Dr George J. Bennett, organist of Lincoln Cathedral and conductor of the Festival, both works being conducted by their respective composers. This, with the two performances in the Cathedral on the following day, gives distinction to an event which has many well-wishers.

Foreign Notes.

ALTONA.—The Singakademie, of which Professor Woyrsch is the able director, gave an interesting concert last month, the programme of which included an 'Ode to Aphrodite,' by the conductor, and a remarkable setting for eight-part choir of Psalm 116, by Wilhelm Koehler, a new work, which was greatly applauded.

AMSTERDAM.—Berlioz's Requiem, and 'Wanderer's Sturmlied,' by Richard Strauss, were most successfully produced last month by the Maatschappy tot Bevordering der Toonkunst, under the conductorship of M. A. Verhey. ——A performance, at the Lyric Theatre, of Mozart's 'Die Zauberflöte,' on April 21, deserves to be recorded, as having been the first given of that work in the Dutch language.

BERLIN.—At an interesting concert given last month by Herr Neisser, of Wasa (Finland), with the co-operation of the Tonkünstler Orchestra, a symphonic poem entitled 'Korsholm,' by the Finnish composer A. Järnfeld, was introduced to Berlin audiences and received with much favour.——The newly-founded Madrigal Society, conducted by Dr. Hugo Goldschmidt, recently gave its first public concert, when a very fine interpretation was given of madrigals by Thomas Morley, Baldassare Donato, Claudio Merulo, Gastoldi, and others. Much enthusiasm was created by the re-appearance last month, at the Opera, of Frau Rosa Sucher, in the part of *Sieglinde* in 'Die Walküre.'

BIELEFELD.—At the musical festival held on the 4th and 5th ult. a highly successful performance took place, in concert form, of Peter Cornelius's opera 'Der Barbier von Bagdad,' with M. Messchaert as the superb interpreter of the title-part. The performances also included Brahms's 'Gesang der Parzen.' Musikdirector Lamping was the conducter.

BOLOGNA.—A Rossini Museum has just been opened, in connection with the Municipal Institute. It contains, *inter alia*, the autograph scores of the 'Stabat Mater,' and of several operas by the master, as well as letters, musical instruments, and other *personalia*.

BRUSSELS.—The series of performances of Gluck's operas at the Conservatoire concluded with the recent excellent production of 'Alceste,' under the direction of M. Gevaert. César Franck's *scène biblique* for soli, chorus, and orchestra, 'Rebecca,' was produced at the third Popular Concert of the season, under M. Dupuis's conductorship, with much success. At the Théâtre de la Monnaie, Poise's 'La Surprise de l'amour' has been performed for the first time, and well received.

COLOGNE.—The famous Cologne Maenner Gesangverein celebrated last month the sixtieth anniversary of its foundation by a grand concert, which included, among other numbers, very fine interpretations of Mendelssohn's four-part setting of 'Ecce quomodo,' of Palestrina's 'O bone Jesu,' and of Max Bruch's latest choral composition, 'Abschied des Volkes,' the latter under the direction of its composer.

COPENHAGEN.—A new four-act opera, 'Aladdin,' by the popular Danish composer, Professor C. Hornemann, has just been produced at the Royal Theatre with great success.

DRESDEN.—At a concert given by Mr. Percy Sherwood, a string quartet in G major, and a suite in C major, for two pianofortes, by the concert giver, obtained a first hearing, and were well received.——An interesting performance by the Tonkünstler Verein was that of a hitherto unknown octet in F major, for wind instruments, by Haydn, which Professor Grützmacher had discovered some time since. It proved a very charming and graceful example of the master's art, being, moreover, extremely well interpreted on the present occasion.

HALLE.—More than ordinary enthusiasm was displayed by the numerous audience which was present at the recent first performance, by the Singakademie, of Liszt's oratorio 'Saint Elisabeth.' The solo parts were in excellent hands, and the highly-efficient choir and orchestra, under the conductorship of Professor Reubke, rendered full justice to the manifold beauties of the work.

HAMBURG.—A new *Requiem*, for chorus, soli, orchestra, and organ, by Victor Heinisch, was produced last month at the Stadt Theater, creating a very marked impression. The work is dedicated to the memory of the late King Humbert of Italy, and will shortly also be performed at Rome.——M. Charpentier, the successful composer of the opera 'Louise,' gave a concert here with compositions from his pen, which were received with much favour, particularly an orchestral suite, 'Italy,' and a 'dramatic' symphony.

HELSINFORS.—Mozart's Grand Mass in C minor, in the skilfully completed version by Aloys Schmidt, has been produced recently, for the first time, under the direction of Herr Kajanus. The work was received with so much enthusiasm that four performances of it have taken place within the last few weeks.——The new Finnish National Theatre was opened last month with a festival progamme, to which Jean Sibelius had contributed a new cantata for chorus and orchestra, and A. Järnefeld a festival overture.

LEIPZIG.—An oratorio, 'Whitsuntide,' by R. Bartmuss, produced an excellent impression at its performance, on the 2nd ult., in the Friedens-Kirche, under the conductorship of Herr Hans Hiller.——At the Stadt Theater, Johann Strauss's charming operetta 'Wiener Blut' was produced for the first time, on the 3rd ult., with considerable success.

MAINZ.—A most successful musical festival, extending over four days, and devoted to compositions by Berlioz, Liszt, and Wagner, was held in this city in the last week of April. The Liedertafel and Damen Gesang Verein, with the Munich Kaim Orchestra, were the principal executants, under the direction of Herr Weingartner.

MILAN.—A new violin concerto by Leone Sinigaglia, finely interpreted by Signor Arrigo Serrato, created a very favourable impression at a recent orchestral concert given at the Theatre della Scala. Considerable success was achieved by a new string trio in E flat major, by Martucci, at its recent first performance at the Conservatorio.

MUNICH.—Under the direction of Herr Woehrle, the musical director of the Cathedral, the last of a series of madrigal performances was given on the 4th ult., which included compositions by Leo Hasler and Joh. Hermann Schein, as well as two seldom-heard four-part songs by Haydn, 'Der Greis' and 'Beredsamkeit.' A new sonata for clarinet and pianoforte in A flat major, by Max Reger, interpreted by the composer and Herr Carl Wagner, found many admirers at its performance at a recent concert by the Hoesel Quartet Party. At the Royal Opera, the successful first performance took place recently of a new German version of the 'Orestiad' of Æschylus, with incidental and melodramatic music by Max Schillings. An interesting revival was that, by the Orchester Verein, of a little-known comic opera by Boieldieu, 'Les Voitures versées,' which greatly pleased the audience. A new operetta by André Messager, 'Die Brautlotterie,' has been brought out at the Gärtner Theater with some success.

MÜNSTER.—A marked impression was produced by the first performance, in concert form, of a new music drama, 'Loreley,' by the director of the Conservatorium, Herr Adolf Stierlein. The subject, which has fascinated not a few composers since the days of Mendelssohn, is apparently 'in the air' just now, another opera, 'Loreley,' from the pen of Herr A. Weichmann, having been brought out with good success last month at Nuremberg.

PALERMO.—The prize of 300 lire, offered by the Circolo Artistico for a 'Fantastic Dance,' for strings, harp and harmonium, has been awarded to the young composer, Carlo Nicosia.

PARIS.—The new lyrical drama 'Pelleas et Mélisande,' the libretto by Maurice Maeterlinck, the music by Claude Debussy, recently brought out at the Opéra Comique, met with but a very qualified success, while the new one-act comic opera 'Madame Dugazon,' with a cleverly-written score by Charles Hess, has been very well received here. A symphony entitled 'Liberté,' by the English composer Alfred Holmes (who died in Paris in 1176), has been revived with much acceptance at one of the recent concerts under the direction of M. Victor Charpentier, and was again produced at the festival concert given on the 18th ult., under the conductorship of M. Vincent d'Indy.

PRAGUE.—A most flattering reception was given, on his recent visit here, to Eugenio Pirani, the well-known Berlin composer and critic. A new opera of his, 'Das Hexenlied,' was produced with much success at the German Theatre, and at a concert given by the artist, with the co-operation of Miss Webster-Powell and others, a number of chamber works and songs from his pen revealed the composer's originality and versatility, and created a most favourable impression.

ROME.—Don Lorenzo Perosi's new oratorio 'Moses' was produced for the first time last month at the Costanzi Theatre before a very numerous and appreciative audience, who re-demanded several numbers. Herr Siegfried Wagner also made his appearance at the Costanzi recently, where he conducted excerpts from his comic opera 'Der Bärenhäuter,' as well as the 'Siegfried Idyll,' the 'Tannhäuser' overture, and the Funeral Dirge from 'Götterdämmerung,' by his illustrious father.

STOCKHOLM.—A new opera by Andreas Hallén, entitled 'Walpurgis-Messe,' has been successfully brought out at the Royal Theatre.

ST. PETERSBURG.—At a concert of the Philharmonic Orchestra, recently conducted by Herr Nikisch, a new pianoforte concerto in three movements by Rachmaninoff was heard for the first time. Admirably interpreted as it was by M. Alexander Siloti, it produced a very favourable impression.

STUTTGART.—An excellent performance was given, on April 30, by the Neue Sing Verein, of Hugo Röhr's new secular oratorio 'Ekkehard,' under Professor Seyffardt's direction.

THE HAGUE.—A completely revised version of Richard Hol's historical opera 'Floris,' first produced some ten years since at Amsterdam, was brought out last month at the Royal theatre with great success. The veteran composer, now in his seventy-eighth year, who personally conducted his work, was received with the most hearty applause.

WARSAW.—A new opera, 'Livia Quintilla,' by the Polish composer, Sigmund von Noskowski, achieved a notable success at the Grand Theatre last month.——The talented Polish composer, Ladislas Zelenski, achieved a great success at a concert given last month with a number of his own compositions, including a Psalm for chorus and orchestra, an overture, 'Echoes from the Forest,' and fragments from an opera.

WIESBADEN.—The annual special performances at the Royal Theatre were inaugurated, on the 11th ult., by the production of Gluck's 'Armida,' in a new adaptation of the work, skilfully and on the whole successfully made by Intendant von Hülsen and Capellmeister Schlar.

Brief Summary of Country and Colonial News.

We do not hold ourselves responsible for any opinions expressed in this summary, as the notices are either collated from local papers or supplied to us by correspondents.

BASINGSTOKE.—The Choral Society gave a concert in the Drill Hall, on April 22, when the programme included Sterndale Bennett's 'May Queen,' Coleridge-Taylor's 'Death of Minnehaha,' and the last two movements of Mendelssohn's 'Reformation' Symphony. The band and choir numbered 100 performers, and the solo vocalists were Miss Perceval Allen, Madame Edith Hands, Mr. Samuel Masters, and Mr. Foxton Ferguson. Mr. H. E. Powell conducted.

BEDFORD.—The Musical Society, under the conductorship of Dr. H. A. Harding, gave an admirable performance of Coleridge-Taylor's cantata 'The Blind Girl of Castél Cuillé,' in the Corn Exchange, on the 13th ult. The excellent band and chorus numbered 225 performers. The principal vocalists were Miss Helen Jaxon, Miss Maud Turner, and Master Stanley Winter; and the work was most enthusiastically received

A short miscellaneous selection included Percy Godfrey's 'Coronation' and Elgar's 'Pomp and Circumstance' Marches, and the Madrigals 'Awake, sweet love' (Dowland), and 'Now is the Month of Maying' (Morley).

BELFAST.—The members of the choir of Elmwood Presbyterian Church have presented Mr. C. J. Brennan, organist and director of the choir, with a writing desk, as a token of their high appreciation of his services.

BISHOP'S STORTFORD.—Sullivan's 'Martyr of Antioch' was performed by the Musical Union in the Great Hall on April 23. The choir, though not large, sang with good effect and excellent expression, and the orchestra carried out their exacting task with much efficiency. The solo vocalists were Miss Maggie Jaques, Miss Grace Day Winter, Mr. John Probert, and Mr. Arthur Walenn. The programme concluded with Percy Godfrey's Coronation March. Mr. A. Eaglefield Hull was the conductor.

COVENTRY.—Mr. C. H. Moody, who has been organist of Holy Trinity since April, 1899, has been the recipient of numerous tokens of appreciation on leaving to enter upon his new duties as organist of Ripon Cathedral. On behalf of the clergy and choir, the Vicar, Canon Beaumont, presented Mr. Moody with a handsome oak roller-top study desk. The Festival Choir, which Mr. Moody organised and successfully conducted for three seasons, handed to him a case of silver mother-o'-pearl fruit-knives, a pair of gold sleeve links, and an address. The choir-boys of Holy Trinity presented him with a silver and ebony baton, and the Vestry forwarded, through their clerk an address in which they expressed their approval of the very able manner in which he had carried out his duties.

DOVER.—A performance of the second and third parts of Coleridge-Taylor's 'Scenes from the Song of Hiawatha' was given in the Town Hall, on April 30, under the able direction of Mr. H. J. Taylor. The band and choir numbered 160 performers, and the principal vocalists were Miss Katie Smith, Mr. Henry Turnpenny, and Mr. Arthur Walenn. Longfellow's poem was recited by Miss Adey Brunel before the performance of each section.

EPPING.—The Musical Festival Society held their annual concert on the 1st ult., when they performed 'Judas Maccabæus.' The solo vocalists were Miss Stella Maris, Mr. Harper Kearton, and Mr. Bertram Mills. The choruses were very well sung by the choir. Mr. Donald Penrose, the conductor, is to be congratulated on the success of the entire performance.

IPSWICH (QUEENSLAND).—Two excellent performances of Stainer's 'Crucifixion' were given in St. Paul's Church during Holy Week, on Wednesday and Good Friday evenings. The Church choir, in which the boys are assisted by a contingent of ladies, gave admirable renderings of the choral march 'Fling wide the gates' and the 'Appeal of the crucified.' The solo portions were sung by members of the choir; special mention, however, is due to the really beautiful rendering of the duet by Mr. C. A. Flint and Mr. E. Morgan. The congregation joined heartily in the several hymns. Mr. O. Perry conducted with care, and the organist of the Church, Mr. R. Henderson Johnston, was at the organ.

LEAMINGTON.—The Leamington Orchestral Society, under the direction of their painstaking conductor, Mr. Walter Warren, finished their season on the 1st ult. The chief feature of the concert was the performance of Weber's Pianoforte Concerto by Madame Marie Fromm. Other items in the programme were Mozart's Magic Flute Overture; Dvorák's Suite (Op. 39); Elegie, Op. 43 (Tschaikowsky); Symphony No. 8 in F, first two movements (Beethoven); and 'Fest' Overture (Leutner). Miss Delia Mason was the vocalist.

MELBOURNE (AUSTRALIA).—The North Suburban Choral Union gave their third concert of the season on March 25, when the interesting programme included Schumann's 'Mignon's Requiem,' Haydn's 'Eleventh Symphony,' German's 'Bourrée and Gigue' ('Much Ado about Nothing'), and Elgar's 'Spanish Serenade,' all for the first time in this locality. The contributions of the choir included a new part-song by Miss Viola Jäger, entitled 'Song of Hesperus.' Mr. E. A. Jäger conducted.

PERTH.—The Perth Musical Society, with a membership of one hundred good singers, has completed a very successful season. On February 13 the Society, assisted by eminent soloists and Mr. Cole's orchestra, gave a very artistic rendering of Haydn's 'Spring,' vocal and orchestral items filling up the programme.

PETERSHAM (SYDNEY).—Mr. William T. Wood, choirmaster of All Saints' Church, was presented, on April 9, by the members of the choir and friends with a well-fitted travelling case, gold sleeve-links, and a Maltese cross pendant, together with an illuminated address expressing the gratitude of the donors to Mr. Wood for his untiring zeal as honorary choirmaster for the past twelve years.

READING.—The Orpheus Society gave a concert in the Large Town Hall, on the 10th ult., when a highly interesting selection of part-songs was performed. The programme included Atterbury's 'Come, let us all a-maying go,' Horsley's 'When the wind blows,' Abt's 'Vineta,' Cooke's 'Shades of the heroes,' Härtel's 'The Miller's daughter,' Martin's 'Haste, ye soft gales,' Hatton's 'Sleep, my sweet,' and two old English part-songs 'You lovers, who have loves astray,' by Hilton (1575-1657), and 'Strike it up, neighbour,' by Weelkes (1578-1623). The tone of the choir was excellent, and the rendering of the part-songs indicated the careful training by the conductor. Mr. Leonard Borwick and Mr. Ernest Windus (violinist) took part in the concert. In the interval a presentation was made to Dr. F. J. Read, the conductor, of a purse of money and an illuminated address expressing the thanks of the members for Dr. Reed's invaluable assistance as conductor since the foundation of the Society twenty-one years previously, and the hope that he would retain the position for many years to come.

TONBRIDGE.—Mendelssohn's 'Elijah' was performed by the Choral Society in the Public Hall, on the 7th ult. The orchestra attached to the Society assisted, augmented by members of the Royal Engineers' Band. The principal solo music was rendered by Miss Winifred Marwood, Miss Gertrude Macaulay, Mr. James Leyland, and Mr. Montague Borwell. Mr. J. W. G. Hathaway presided at the organ, and Mr. H. J. Taylor conducted.

Great ability and greater promise was shown by Miss Maud Tabb and Mr. R. V. Tabb at their concert on the 23rd ult. at Bechstein Hall. Miss Tabb's mezzo-soprano voice is very pleasure-giving in quality, and her rendering of a good selection of songs, including several by British composers, indicated musical perception. Mr. Tabb produced a pleasing singing tone from the violoncello, and his phrasing and accentuation were excellent. Madame Alice Tabb sympathetically accompanied the young artists.

The following scholarships have been awarded at the Royal Academy of Music: the Parepa Rosa Scholarship (for female vocalists) to Ida Kahn (a native of London), and the Sterndale Bennett Scholarship to Edwin York Bowen (of London).

Her Majesty the Queen has most graciously given her patronage to Master H. Vernon Warner and Miss Elsie Warner's pianoforte and violin recital announced to be held in St. James's Hall on the 23rd inst.

The Royal Academy of Music has received the munificent sum of £1,000, generously given by Mr. Ludovic Goetz, wherewith to purchase full-scores for the library of the Institution.

The Scottish Standard Bearer for May contains a biography and portrait of Mr. W. Prendergast, the recently-appointed organist of Winchester Cathedral.

The report and accounts of the Gateshead Choral Union shows, as heretofore, a prosperous and artistic season of achievement.

Answers to Correspondents.

CEOIL.—(1) You could not do better than study Grove's 'Beethoven and his nine symphonies'—an interesting and instructive book: the published price is six shillings. (2) The 'Angel scene' in Humperdinck's charming opera 'Hänsel und Gretel' is thus described by Mr. R. A. Streatfeild in his useful book 'The Opera.' 'Out in the forest the children (*Hänsel and Gretel*) amuse themselves with picking strawberries and making flower garlands, until the approach of night, when they find to their horror that they have lost their way. They search for it in vain, and at last, completely tired out, they sink down upon the moss beneath a spreading tree. The Dustman—the German sleep-fairy—appears and throws dust in their weary eyes. Together they sing their little evening hymn, and drop off to sleep locked in each other's arms. Then the heavens open, and down a shining staircase come the bright forms of angels, who group themselves round the sleeping children, and watch over their innocent slumbers till the break of day.' 'Hänsel und Gretel' was first produced at Weimar, December 23, 1893.

T. W. T.—No; the edition of Bach's works, edited by Mendelssohn and published by the now defunct firm of Coventry and Hollier in 1845, is not the same as the 'Grand Studies for the Organ' that had been issued earlier (in 1836) by the same publishers, and which are now in Messrs. Novello's catalogue. The story is fully told in a series of articles on 'Bach's Music in England,' which appeared in THE MUSICAL TIMES from September to December (inclusive), 1896. See especially the issues of November, p. 724, and December, p. 797, of that year.

CANTORIS.—The Polychord, invented by Friedrich Hillmer, of Leipzig, in 1799, was an instrument which resembled the contrabass, but smaller in size. It had ten strings of catgut, four of which were covered. The finger-board and neck could be made longer or shorter, whereby the pitch of the whole instrument could be raised or lowered without tuning each separate string. The 'ten-stringed instrument' of the Psalms—called *Asôr*, which is traced to a root signifying *ten*—is of the portable harp species.

SULLIVANETTO.—(1) The 'Light of the world' (Sullivan) is published by Messrs. Cramer & Co.; (2) A useful History of Music, of the note-book type, is that by Bonavia Hunt, published by Messrs. Bell; (3) The Funeral March by Wagner to which you refer is from 'Götterdämmerung'; (4) 'Who is the greatest living composer of music and the greatest living organist?' We hope this may be regarded as an optional question which will not jeopardise 'full marks' for Nos. 1, 2, and 3 if it remains unanswered.

A. D. H.—The Wagner literature is very extensive. Glasenapp's 'Life of Wagner,' now being issued in a good English translation by Mr. W. Ashton Ellis, is the best; two volumes have been published. Excellent hand-books on Wagner's operas are those on the 'Nibelungen Ring,' by Hans von Wolzogen; and on 'Tristan,' 'Mastersingers,' and 'Parsifal,' by Constance Bache. Wagner is considered by musicians of to-day as *one* of the greatest composers 'who have ever lived,' but the greatest—who shall say?

BARITONE.—The song 'Flow, thou regal purple stream,' by Dr. Samuel Arnold, is from his comic opera 'The Castle of Andalusia,' composed by him and produced at Covent Garden Theatre, in 1782. Many similar English songs are the survivals of operas that are as dead—nay, deader—than Queen Anne.

A. B. (Detroit).—We have given the specification of an English cathedral organ, that of York Minster, in our issue of April, 1901; and we hope to give others as opportunity offers, for the benefit of our American readers and others who may be interested.

PERCIVAL.—The following pedal studies (organ) are worthy of your attention: Organ Pedal Technique (Parts 1 and 2) by B. W. Horner; Best's Art of Organ Playing (Part 2); and Studies for Pedal Playing by Schneider.

A.R.A.M.—The parody to which you refer began, if we remember rightly:—

I had a voice, some years ago,
It was so sweet and soprano.

I. M. S.—The average salary of village organists depends a good deal upon the village and the organist. In such a case the law of averages does not apply.

STUDENT.—For an analysis of Beethoven's C sharp minor pianoforte sonata ('The Moonlight,' so called) see Dr. Harding's primer on 'Analysis of Form.'

ORGANAMUS.—We believe the largest organ in the world is that in the Town Hall, Sydney; but it will probably not remain so for long.

A COUNTRY READER.—The houses in which Mozart and Haydn resided during their visits to London are, unfortunately, all demolished.

DOT.—The passage is to be played semi-staccato—the slightest detachment of the notes; the slurs must, of course, receive attention.

J. L.—The setting of the Nicene Creed is probably Goss in D; that is the best guess we can make from the extract you send us.

B. C.—The Liszt extract (quoted on p. 233 of our April number) appeared in the issue of *Punch* for April 10, 1886, p. 170, col. 2.

ORGANUM.—Your rector or vicar is supreme in the matter. You hold office under him, and under no one else.

H. M.—We cannot give any opinion as to the reliability of the publishing company you name.

J. T.—Better not to face the congregation, but to sing from the choir stalls at organ recitals.

MINNEHAHA.—The Handel volumes to which you refer are not of any great monetary value.

P. F.—'La Musique Française Moderne,' is published by Fischbacher, Paris.

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

BACH, JOHN SEBASTIAN—"Concerto in A minor." Arranged for Violin and Pianoforte.—First to Sixth Position. (No. 21. A Modern School for the Violin, by AUGUST WILHELMJ and JAMES BROWN.) 2s.

BELL, W. H.—Three Short Pieces. Postlude; Romance; and Spring Song. (No. 300. Original Compositions for the Organ.) 1s. 6d.

BERKELEY, REV. JULIAN C.—"Giver of all gifts supernal." A Coronation Hymn. Words by Rev. F. ST. JOHN CORBETT. 2d.; Words only, 3s. per 100.

BETHELL, W.—"Spring." Part-Song. For S.A.T.B. 1½d.

BLOW, DR. JOHN—"Salvator Mundi." Edited by R. R. TERRY. (No. 35. Cantiones Sacræ.) 4d.

BORTON, LADY—Coronation March Song: "God bless King Edward and our Gracious Queen." 2s.

—— Ditto. Arranged for S.A.T.B. 4d.

BRIDGE, SIR FREDERICK—The Homage Anthem: "Kings shall see and arise." Composed for the Coronation of their Majesties King Edward VII. and Queen Alexandra. 6d.

BROCKWAY, WILLIAM E.—"O Lord, our Governour." 4d.

BUCK, REV. W. H. M.—"Who is on the Lord's Side? Who?" Hymn. 2d.

COENEN, WILLEM—"Peace, perfect peace." (Hymns A. & M., No. 537.) Transcribed for the Organ. 2s.

CORFE, LEONARD B. L.—"The St. George's Chorus." Choral March. 4d.; with Illuminated Cover, 6d.

CORONATION SERVICES.—The music for the Form and Order of Service issued by the King's Command, and recommended for use in the churches of the Church of England throughout the Empire on the day of the Coronation, June 26, 1902. Editions Nos. 1 and 2, 6d. each. For contents, see page 421.

—— A Selection of music for use in Churches and Chapels. 6d. Tonic Sol-fa, 6d.

DURING THE LAST MONTH—*continued.*

CORONATION SONG BOOK. For Children's Festivals. 1s. For Contents, see page 423.

COWEN, FREDERIC H.—Coronation March. Pianoforte Arrangement by the COMPOSER. 2s.

—— "The Butterfly's Ball." Concert-Overture. Pianoforte Arrangement by H. M. HIGGS. 2s. 6d.

ELGAR, EDWARD—"The Dream of Gerontius" (Op. 38). By Cardinal NEWMAN. Set to music for Mezzo-Soprano, Tenor, and Bass Soli, Chorus, and Orchestra. Full Score, English and German words, £3 3s.

—— Ditto, Appendix. Tenor Solo: "Sanctus Fortis." Transposed to A flat. 1st Violin, 6d.; 2nd Violin, 6d.; Viola, 6d.; Violoncello, 6d.; Basso, 6d.

—— "The Banner of St. George" (Op. 33). Wind Parts, 19s. 6d.

—— "It comes from the misty ages" ("The Banner of St. George"). Wind Parts, 7s. 3d.

—— "There are seven that pull the thread." Song in Act I., "Grania and Diarmid." The verse written by W. B. YEATS. 2s.

—— "Ave Verum" (Op. 2, No. 1). Motet. English and Latin words. (No. 36. Cantiones Sacræ.) 2d.

EWART, ALFRED B.—"God save the King." Coronation Anthem. For Church and School Festivals. 6d.

FETHERSTON, REV. SIR G. R.—"Far down the ages now." Hymn. 2d.

—— "She hath her heart's desire." Hymn. 2d.

FLETCHER, PERCY E.—"The Toy Soldiers' March." For the Pianoforte. From the Operetta "The Toy Review." 1s. 6d.

GARDNER, J. T.—"God save the King." For Chorus and Orchestra. 2d.

HALL, C. GORDON—"Hark! the shout of many millions." Coronation Chorus. 2d.

HANDEL.—"Zadok the Priest" ("Vayyikkach Tsodôk Hakkôhein"), Coronation Anthem. Adapted to the Hebrew version by ARTHUR M. FRIEDLANDER. (No. 149 Novello's Octavo Choruses.) 6d.

HOLST, G. VON—"Ye little birds." Part-Song. (No. 712. *The Musical Times.*) 1½d.

JOHNSON, C. W.—"Abide with me," and "Christ our Passover." Hymn and Easter Anthem. 1d.

MOSDELL, SIDNEY A.—Coronation Hymn ("Lord of Lords, and King of Kings"). 1d.; or 3s. per 100.

MOZART, W. A.—"Sonata in A." For Violin and Pianoforte. (No. 24. A Modern School for the Violin, by AUGUST WILHELMJ and JAMES BROWN.) 2s.

PITT, PERCY—Coronation March (Op. 21). Pianoforte Arrangement by the COMPOSER. Revised edition. 2s.

REDMAN, DOUGLAS—(in E flat). Magnificat and Nunc dimittis. 3d.

RICHARDSON, STEPHEN—Preces and Responses. In the Hypo-Dorian Mode. On Card. 2d.

ROYLE, POPPLEWELL—(in B flat). Te Deum laudamus. For Chorus and Organ, with additional Accompaniments (*ad lib.*) of Trumpets (or Cornets) and Timpani. 3d.; Trumpets (or Cornets) and Timpani. 1s.

SCHOOL MUSIC REVIEW. No. 120. Contains the following Music in both Notations: "Little Miss Muffet." Round, for Three Voices. Composed by F. NESBITT. "The Maybells and the Flowers." Two-part Song. Composed by MENDELSSOHN. 1½d.

SCHOOL SONGS.—Edited by W. G. MCNAUGHT. Published in two forms. *A.* Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment, 8vo size; *B.* Voice Parts only in Tonic Sol-fa Notation.

		A.	*B.*
No. 666.	Happy Spring Waltz. Two-part Song, GEORGE L. OSGOOD	1½d.	—

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OF

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AND

QUEEN ALEXANDRA

IN THE

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WITH THE MUSIC TO BE SUNG

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JULY 1, 1902.

Owing to the serious and deeply regrettable illness of His Majesty the King, the Coronation announced to take place on the 26th ult. is indefinitely postponed.

SIR WALTER PARRATT, M.V.O.,

MASTER OF THE KING'S MUSICK.

There is an element of antiquity in the organistship of St. George's Chapel, Windsor. Three hundred and fifty years ago the occupant of the post was John Marbeck (or Merbeck), who, in 1550, published 'The Booke of Common Praier Noted.' Richard Farrant probably shared the duties with Marbeck. Among others, the appointment has been held by Dr. William Child and Sir G. J. Elvey. The office of Master of the King's Musick appears to be of later origin. In 1625, Charles I. had a curiously constituted orchestra—8 hautboys and sackbuts, 6 flutes, 6 recorders, 11 violins, 6 lutes, 4 viols, 1 harp, and 15 'musicians for the lute and voice,' in addition to trumpeters, drummers, and fifers. Nicholas Lanier was Master of this odd lot of musick-makers. Louis XIV. instituted a band of two dozen players upon stringed instruments, and in imitation of the French monarch, our Charles II. started, in 1660, a similar organization, popularly known as 'four and twenty fiddlers.' The important office of Master of the King's Musick has been filled by such well-known musicians as John Banister, Dr. Greene, Dr. Boyce, John Stanley, William Shield, and Sir W. G. Cusins. The duties connected with these royal appointments above referred to had never been discharged by the same person previous to the year 1893; but from that time the two offices have been held—and worthily held—by the distinguished musician who forms the subject of this Biographical Sketch.

Walter Parratt was born at No. 6, South Parade, Huddersfield, February 10, 1841. The house still stands, but the neighbourhood has greatly deteriorated in the intervening years. His father, Thomas Parratt (1793-1862), was the chief musician of Huddersfield and organist of the parish church for fifty years; he was a good classical scholar, an excellent chess player, and, moreover, a man greatly esteemed and beloved. Mr. Thomas Parratt was succeeded in the Huddersfield organistship by his eldest son, Mr. Henry Lister Parratt, who has held the post for forty years; thus it has come to pass that father and son between them have officiated at ninety Christmas Day services in unbroken succession. On his maternal side, Sir Walter can trace connection with the Temple family and the great essayist, Joseph Addison. Mrs. Parratt, the mother of these gifted brothers, is held in reverent memory, and 'Her children rise up, and call her blessed.'

At a very tender age Walter showed signs of great musical ability. His earliest recollections are of the pinafore period, when, at the age of four, he knelt behind his father seated at the organ keyboard, and played the right notes on the pedals with his tiny hands. At the age of five he took a church service, and when only ten played the whole of Bach's 'Forty-eight Preludes and Fugues' from memory! He says: 'I used to play them twice through in a week.' At that time the only C organ in Huddersfield was at Paddock Church, which necessitated a walk of nearly two miles for the luxury of a practice.

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His first organ appointment was at Armitage Bridge Church, near Huddersfield,

THOMAS PARRATT,
ORGANIST OF HUDDERSFIELD PARISH CHURCH FROM 1812 TO 1862.

where (aged eleven) he succeeded his brother Henry in March, 1852. His salary was £10; and the organ had only one manual, and that was of G compass. Coming events cast their shadows before—long before; the name of his vicar was Windsor! This divine had an ingenious turn of mind, and in order to obtain 'pedal effects' while playing upon his harmonium he invented a genual method, so that by pressing knobs (which acted on certain notes) with his knee he obtained sustained pedal notes without

disturbing his ordinary blowing arrangements. Mr. John Watkinson, a Huddersfield friend of his boyhood, recalls that Master Walter appeared in public as a pianoforte prodigy, and that he played Schulhoff's 'Carnival of Venice' variations. This was at a 'Grand Concert' given by his father (in October, 1852), at which the English Glee and Madrigal Union were the chief performers, the juvenile pianist being then eleven years old. A local journal thus records the event:—

> Between the parts, Master Walter Parratt performed two difficult fantasias on the pianoforte, and gave evidence of rare musical talent in so young a performer, who with the cultivation of the genius he possesses may prove a worthy follower of the mighty Thalberg, the 'ten-fingered.'

A LONDON ORGANISTSHIP.

London was the scene of his next organ appointment, which furnishes an almost unknown incident in his life. At the age of twelve he lived in the choir school of St. Peter's (Episcopal) Chapel, Charlotte Street (now Palace Street), Pimlico, just under the shadow of Buckingham Palace, where he now conducts the music at Court functions. He was organist of the Chapel, a post at one time held by Dr. Dupuis, and in later years by Mr. Franklin Taylor. This chapel, by-the-way, was built and ministered in by the celebrated Rev. Dr. Dodd, who, in 1777, was hanged for forgery! The incumbent in 1853 was the late Rev. Morton Shaw, recently rector of Rougham, Norfolk. In an interesting letter to the present writer, dated December 29, 1899, Mr. Shaw says:—

> Sir Walter Parratt *was* my organist at St. Peter's Chapel when twelve years old, and was very efficient at that age, and showed the promise of the genius since so wonderfully fulfilled. He used to play Bach's fugues from memory, and, his legs being too short to reach the pedals from the seat, he used to play them by *walking over* them. He was a first-rate accompanist. His first service was on a first Friday in Advent, when Mr. Keble was our special preacher. Walter was a dear, sweet boy, and I have a very pleasant recollection of him.

The choir school was not satisfactory, and the boy was very soon recalled to Huddersfield, but not before he had taken some organ lessons from George Cooper, at St. Sepulchre's Church, Holborn. On one occasion, while yet only twelve, he accompanied the anthem at a service in St. Paul's Cathedral. John Stainer was then a chorister at St. Paul's. How little those two boys, of nearly the same age, could have thought that they would, in succession, become organists of Magdalen College, Oxford, and receive the honour of knighthood.

HAMPSTEAD RECOLLECTIONS.

In the following summer (of 1854), Walter Parratt again succeeded his brother Henry in an organistship, that of St. Paul's Church, Huddersfield. Henry Parratt had accepted the post of organist of Christ Church, Hampstead, in succession to Father Willis, who built the organ in 1852. From time to time the Parratts, father and sons, visited the Rev. Henry Perkins, uncle of the youths, at his beautiful house, having a fine garden, in the Vale of Health, Hampstead. Mr. Perkins, formerly a missionary in India, was curate of St. John's Chapel, Downshire Hill, afterwards curate of Christ Church, and, subsequently, vicar of All Saints', Child's Hill—all situated in that northern suburb famous for its Heath. Mr. T. L. Forbes, a well-known amateur organist of Hampstead, has kindly furnished us with the following recollections of nearly half-a-century ago:—

> One Sunday evening Walter Parratt had been playing at Christ Church, Hampstead, and, as the service was half-an-hour earlier than that at Downshire Hill Chapel, he was brought to the latter in time to play the concluding voluntary. Going direct from the C to the G organ, he at once played the St. Ann's Fugue of Bach with capital grasp and brilliancy. The stool was high, and he seemed, I remember, to have at times to jump on to the pedals. Both the Parratts, Henry and Walter, were in those days '*Handelians*'—playing constantly all the well-known choruses, also the overtures to 'Samson,' 'Esther,' 'Alexander's Feast,' &c., and some of Handel's secular overtures and others. Equally were they brilliant performers on the pianoforte, playing much from memory.
>
> The style of organ-playing of the Parratts at the time I allude to was wonderfully *bold*—no hesitation in soloing a hymn tune of suitable character upon the 'Great Trumpet,' or 'Thus saith the Lord' ('Messiah') on the 'Great Trumpet.' But never a shadow of vulgarity—a splendid style, which has now, apparently, been 'improved' upon in favour of items of a character more suited to the instrument!

MRS. THOMAS PARRATT.

It was with pardonable pride that Mr. Thomas Parratt would hasten from the Parish Church to St. Paul's (Huddersfield) in order to hear the outgoing voluntary played by his gifted son, who had no idea of his father's presence.

MEMORY AND CHESS.

Even in his teens Walter Parratt gave many evidences of a remarkable memory. During his organistship of St. Paul's Church, one of the candidates for the post of principal bass in the choir was Mr. Ben Stocks, now the President of the Huddersfield Choral Society. At the competition Mr. Stocks had only one copy of the music—a new song he had worked up for the occasion. On arriving at the church the singer explained to the young organist that a promised second copy had not arrived. 'He asked me,' recalls Mr. Stocks, 'to allow him to look over the song, which I did, and after doing so he passed me the copy back, saying that he thought he could accompany me without having the music before him. This he did, and at the conclusion again asked to look at the copy, when, to my surprise, he pointed out two notes that I had sung wrong!'

WALTER PARRATT,
AGED THIRTEEN.

His ability as a chess-player was very marked even in his boyhood. He soon became one of the strongest chess-players in Yorkshire, and, at the age of sixteen, took part in important matches; moreover, he proved himself to be a worthy foe of Mr. John Watkinson, then editor of the *British Chess Magazine*, a Huddersfield publication, and of other eminent experts. For several years he was secretary to the Huddersfield Chess Club, and occasionally sent chess problems to London newspapers.

In regard to matters musical we find him taking part in a concert at which Charles Hallé performed, concerning which the *Huddersfield Examiner*, of November 6, 1858, said:—

Mr. W. Parratt acquitted himself with great ability in his performances upon the New Patent Pedalier, and was deservedly encored. Costa's 'March of Israelites,' Bach's 'Pedal Fugue in E,' and Mendelssohn's 'Wedding March,' were the pieces selected; and, on the latter being encored, Mr. Parratt substituted Handel's celebrated 'Overture to the Occasional Oratorio.' It was, undoubtedly, a trying position for a youth to be put in such close competition with so great an *artiste* as Mr. Hallé; but we are glad to be able to state that his performances were of unusual merit, and after the concert Mr. Hallé expressed his admiration of Mr. Parratt's clever playing.

The young organist was in great request for opening organs, not only in Yorkshire, but further afield. In some of those early programmes we find the names of Bach and Wély in juxtaposition! People were attracted by the liveliness of Wély, and in so doing they would listen to Bach.

TWO COMPETITIONS.

The year 1860 was an eventful one, in that it brought him two disappointments, which, however, were unattended by any discouragement—Sir Walter Parratt is made of sterner stuff than to be cast down at a seeming reverse. Early in the year he competed for the organistship of Newcastle Town Hall. The judges were Henry Smart and W. T. Best, who, out of twenty-two candidates, returned Parratt as third in order of merit, the other two being Dr. William Rea and the late Dr. Spark. Nothing daunted, young Parratt—he was only nineteen—entered in the same year for the Leeds Town Hall organistship, Goss, Cooper, and Best being the adjudicators. He did better than at Newcastle, and took the second place out of seven selected candidates, the victor being William Spark, nine years his senior. How entirely the course of his life might have been altered had he gained either of these posts! The mention of these defeats may help to encourage some downcast young musician who finds it difficult to imagine any silver lining to the dark cloud of disappointment, and who fails to appreciate the words *Nil desperandum!*

WITLEY.

At the end of 1861 he was destined to experience a great contrast in his surroundings, the busy Yorkshire manufacturing town of some 52,000 inhabitants giving place to the tranquillity and inertia of a Worcestershire village of fewer than 500 souls. He left Huddersfield to become organist of Great Witley Church, near Worcester, and private organist to the Earl of Dudley, at Witley Court, at a salary of £100 a year and a house. Nash,

in his 'History and Antiquities of Worcestershire,' refers to St. Michael's Church, Witley, as 'dry and wholesome'—a remark which might, with equal propriety, be made in regard to the theology of many sanctuaries. It is interesting to find that the painted ceiling, by Verrio, in the church, and the ten stained windows, by Price, are said to have come from the magnificent chapel at Cannons, near Edgware, the seat of the Duke of Chandos, so worthily associated with the name of Handel. There was an entrance from the billiard-room of Witley Court to the church. His first residence at Witley was a grange surrounded by a moat. He was very successful in training a choir of village boys and girls,—there were no available men—and on one occasion when the organ broke down these juvenile singers bravely and effectively sustained the service without accompaniment. The late

CARICATURE SKETCH OF
SIR WALTER PARRATT AND THE LATE MR. W. F. DONKIN.

Lord Dudley was much interested in the chess playing of his organist, and used to invite him to Witley Court to meet various people who were strong players—among them the late Lord Lyttelton—and pretended to be quite vexed if Sir Walter did not win his game.

At Witley, after his marriage, in 1864, to Miss Gledhill, of Huddersfield, he lived a country life, planting his own potatoes, keeping poultry, and looking after 'a very intelligent pig.' And here it may be mentioned that Sir Walter Parratt has a very strong affection for animals. Nothing arouses his sympathy so readily as any approach to cruelty to a dumb creature. Once, at Wigan, he not only soundly rated a man for urging on an overladen donkey while going up hill, but went behind the cart and pushed it with all his might. Others seeing him came to help; thus was given a practical lesson in humanity to the driver of the poor beast. Having plenty of time on his hands at Witley he read a great deal, and walked from seventy to a hundred miles a week; 'there was not much else to do,' he remarks during a tramp across Hyde Park, and adds, 'but now, with penny buses and twopenny tubes, the art of walking will soon be lost.' He worked hard at Schumann's pianoforte works, then little known in this country, and a 'Valse-Caprice pour piano par Walter Parratt' (published) belongs to these Witley days. Although Sir Walter Parratt has never shown any great affection for Press personalities, we find that he contributed an anonymous article to the *Pall Mall Gazette* of January 16, 1867, on 'Musical Transcription,' which caused a good deal of comment.

TENBURY AND A CHESS FEAT.

Although Witley was musically isolated, were not Tenbury and Ouseley well within reach? In this connection the Rev. John Hampton, the present Warden of St. Michael's College, Tenbury, and Ouseley's valued helper forty years ago, kindly sends us the following reminiscences:—

Yes, I have most lively recollections of many visits from Parratt during his stay at Witley. He would think nothing of the walk—fifteen miles each way. On one occasion he amused us by arriving in time for breakfast, he having risen at four o'clock in the morning! The choral service seemed to have a wonderful charm for him. He would occasionally take the organ, and well I remember singing one evening in Wesley's 'Wash me throughly,' to his magic accompaniment. But, of course, the great attraction for him was the Bart. [Ouseley], who had for him the highest regard, and was as pleased as a child to get a kindred spirit who could make great fun out of musical puzzles as well as enjoy the 'Beauties' of Palestrina down to the Gloucester organist [S. S. Wesley]. They had high times together, and we all felt that the visits did our Warden great good mentally and physically.

A very remarkable feat of Sir Walter Parratt's memory is recorded in Dr. F. G. Shinn's book on 'Musical Memory,' also in the words of the Rev. John Hampton:—

In one of the lodgings attached to St. Michael's College, Tenbury, some eight or ten men were assembled. Von Holst and Sir Walter played on the piano in turn such music as was asked for, and always from memory. This went on for some time, when the chess-board was brought out, and Sir Walter proposed to play two men in consultation while he remained at the piano, still playing anything asked for, either from Bach, Mozart, Beethoven, Mendelssohn, or Chopin. He never looked at the chess-board, but continued to converse with those around, who did all they could to distract him, although without success. His memory never failed him for at least an hour, when the game was won by him, and he told us how he had been watching the chances of a poor fly which had become entangled in a spider's web. Both the antagonists come here occasionally, and have often spoken of the memorable occasion.

WIGAN.

The next change in his career came about in a curious way. He accidentally severed an artery in his left hand. It was a very severe cut—the marks are visible to this day; and although he made light of it to the extent of playing double pedals in order to relieve his disabled hand, still the mishap 'got on his nerves.' It was thought desirable that he should seek a more active sphere of work than the life at Witley afforded. One day Lady (then Mrs.) Parratt said to him: 'Let us look in The Musical Times and see what appointments are going, and take the first that turns up.' It so happened that this Journal of thirty-four years ago contained the following advertisement:—

WANTED shortly, ORGANIST and CHOIRMASTER for the Wigan Parish Church. He must be a sound Churchman. Organ of 3 manuals and 47 stops. Salary not less than £70 a-year. A very good opening in the town and neighbourhood for a thorough practical Teacher. Apply to the Rector of Wigan, Wigan. (The Musical Times, January 1, 1868.)

The vacancy thus announced was filled by the appointment of 'Mr. Walter Parratt, organist to the Earl of Dudley at Witley,' who, according to the *Wigan Observer*, 'proved himself a tasteful and competent musician.' The same journal of April 3, 1868, recorded that—

Mr. Parratt commenced his duties as organist of the Parish Church on Sunday last, and in the evening a peal from the church bells announced the fact.

The contrast between the sylvan quietude of Witley and the grimy atmosphere of Wigan must have been very great; but a man of Sir Walter's grit rises above his environment, and thus it came to pass that he was 'very happy' during the four years of his Lancashire life. He settled down to the daily round of a provincial organist, but without letting the grass grow about his feet after the manner of some men similarly placed. He kept up his chess-playing, beating his adversaries in many matches, opened various organs, took part in a choir cricket-match—there were not many runs in his score—and held the office of superintendent of St. Andrew's Church Sunday School. As choirmaster of the Wigan Church Choral Association he did excellent work, and at the concerts given by the Parish Church choir he enlisted the aid of such distinguished artists as Sainton and Lazarus. The kindness he met with from everybody at Wigan—among them the late Lord Crawford, the Countess and all the family—he will never forget, and he numbers among his dearest friends many in that Lancashire town. There, as elsewhere, he strenuously carried out the excellent advice given in the 9th chapter of Ecclesiastes, the 10th verse, to which the reader may be referred.

MAGDALEN COLLEGE.

In the year 1872, John Stainer became organist of St. Paul's Cathedral. This wise appointment created a vacancy at Magdalen College, Oxford. Stainer and Parratt had met and fraternised at Tenbury, and it is not surprising that the newly-elected chief-musician of St. Paul's should write to the Wigan organist in these terms: 'Why not apply for the post I am leaving?' Parratt came south, played at Magdalen, and was at once elected. The loss which Wigan sustained may be estimated from the following account of his last Sunday evening's service in the Parish Church of that town:—

For many months the voluntaries with which he has closed the services have detained a large portion of the congregation long after the Benediction had been pronounced, and on Sunday very few indeed of those who had been present at service left the edifice until the half-hour's playing with which Mr. Parratt delighted his listeners was concluded. Moreover, there was a very large addition to the congregation from other churches and

THE OFFICIAL RESIDENCE OF SIR WALTER PARRATT, THE CLOISTERS, WINDSOR CASTLE.

(From a Photograph taken by Mr. G. S. Fowler, B.A., of St. George's Choir School.)

chapels. Nearly all denominations in the town were represented, and as Mr. Parratt closed the organ there were universal expressions of regret that Wigan was losing a gentleman whose services to music in this town cannot be estimated, and whose genial and kindly disposition made him a general favourite. (*Wigan Observer*, October 5, 1872.)

Oxford opened up a fine field—which had been well tilled by Stainer—for the ever-energetic newcomer and worthy successor to one who had done splendid work in his college and in the University. Parratt not only unwearyingly and ably discharged his arduous duties at Magdalen, but he held the organistship of St. Giles's Church in the city, where, after evening service, he instituted congregational practices of chants

and hymns for the following Sunday. He was choirmaster of Jesus and Trinity College Chapels; he conducted the Exeter College Musical Society, the Trinity College Glee Club, Societies at Jesus (where they sang things in Welsh which he could not understand) and Pembroke Colleges, in addition to the Oxford Choral Society. He took a very active part in the operations of the Oxford University Musical Club, and one of our illustrations, in caricature delineation, shows him playing a duet with the late Mr. W. F. Donkin, who was lost in the Caucasus.

OXFORD OCCUPATIONS.

John Sebastian Bach still held the chief place in his musical affections, and in the 'Italian Concerts,' said by the *Undergraduates' Journal* to have been played by him, a well-known work of the great Cantor's can be identified. On May 15, 1873, he took the degree of Bachelor of Music, and in the same year gave organ recitals at the Royal Albert Hall. He rendered invaluable aid to Ouseley in the preparation of his University professorial lectures at Oxford, and 'Ouseley was never tired of expressing his obligation.' Similar assistance was freely and enthusiastically given to Dr. Corfe, organist of Christ Church, in performances of Bach's St. Matthew Passion and Christmas oratorio in the Cathedral, at which, in the absence of an orchestra, Parratt played the whole of the accompaniments on the organ, and, moreover, in a most masterly manner. On one occasion, in the absence of Corfe, he started to play the service at the Cathedral, and when that pedestrian-devoted organist returned late from one of his long walks, he said: 'I knew it was you, Parratt, as there is no one in Oxford who could play without using the pedals.' As conductor of the Magdalen choir at the May Day celebration on the famous tower of the college, he figures in Holman Hunt's well-known picture of that sunrise event. In April, 1874, he was associated with Dr. S. S. Wesley in the opening of the organ at the Victoria Rooms, Clifton. He says: 'I think I am the only musician with whom Wesley did not quarrel.' For a memorable performance of 'Agamemnon' at Balliol College, in June, 1880, he composed appropriate music, which, by-the-way, he has never heard!

LECTURES.

To the Oxford period belongs his first appearance on the lecture platform, due to the instigation of his old chess friend, Mr. John Watkinson, of Huddersfield. On January 12, 1875, he discoursed at one of the Highfield Lectures in Huddersfield on 'Pianoforte music and its composers since the death of Beethoven.' A year later, when 'The Pianoforte Sonatas of Beethoven' was his theme, he said:—

> We have all heard the story which has been related of several eminent men, that if they were cast on a desert island, and could only have two books, they would choose the Bible and Boswell's 'Life of Johnson.' If a musician were placed in that position, and if through some miracle his piano were cast ashore in a playable condition, I suppose his choice of two books would, in the case of ninety-nine out of a hundred, include these sonatas [of Beethoven] as the first choice; about the second there would be some difference of opinion. For myself I should choose the Forty-eight Preludes and Fugues of Bach, but I doubt if this would be the common selection.

In his case, however, the possession of a copy of the '48' would be superfluous, as he has them all in his head! The titles of his other lectures are 'Old dance tunes and their influence upon the development of musical art,' 'Organs and Organ Music,' and 'The organ as an imitation orchestra.'

HOBBIES.

At Oxford he became an ardent Freemason. He was initiated, May 25, 1875, at the Apollo University Lodge, and ultimately attained the dignity of Senior Grand Warden of Oxfordshire; paradoxically speaking, his present status in the Craft is Past Senior Grand Warden, and he is also Past Grand Organist of England. Chess, however, was his chief hobby. He became President of the Oxford University Chess Club, an office subsequently held by Prince Leopold (afterwards Duke of Albany). He captained the team which played in the first inter-University match against Cambridge in 1873, with the result that the dark blues won nine games, the Cambridge men two, and two were drawn. In the following year, however, the tables were turned, and in responding to the toast of the club, Parratt said that next to winning at chess, his highest pleasure was in losing at the game, and he would sooner see his University beaten again by Cambridge than not play them at all. He made much music with Prince Leopold during this Oxford period, and frequently played chess with that music-loving son of Queen Victoria: on one occasion he played two blindfold games against the Prince and Sir Robert Collins (his Equerry) and beat them both!

AN APPRECIATION.

No better conclusion to this Oxford period of his career could be furnished than the following sidelight on Sir Walter Parratt's University activities, kindly contributed by Mr. Basil Johnson, Music Master at Rugby School, and formerly an Academical Clerk at Magdalen College:—

> I am most glad to write you a few Oxford recollections of my old friend and master, Sir Walter Parratt, for he could have had no more devoted a member of his choir than I was, and not many had the great privilege of being under his guidance for so long as myself, for I was his pupil at the Royal College of Music after leaving Magdalen.
>
> The first impression that rises in my mind when I think of him at Oxford was the love and respect which we all had for him. Of course his genius was recognised, and the enthusiasm which he inspired among his many pupils was

unbounded; but apart from this we all loved the man himself for his modesty, his kindness of heart, his keen sympathy in all that was going on and in what we were all doing, and his industry and devotion to duty, qualities which have come to be known now by a far larger and greater circle. He worked enormously in those days as now. He played two services a day at Magdalen. He never had an assistant, and scarcely ever would allow anyone to take his place. He played the pianoforte a great deal at the Musical Club and at College Concerts, conducted several College Societies, and always taught assiduously. No figure was better known than his in Oxford, generally tearing down the street at a quarter-mile pace, waving his hand to every friend or shouting out a jovial greeting. It was an encouragement to meet him.

His heart and soul were in his work at Magdalen. He once said to me that he always felt that our Chapel there was a specially sacred place. His organ playing is now famous, but I venture to think that it has never been better appreciated than by those of us who heard it day after day at Magdalen and came to see how much thought there was in it. His treatment of some of the Psalms—*e.g.*, lxxviii., lxxxix., civ., cvi., cxlvii., remains vividly in my memory now after twenty years; also his accompaniments of certain anthems and certain oratorio movements from Bach, Haydn, and Mozart, to which he gave the orchestral colouring with a delicacy and finish such as I never heard from any other player on any organ.

Sir Walter's attainments in sight-reading, playing from memory, and transposing have always been phenomenal. I remember his transposing Wesley's 'Wilderness' once all through for the sake of a new chorister who had to take the solo in an emergency, playing it from beginning to end with the utmost clearness and brilliance, and telling me afterwards that 'it was altogether an awkward occasion as he had no copy of the anthem in the organ-loft'! He was recognised at Oxford as a genius in other spheres besides music. No brain was more active even in that seat of learning. He was a great reader and had a wide knowledge of all sorts and conditions of things. Besides all this he was a great chess-player and an enthusiastic Freemason. Once he told me that his two hobbies had been chess and Freemasonry, and there is no doubt that he gave considerable time to both these pursuits. The puzzle is to discover how he ever found time to practise!

WINDSOR.

Ten busy and delightful years had been spent at Oxford when the call, in the nature of a 'command,' came from Windsor. In 1882 Sir George Elvey retired from the organistship of St. George's Chapel, which he had held for forty-seven years, and Mr. Walter Parratt, as he was then, succeeded him in that important and pleasant post. Many deep-rooted ties were severed in leaving Oxford, where the organist of Magdalen was immensely popular, but many as valued were to be formed in the new and honourable office to which he was now called.

The ancient house in which he resides—the official habitation of the organist—is most pleasantly situated in the Lower Ward of Windsor Castle, as shown in our illustration. The view from the drawing-rooms, across the river and beyond Eton, is very fine and picturesque. A part of the building is occupied by the Chapter Library—an apartment in which took place the first reading of 'The Merry Wives of Windsor,' by command of Queen Elizabeth, who was present on that interesting occasion.

THE ROYAL COLLEGE OF MUSIC.

One of the first changes made by Sir Walter on coming to Windsor was the rebuilding of the organ, which included the alteration of its compass from F to C, and the transference of the manuals from the east to the south side of Green's noble case, a change which enabled the player to see both the east and west ends of the stately sanctuary. He had scarcely settled down to the quiet life suggested by the tranquillity of the Cloisters when, greatly to his astonishment,

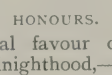
SIR WALTER PARRATT
AT THE ORGAN OF ST. GEORGE'S CHAPEL, WINDSOR.
(Reproduced from a Photograph taken by the Rev. W. Marshall.)

Sir George Grove asked him (in 1883) to accept the principal professorship of the organ at the Royal College of Music, with a seat on the Board of Professors. His acceptance of the offer proved to be a tower of strength to the College, and the powers-that-be may well ask: 'What should we do without Parratt?' Many organists can bear testimony to his great teaching gifts, marvellous memory, his remarkable personality, and unvarying kindness. He also holds the conductorship of the Choral Class at the Royal College. No less than eight of his former pupils are at the present time organists of English Cathedrals, and one, Dr. Percy Buck, of Harrow, is an ex-cathedral organist, while other 'old boys' are, the organist of the Temple Church, the music-master at Rugby, and H.M. Inspector of

Music in the Education Department. In 1892, on the occasion of his Knighthood, he was presented with a congratulatory album containing many signatures of past pupils; and *on dit* those who have studied under him propose to entertain him at a dinner during the present month. These tokens of esteem and affection he greatly values.

HONOURS.

Marks of Royal favour came to him in the honour of Knighthood,—conferred by the hand of good Queen Victoria, at Osborne, on August 5, 1892—the appointment of Private Organist to Her Majesty, and in 1893, that of Master of the Queen's Musick, both the latter offices having been renewed by King Edward VII. His Warrant reads thus:—



This is to certify that
Sir Walter Parratt, M.V.O.,
is, by the King's Command, hereby appointed into the Place and Quality of Master of the King's Musick.

To have, hold, exercise, and enjoy the said Place together with all Rights, Profits, Privileges and Advantages thereunto belonging.

Given under my Hand and Seal this twenty-third day of July, 1901, in the First year of His Majesty's Reign.

Clarendon.

Seal.

On January 30, 1894, the 101st anniversary of his father's birth, he received the degree of Doctor of Music, *honoris causâ*, from his old University (Oxford), and, in succession to the late Sir John Stainer, he was elected an Honorary Fellow of St. Michael's College, Tenbury. He greatly values the distinction of having been elected a member of the Athenæum Club, under Rule 2, which provides for 'the annual introduction of persons of distinguished eminence in science, literature, or the arts, or for public services.' In 1901 the King conferred upon him the Cross of the Royal Victorian Order.

VARIOUS ACHIEVEMENTS.

In addition to the Agamemnon music already referred to, Sir Walter Parratt has composed music to 'The Story of Orestes,' several anthems for the Obiit services at St. George's Chapel and other special occasions, and some songs. He has edited madrigals for the Bach choir, and he initiated and edited 'Choral Songs by various writers and composers in honour of Her Majesty Queen Victoria' (1899), the last of which is from his own pen. He contributed ten articles to Grove's 'Dictionary of Music and Musicians,' and he wrote the chapter on 'Music' in Mr. Humphrey Ward's compilation, 'The Reign of Queen Victoria' (1887). Mention must be made of his conductorship of the Windsor and Eton Choral Society, the Windsor and Eton Amateur Orchestral Society (which he founded), and the Windsor Amateur Madrigal Society, all honorary and local appointments which provide a fine outlet for his abilities and energy. At one of the concerts of the Choral Society Sir George Grove delivered a little address on Mendelssohn's 'Scotch Symphony' before its performance; and the members of the Madrigal Society had the honour of singing before Queen Victoria on several occasions, in addition to rendering excellent service at the Bach performances, initiated by Sir Walter, in St. George's Chapel. He has held the office of examiner for musical degrees in the Universities of Oxford and Cambridge, and he is now senior examiner in the University of London, and examiner to the University of Wales. He has rendered similar service at the Fellowship examinations of the Royal College of Organists, and at the Associated Board of the Royal Academy of Music and Royal College of Music.

PERSONALITY.

To describe the personality of a man is always difficult, especially when his idiosyncrasies are of so strongly marked a nature as those belonging to the subject of this sketch. Of some men it may of a truth be said, the more you know them the less you like them; with Sir Walter Parratt it is exactly opposite. Intercourse with him is in the nature of a mental tonic. Of a strong magnetic personality, his interests are many. He has a fine literary taste, and the range of his authors is wide: De Quincy is a favourite. Architecture has a strong fascination for him, and the works of Pugin are to be found among 'My Friends,' as he calls his books. His chess achievements and Freemasonry hobby have been mentioned. The amount of work he gets through is astonishing. His well-knit figure and wiry frame seem fit for anything. One would think that all his nerve force would be used up in his multifarious duties; on the contrary, any superfluous energy he works off by vigorously manipulating a pair of 7-lb. dumb-bells. Highly cultured, he has happily escaped the 'superior' veneer which some University men mistake for good breeding. In the nature of freaks, there may be mentioned that on one occasion he played through a service without using his thumbs, and once, in very cold weather, he played in a pair of thick woollen gloves! He is fond of a joke and does not disdain a pun. A sentence on a post-card, written in red ink, reads: 'You see I have the pen of a reddy writer!'

ORGAN ACCOMPANIMENTS.

It is a very pleasant experience to sit with him in the organ-loft at a service in St. George's Chapel, Windsor. In that roomy height, among the brilliant banners of the Garter Knights, one experiences the environment of another world. The rush of life, its cares, its strenuousness,

its discords, seem to be resolved into a peace nearly approaching that which passeth all understanding. The service, not the organist, dominates the character of the accompaniments; the voices, not the instrument, are the first care of this reverent chief-musician. An old, sweet-tone, stopped-diapason on the choir organ is a special favourite, and the accompaniments throughout are of simple unobtrusiveness. Would that all organists could hear the devotional beauty of the service in St. George's Chapel, Windsor, and profit thereby.

Sir Walter Parratt has a great dislike to the over-blown and over-grown church organs of the present day. He spoke very strongly on this point at the Bradford Church Congress in 1898. At a previous Congress (Wakefield, 1886), when speaking in support of the value of ladies' voices in country church choirs, and enlisting such valuable aid when few boys' voices are obtainable, he said:—

After long experience I am of opinion that ladies are the most regular in attendance, the most interested in their work, and in every way the most easily managed part of any musical society.

In an article on the organ (*Victorian Magazine*, January, 1892) he wrote, apropos of the office of the church organist:—

The organist must remember, too, that he is in a position of great responsibility. None of us who go to church can escape from him. We must hear his attempts to give musical expression to the vigorous imagery of the Psalms, and it is a terrible thing to hear him at the end of a sermon kicking out his stops with a view to the performance of some vulgar and entirely inappropriate march.

SIDELIGHTS.

Two interesting side-lights on Sir Walter's methods may now be given. The first is by his assistant at St. George's Chapel, Mr. Martin Akerman, who writes:—

The choristers of St. George's Chapel possess one of the warmest spots in Sir Walter Parratt's heart. Their games, music-makings, and theatricals all in turn are sources of great interest and pleasure to him. Each term he hears the boys perform on various instruments and reports thereon, besides giving valuable advice to the various instrumentalists, and occasionally to a budding composer. On Saints' days the choir practice takes place at the choir school, when the boys generally prevail upon their genial choirmaster to perform something. I have heard him give, what is the boys' greatest delight, Mozart's one-fingered waltz, and also 'God save the King' and 'Rule, Britannia!' as a duet for one player! Sir Walter also knows the juvenile affection for sweets and fruit. Huge bags of oranges or apples appear after morning practice in addition to tins of sweets 'to moisten their little throats.' In bad weather, in order to prevent the boys from contracting colds, he will visit them instead of their having to climb up the hill to him for their daily choir practice at 8.30 a.m. For their last theatrical performance he promised to write the incidental music, but found time only to contribute one item, a humorous song, which was sung to the huge delight of both performers and audience.

The second is from Dr. Walford Davies, organist of the Temple Church, and a former chorister and assistant to Sir Walter at Windsor:—

Of Sir Walter's work with his choristers I can tell of my own intense enjoyment while I was one of them, and of my admiration since. One evening, before he came to Windsor, in 1882, I remember seeing a fellow-chorister prostrate himself into a whimsical and uncomfortable attitude. He announced that he was about to 'do penance' because Sir George Elvey was leaving. If he had known how happy we were destined to be with Sir Walter, he might, without disrespect to Elvey, have saved his self-imposed pains. I remember that the daily practices (9 to 10 a.m.) were soon changed to 8.30, lasting usually half-an-hour, and thus lengthening our playtime. I believe the same arrangement holds to this day, and I doubt whether Sir Walter misses more than three of these

THE BOOK-PLATE OF SIR WALTER PARRATT.
DESIGNED BY MISS ROSIE M. M. PITMAN.

practices, if as many, through the year. His faithfulness in this respect is inspiring to younger men. He turns what might be drudgery into a daily pleasure. I remember the delight with which we ran to our 8.30 practices, and recall the frequent joy of new anthems to read. Of these, I recollect with special affection two, which I think are excellent types of his own tastes: 'How lovely is Thy dwelling-place' (Brahms), and 'Thou Judge of quick and dead' (Wesley). While he continually brought new music into use, the old school was not neglected; and I suppose the répertoire of Windsor is one of wider range than almost any in England. And I have the impression that Sir Walter's own enthusiasm and vital pleasure in *all* the schools, from Tallis to Brahms, has much to do with the ideal recollection of them all that can linger in an old chorister's mind. What boy ever really learned to love Gibbons in F of his own accord?

Of his choir-training I remember some notable features: his plan of resting the boys' voices; his never-failing exercises, especially of long held notes and scales; his insistence upon clearness of consonants and natural easy speech in song; his objection to such vocal distortion

of words as 'claap the glaad haand' in Crotch's chorus from 'Palestine'; and I remember his clearly-spoken reverent example to us of how Wesley's solemn words should be sung:

'And watch a moment to secure
An everlasting rest.'

To describe my old master's organ-playing I should search for such words as clear, restful, precise, lasting, satisfying. He has a statuesque quality which his critics would call cold and his admirers sane. His proverbial love of Bach is, I think, typical. Those who look for colour and for strong nervous rhythmic sense as the signs of a great artist may declare him unemotional; but those who see greater things to love in the intensity and depths of polyphony, and in the stately, noble restraint of an old cathedral school, will claim Sir Walter Parratt as their faithful champion.

THE MASTER OF THE KING'S MUSICK.

It only remains to refer to the office of The Master of the King's Musick. One of his duties is to conduct the Private Band of the Sovereign whenever the players are called upon to perform, either in the private apartments of their Majesties, or at state functions. The répertoire embraces composers of every nationality. The band consists of thirty-four performers—violins, nine; violas, four; violoncellos, two; double basses, two; flutes, oboes, clarinets, and bassoons, two each; horns, three; trumpets, two; a bass trombone, harp, and tympani complete the number. Previous to the régime of the present Master the performers had always to stand when playing in the royal presence, but, through the kindly offices of Sir Walter, the late Queen commanded that her musicians in ordinary should assume the more comfortable posture of sitting.

Mr. Alfred Gibson, the leader of the King's Private Band, has kindly furnished us with the following interesting notes:—

During the lifetime of our late lamented and beloved Queen the duties of the Private Band were very interesting for many reasons. Her Majesty not only took great interest in its members, but she selected many of the works performed, some on account of old associations, and others by reason of sympathy with and liking for the works of certain composers, both classical and modern. The concerts given at Osborne in particular seemed to bring us closer to Her Majesty, and her kindly interest in our work drew from us the best we could give; many of the performances there will live in our memories as most refined and finished, and, moreover, exceedingly interesting.

I am sure that every member of the Band feels proud to play under the baton of Sir Walter Parratt. He is a strict disciplinarian, but his unfailing tact and humour bring out the best points of every player. The rehearsals are models of well-ordered work, not a moment being wasted. A busy man himself, he is always kindly considerate in regard to our engagements, and although no failing of duty in the Private Band is permitted, rehearsals are appointed at convenient times, and everything possible is arranged for the benefit of all concerned. All work heartily with him, and we are most enthusiastic in the performance of our privileged duty.

QUEEN VICTORIA.

Sir Walter has had important and responsible duties to perform in connection with many domestic events—baptisms, marriages, deaths, and memorial services—connected with the Royal Family. Moreover, it is an open secret that he was a special favourite of our late revered Queen Victoria, and that she had a particular personal regard for him. One of the most treasured of the many gifts, royal and otherwise, that he has received is a richly-jewelled baton, with his monogram set in enamel and diamonds, presented by Her late Majesty in acknowledgment of the Serenade in the Quadrangle of Windsor Castle on her 80th birthday. A description of that interesting and memorable incident, of which the present writer was a privileged eye-witness, appeared in the issue of this Journal for June, 1898.

Although the performances of the Private Band at Windsor and at Osborne took place late in the evening, no one of those who listened was more alert and interested than the aged Queen. She would make enquiries about any new composer, if a piece by such an one had been played. Her memory was quite extraordinary. On one occasion she asked Sir Walter to play some dances from Auber's opera 'Masaniello,' which she had not heard for many years. When the Band had finished, she said to the Master: 'Sir Walter, you only played two dances, there are three! The one you omitted is a Guaracha.' 'Yes, your Majesty,' he replied, 'I did not care for that; but we will play it now.' At its conclusion the Queen said: 'I think you were right, Sir Walter.' One more peep into that happy past. 'The Queen once sang to me,' Sir Walter tells us, 'a song by the Prince Consort. It seemed so strange for me to be sitting at the piano, playing the accompaniment, while she was standing.' Thus Sir Walter experienced the sensations of Mendelssohn, who, fifty years before, enjoyed a privilege that very rarely falls to the lot of any musician.

The career of Sir Walter Parratt is one that serves as an inspiration to every young musician, obscure though he be, to pursue his pathway in life with high aims and noble endeavour, stimulated by hard work, and encouraged with the thought that he may thereby reach the goal of success and gain the esteem of his fellow men.

Dr. Percy Buck writes from 4, Woodlands, Harrow:—

'Dear Sir,—Arrangements are being made for a dinner of the old pupils of Sir Walter Parratt, for Tuesday, July 29, at which he will be the guest of the evening. As secretary to the dinner committee, I find it exceedingly difficult to trace the addresses of all Sir Walter's old pupils. May I, therefore, avail myself of your widely-read Journal to ask them to communicate with me in regard to particulars of the dinner?'

THE ROYAL MUSIC LIBRARY AT BUCKINGHAM PALACE.

The Royal Music Library, as a separate collection, dates no farther back than the time of George III. Some of the oldest books and manuscripts, many of English origin, may have formed part of the old Royal collection originated by Prince Henry in the reign of James I.; but the large collection of manuscript operas by Steffani and other eighteenth-century composers doubtless formed part of the library of the Elector of Hanover. The precious Handel autographs give a distinction to the Library which makes it unique. George IV. left no mark on the collection; but during the reign of Queen Victoria it was largely added to by presentation and a judicious system of purchase. The hand of the Prince Consort may be traced in making the collection what it now is—of practical use as a good working library.

Until quite recently the books were kept in glazed bookcases in a room at the back of the state ball-room. This location—an upper story approached by a single and narrow staircase—was a most unsatisfactory one, as in the event of a fire the entire collection, with its priceless Handel treasures, might have perished. Last year, however, the cases and their contents were removed from the elevated position they had so long occupied and deposited in a fire-proof room situated in the basement of that labyrinthian building known as Buckingham Palace. There the books remain under the vigilant care of the Master of the King's Musick.

The old Library has now become the private room of Sir Walter Parratt. It contains the organ upon which, in 1842, Mendelssohn played in the presence of Queen Victoria and the Prince Consort. For sixty years this curiously-designed instrument stood in one of the private apartments of the Prince Consort. After the late Queen's death it was re-erected in its present position. Our illustration (on p. 453) shows the wardrobe appearance of the organ. No pipes are visible, and the two wings were so designed as to flank the sides of a fire-place, with a mirror between. The bellows, now in the same room as the instrument, originally stood in a corridor. The organ, built by 'Gray, New Road, Fitzroy Square,' was doubtless erected soon after the marriage of Queen Victoria in 1840. It contains one manual (C compass), and an octave of pedals. The key-board and pedal-board can be drawn in and out, like two drawers; when they are recessed, the right-hand side of the organ assumes the cupboard-like appearance of the corresponding wing. The tone is pleasantly old fashioned, and as Sir Walter Parratt plays a few bars of 'How lovely are the messengers,' the strains become reminiscent of that 'happy day,' sixty years ago, so fully and pleasantly recorded by Mendelssohn when he visited the Queen and Prince. Here is the extract from the letter written by Mendelssohn to his family in Berlin, and dated July 19, 1842, in which he refers to this organ at Buckingham Palace:—

I must give you a minute account of my last visit to Buckingham Palace, for I know that you will be as much interested in hearing about it as I am in telling you. . . . Prince Albert had asked me to go to him on Saturday at two o'clock, so that I might try his organ before I left England. I found him alone; and as we were chatting the Queen came in, also alone, in a simple morning dress. She said she was obliged to leave for Claremont in an hour, and then, suddenly interrupting herself, she exclaimed, 'But, goodness! what a confusion!' for the wind had littered the whole room and even the pedals of the organ—which, by-the-way, made a very pretty feature in the room—were covered with leaves of music from a large portfolio that lay open. As she spoke she knelt down and began picking up the music; Prince Albert helped, and, I too, was not idle. Then Prince Albert proceeded to explain the stops to me, and the Queen said that she would meanwhile put things straight.

I begged that the Prince would first play me something, so that, as I said, I might boast about it in Germany. He then played a chorale, by heart, with the pedals, so charmingly and clearly and correctly that it would have done credit to any professional; and the Queen, having finished her work, came to sit by him and listened, and looked pleased. Then it was my turn, and I began my chorus from 'St. Paul,' 'How lovely are the messengers!' Before I had got to the end of the first part they had both joined in the chorus, and all the time Prince Albert managed the stops for me so cleverly—first a flute, at the *forte* the great organ, and at the D major section the full organ. Then he made a lovely *diminuendo* with the stops, and so on to the end of the piece, and all by heart—that I was really quite enchanted.

Sir Walter Parratt's room also contains Handel's double ('large') harpsichord — a Ruckers instrument, dated 1612—bequeathed by the composer of the 'Messiah' to King George II. But alas! the only remaining portion of its original grandeur is the case. A night's rest in a room with such surroundings might well be broken with visions of Handel and Mendelssohn.

It is now time to refer to some of the King's music-books carefully preserved in the lower regions of the Palace. And here it may be observed that this article—the first of a series on music libraries—makes no pretension to be exhaustive. It is written with the object of endeavouring to interest the general reader, not to satisfy the cravings of the bibliophile. Upon entering the room, the centre of attraction is the splendid collection of Handel manuscripts—eighty-seven volumes, bound in royal red. Handel bequeathed them to his faithful henchman and amanuensis, John Christopher Smith, who similarly disposed of them to King George III. as a token of gratitude; they are the private property of the Sovereign. These precious treasures cover a period of nearly half-a-century—from 1702, when Handel was a youth of seventeen, to 1751, when, at the age of sixty-six, he composed the oratorio of 'Jephtha.' The volumes are of various sizes, ranging from the small oblong folio to the tall tome. One gazes upon the original manuscript of the 'Messiah'—the rugged caligraphy of a great man—with

feelings of reverence mingled with awe. No dull monotony of crotchets and quavers in dignified procession, but character in every symbol, which shows itself in the words, writ in the boldest of capitals—GOD WITH US.

Mozart is peculiarly represented in two volumes, bound in royal red, which contain the following composition of that great master, written in his childhood, and personally presented to Queen Charlotte, the spouse of George III., by the little fellow during his visit to London in the year 1765. Here is the title:—

> Six sonates pour le Clavecin qui peuvent se jouer avec L'accompagement de violon ou flauto Traversiere. Très humblement dédiees à sa majesté Charlotte, reine de la Grande Bretagne, composées par J. G. WOLFGANG MOZART, Agé de huit Ans. Oeuvre III.
>
> London:
> Printed for the author and sold at his Lodgings at Mr. Williamson, in Thrift Street, Soho.

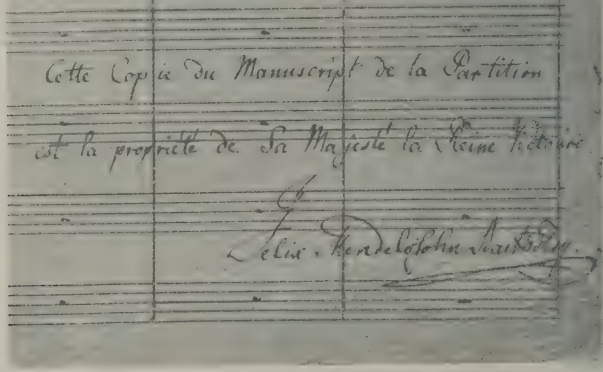
The preface, dated '18 January, 1765,' is in French, very long and eulogistic. It may or may not have been written by the young gentleman himself, but it concludes in these words:—

> Je suis avec le plus profound respect, Madame, de Votre Majesté, Le très-humble et très obéissant petit serviteur, J. G. W. MOZART.

In the original edition, the violin part is not printed separately; but it is here to be found in manuscript, written by Leopold Mozart, the father of the juvenile composer. Probably in order not to disconcert the little fellow, the music is so printed that no turning over of the pages is necessary—a large sheet, folded when the book is not in use, can be opened out at the keyboard. Another juvenile effort of Mozart's may be referred to, although the book containing it is preserved at Windsor Castle. It is the autograph manuscript of the religious play, entitled 'Die Schuldigkeit des ersten und grossten Gebotes' ('The observance of the first and greatest Commandment'), composed by Mozart at the age of ten. This precious volume, purchased for the sum of £10 by the Prince Consort in the year 1841, is fully described by Otto Jahn in his 'Life of Mozart' (English edition, vol. i., p. 51). He says:—

> The score, which fills 208 pages, bears unmistakable traces of boyish workmanship in the blotted notes, and in the uncertain writing and spelling of the text of the songs (that of the recitatives is in another and a firmer handwriting), but there is no sign of boyishness in the music itself.

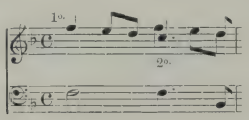
It may be assumed that Haydn made the acquaintance of the Library thirty years after Mozart paid his only visit to England, as C. F. Pohl, in his valuable 'Haydn in London,' tells us that Queen Charlotte presented him (Haydn) with a manuscript of Handel's second Passion Oratorio (Brockes); this may have been the original autograph, as its whereabouts is unknown. Mendelssohn, a great favourite of our late Queen and her Consort, may be found in an interesting full-score manuscript of his 'Athalie,' in a copyist's hand; but the score contains several alterations by the composer, who also wrote in it a characteristic inscription in French, a pretty compliment to the nationality of Racine. By gracious permission of His Majesty the King we are enabled to give a facsimile of this inscription.

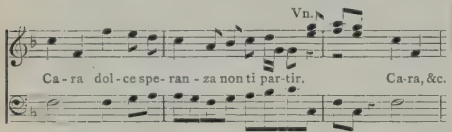

Cette Copie du Manuscript de la Partition
est la propriété de Sa Majesté la Reine Victoria
Felix Mendelssohn Bartholdy

FACSIMILE OF THE INSCRIPTION WRITTEN IN THE MANUSCRIPT COPY OF 'ATHALIE' PRESENTED BY MENDELSSOHN TO QUEEN VICTORIA.

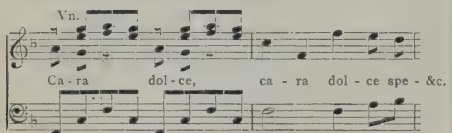
The collection of manuscript operas by that very remarkable musician Steffani (1655-1730) is of unusual interest. It formed part of the effects of George I. which that monarch brought with him from Hanover. All Steffani's operas composed in Hanover contain the first violin

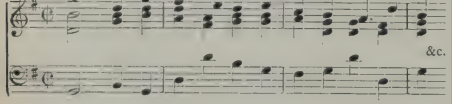
THE ORGAN IN BUCKINGHAM PALACE ON WHICH MENDELSSOHN PLAYED TO QUEEN VICTORIA AND THE PRINCE CONSORT.
(Photographed, by gracious permission of the King, specially for THE MUSICAL TIMES.*)*

part written with the G clef on the *first* line of the stave. Steffani was very kind to Handel when the latter composer visited Hanover, and the old and the young musicians subsequently met in Rome. Bach and Handel in their youth both listened to Steffani's operas at Hamburg; moreover, it is more than probable that Handel had the run of the Royal Music Library at Buckingham Palace! For example, in a *Divertimento drammatico*, entitled 'La lotta d'Hercole con Achelo,' by Steffani, on the shelves of the Royal Library, we find the following :—

The foregoing is the beginning of the symphony to a song, of which the vocal strain opens thus :



It continues after this manner :—



Here we can trace the source of 'Angels, ever bright and fair.' An opera, in one act (also by Steffani), entitled 'Baccanali,' contains the first notes of 'Let the bright seraphim'!

But this is not all: in these scores of Steffani there may be found the germs of the 'Hallelujah Chorus,' 'Why do the nations?' 'For unto us,' 'How beautiful are the feet,' 'O ruddier than the cherry!' It is evident that the works of this old and almost forgotten composer, Steffani, proved a rich quarry to George Frederick Handel, Esquire.

Some curiosities may now be noticed. At the end of a volume containing Byrd's anthem, 'Lord, in thy rage rebuke me not,' there is a song with chorus, beginning :—

> Welcome they who lead or follow
> To the Oracle of Apollo,
> Here he speaks out of the pottle
> Or his tripos the tower Bottle.

Andrea Nencini is an unknown composer, but he is here represented by the full score of a 'Te Deum, en Anglais, écrit pour deux chœurs, et deux orchestres,' the original manuscript dedicated and sent to the Prince Consort on the occasion of the birth of the Princess Royal, afterwards the Empress Frederick of Germany. The 'famous Mr. Godfrey Keller,' although a shining light in London during the reign of Queen Anne, is among the forgotten celebrities of long ago. An accommodating set of sonatas by him bears this title :—

> Six Sonatas; the first Three for a Trumpett, Houbois, or violins, with Double Basses. The other Three for two Flutes, and two Houbois, or two violins, with Double Basses. Composed by Godfrij Keller. Amsterdam: engraven and printed by Stephen Roger.

A volume of Fantasies for the organ, composed for Charles I., shows that the Italianization of an English name is not a modern fancy, the author's Coperario being a thinly-disguised form of John Cooper, the master of Henry and William Lawes. Of English composers who retained their patronymics we find some curious canons (*circa* 1611), written in from two to twenty parts, by Elway Bevin, a pupil of Tallis. Of the same mechanical cleverness are specimens by Dr. John Bull. Some of these 'puzzle' canons, in their rotary progressions, are in the nature of a forecast of the 'Inner Circle' trains on the Metropolitan Railway.

Of peculiar interest are two collections of virginal music. The first, 'Will Forster's Virginal Book,' is an octavo volume of 238 folios, and probably belonged to Sir John Hawkins. The music is written on six-line staves. At the beginning of the volume is a 'Table of the Lessons,' written in the same hand as the rest of the book, and signed '31 Januarie 1624. Will. Forster.' The compositions by Byrd, Thomas Morley, John Bull, John Ward, and others, are both sacred and secular. They have some curious titles, *e.g.* :—

> The Daies of Man.
> For looke howe highe.
> Parsons Innominey.
> If my Complaints, or Pyper's Galliard.
> Watkins Ale.

The other collection is a fine folio volume known as 'Benjamin Cosyn's Virginal Book.' It contains ninety-eight various pieces of music, including 'Six services for the King's Royall Chappell.' At the beginning is an index, divided into 'A Table of these Lessons followinge made and sett forth by Ben Cos,.....made by Mr. Docter Bull.....made by Mr. Or. Gibbons,' and 'A Table of all these lessons generally contained in this Booke are in Nomber : 96. By me Beniamin Cosyn Right owner of this Booke.' The names of the composers include Mr. Cosyn himself, Orlando Gibbons, Doctor Bull, and

Thomas Tallis. Some of the quaint designations of the pieces may be given :—

Sermone Blando.
Filliday Floutes me.
The Galliard to Doct. Bulle's Fantastick Pavin.
The Quadren Pavin.
The Galliard to it.
A Fancy for a Double Orgaine.
Docter Bulle's Jewell.

There is also 'A Catch of 9 parts in one,' set to the words 'Let us goe pray for John Cook's soul.' *

A fine folio volume in the autograph of Henry Purcell arouses special interest. An old manuscript catalogue of the Royal Music Library, compiled about the year 1780, says of this book: 'This volume is Purcell's original score of several of his anthems and odes, and was presented by Dr. Philip Hayes.' This magnificent tome, which bears upon its first page the signature of 'E. H. Purcell, grandson of the author of this Book,' is entitled 'A Score Booke containing severall anthems w^th^ Symphonies.' The anthems are at one end, and at the other are 'Welcome Songs and other songs, all by my father,' as the only surviving son of the composer therein recorded. Among the anthems, all of which have accompaniments for strings, is 'My heart is inditing' (8 voices), 'one of y^e^ anthems sung at y^e^ coronation of James II.' Two anthems have obbligati for two violins. We find in this book such a direction as 'the triple of the symphony again,' and as a title, 'Symphony w^th^ 2 Trumpits, 2 Violins, a Tenur and Bass.' The inscriptions on some of the 'Welcome Songs,' &c., speak for themselves.

A Welcome Song for his Royal Highness on his return from Scotland, yeare 1682.

A Welcome Song for his Majesty on his return from Newmarket, Oct. y^e^ 21, 1682.

A Latine Song made upon St. Cecilia, whose day is commemorated yearly by all Musitians, made in ye year 1683.

Sighs for our late Sov'raiyn King Charles y^e^ 2^d^.

A Song that was perform'd at Mr. Maidwell's, a schoolmaster, on ye 5th of August, 1689, y^e^ words by one of his scholars.

Next to the Handel autograph scores this Purcell autograph volume is one of the most precious in the Royal Music Library.

The 3,000 volumes of which, roughly speaking, the Library consists include many modern publications—*e.g.*, complete editions of the great classical composers, and an entire set of Wagner's operas in full score, a most valuable acquisition; thus the ancient and modern productions of the art find a home in this Royal collection. Many of the books, presentation copies of feeble effort, are, however, of little value, notwithstanding their gorgeous bindings.

For kind help rendered in the preparation of these inexhaustive remarks on the King's Music Library, thanks are due to Mr. Barclay Squire, and in no small degree to Sir Walter Parratt, Master of the King's Musick, for his kindness in many ways.

The next article of this series will treat of music in the Bodleian Library, Oxford, which is to celebrate its Quincentenary in the month of October next.

THE FORERUNNERS.

The fate of all pioneers belongs to somewhat of a tragedy, no less in art than in active life. Amerigo was the forerunner of Columbus; and although his name has been perpetuated in the histories as the man who gave his name to the New World, the romance of Columbus has, nevertheless, occupied most of the ideas of human kind in its remembrance of the great discovery. Now, Art is a more remote province than a mere geographical conquest; and it is therefore most reasonable (though infinitely pathetic) to find that in art the cruelty which attends the career of the ancestry of things seems even more acute than that which goes side by side with mere physical discoveries. Copernicus, for example (to take a scientific instance), discovered the relations between planetary movements and cube-roots. Surely that was a most amazing matter to diagnose. The man in the street, however, knows nothing of planetary movements, or of cube-roots; yet he knows everything about the laws of gravitation. Mark then the sequel. Sir Isaac Newton discovered the laws of gravitation from the data furnished by Copernicus. Newton remains for ever as the ideal of human genius; but how few remember the influences which provided him with his material? One may say, of course, that every locus represented by an equation of the second degree is either a parabola, a hyperbola, or so forth; but of what effect is that to the average man? He skims the words over; he yawns; he mutters 'pedantry'; and he never suspects that what are to him the commonplace things of life are the outcome of such cabalistic terms.

Music is the counterpart of mathematics in so many points that it is not wonderful that it, too, has had an ancestry which is largely buried in neglect. Music may be described as mathematics transformed by a fairy-wand into a figure of glory. An ellipse made silvern, two straight lines converted into 'golden rules'—you might continue the list indefinitely—but herein lies the essence of its effectiveness. And who were the forerunners? Who were they who snatched from the night some principles of art, and some such sense of fine combination, as in the end has produced the magnificent body of latter-day music which we recognize as fulfilling in a peculiar sense the emotion of the time? One asks the question in vain. You look abroad and find

* Full descriptions of these and other Virginal Collections of Music, from the able pen of Mr. W. Barclay Squire, will be found in Grove's 'Dictionary of Music and Musicians,' vol. iv., p. 305, *et seq.*

only such traces as persuade you of no more than their mere existence. You are in a historical mood, haply; and you read with glow and admiration 'Summer is icumen in.' Then you ask, somewhat dismally: 'Whence came this particular art?' Here is clearly no forerunner. The thing seems complete in itself. It represents no beginning. Its complex beauty, its most definite self-assertion, make no appeal whatever to the future. It is a summary, not a timid suggestion; it is rather posterity than ancestry. It has had a forerunner all its own, and yet is a forerunner itself.

It is only after such a revelation that one begins to search the facts that lie actually under one's eyes. (By such a method, it may be said, and by it alone, have all the great scientific discoveries been made.) Treading cautiously, you watch in your advance the panoramic figures of Time as they stepped vividly in their own day. Here is Gluck. He is not attractive at a first glance; he has no particular love for strangers; he is curiously inaccessible. There approaches one Dr. Burney, who has braved extraordinary perils by land and by water in order to see the great composer. He plays 'Orfeo' to the English musician; and then—and then—he fades into space; and in his place there swims up a face resolute and most determined, a face upon which Gluck has cast his shadow—one ready, you would say, for every onslaught, and for every chance and change of time. Looking back upon the ideals of Gluck, this face is contemplative, and turns to both a backward and a forward issue. It is the face of Richard Wagner. Here is one, you would say, who, above all men, has the power of piercing the future. It was his attribute, even in his own day, to be known as the musician of the future. And yet one sees him looking back and facing his forerunner with most attentive zeal. Gluck had formulated in one of his famous prefaces his dramatic ideal. Wagner took the thing up and multiplied it fourfold. The forerunner had not worked in vain; he had created Wagnerism, and had yet completed a wonderful work in itself.

Let me go back somewhat in history. The men whose musical work is identified (far more in the character of collector and annotator than in that of composer) with the name of Gregory the Great were certainly the forerunners, in the strictest sense of the term, of much foreign mediæval musical art. They amassed a body of melody; they discovered how to express their religious belief in a single line; they lamented for their dead in music; they celebrated ideally the 'marriage of true minds'—note their 'Veni, Sponsa Christi'; they sang hymns of war in warrior tones—'Deus tuorum militum'; they cried 'amore langueo' with an inimitable sense of repose and of languishment; they were, in fact, in their own way, the interpreters of human emotion, from a superficial aspect of things, as wonderful as one can conceive. Sometimes I think that ancient Egypt, as one sees it through its dim and faint records, had some such musical vitality, and that the most wonderful nation of past days compiled its qualities in a musical outburst of thought. How great a forerunner is here! Here is a nation teaching Judaism how to sing. 'In Exitu Israel de Egypto'—the hymn which has been termed 'Modus Peregrinus'—was surely learned from the nation who understood the weariness of the flesh, who knew well how brief were the days of this life, and who, rather than die for ever, made mummies of men, and kept dead things in an inanimate condition of existence, sooner than relinquish the thought of resurrection. And there is no doubt that Judæa, the persistent, learned the Egyptian lore; there is no doubt that the chants and the songs which the Jews have handed on to us came from Egypt. Here was indeed a forerunner of the world, as I have just now said; and I fancy that in this modern civilization of ours it will not be easy to find so curious an example of the temporal ancestry of things which fulfil, at the present day, a complete vision of an Art.

I have elaborated as far as is necessary the principle which seems to run through all artistic endeavour. That endeavour must be preceded by a paternal effort. The father, the son, the grandson, may not reach the kingdom which was originally marked out for their possession; and yet, in the final issue, the forerunners win their crown. They, in their lifetime, had no reward; they had no recognition. They stepped into the darkness surely with a sense of failure upon their souls, even as Moses, looking from the hill whereon he drew his last sigh, gazed upon the promised land knowing that he would never enter upon the fruition of its glories. But we who look back upon lives fulfilled can see that the forerunners are greatly to be admired. Purcell is, perhaps, an exception in some measure. He certainly had applause in his own day; but the applause was not approachable to his genuine merit. Yet he forecast Wagner—the artist who founded Bayreuth, and was the favourite of a King; he forecast him so curiously that, in a certain passage of 'King Arthur,' you have Wagner, in considering precisely a similar situation, using the same phrases, the same harmonies, the same orchestration (essentially, and, of course, within limits) as those invented by Purcell. Let nobody for one moment think that Wagner was therefore in any sense one who at any time depended upon another man's idea for purposes of his own creation. My point is rather this, that Purcell was a forerunner in so far that his absorption of musical ideas in his own day was so complete that, in the passage of time, the new musician adopted a phrase as natural which had to the older master doubtlessly appealed as a singularly bold and original idea. In other words, the forerunner had conquered a province; he had made novelty a commonplace; he had accomplished his mission.

I have it in my heart, then, to be sad for many of the forerunners of music. They look ahead;

they are on tip-toe, peering into the future. They push the abysm of time (as it were) away from their feet; and they mount upwards, but they faint because Time is cruel to them, and will not grant them a lease wherein to fulfil their ideals; but Time, relenting, gives the heritage over to another of a later period, and he reaps the reward which the dead had hoped to attain. It is something of a heart-rending thought; but it is so universal in the commoner walks of life, that one is almost surprised to find the same law working out to what seem to be more important issues in the life that is naturally regarded as more chosen and as more separate.

With all the temptations to emotionalism that music contains, this art more than any seems to me to contain eternal seed-qualities which make for future repute, for future appreciation. One may have, at this moment, it may be, many controversial enemies; that is neither here nor there; it is in the nature of things. But one still watches the passage of music along a path which no words can oppose with any effectual effort:—

> Quod non imber edax, non Aquilo impotens
> Possit diruere.

One sees the advance of things through the forecasts which belong to a dead generation. Those forerunners (I will not doubt it) did not think that they had come to the end of their art. They were but groping their way. They found the milestones on their path, and, as one might do in a country lane, they left their bunch of wild flowers behind them, as they journeyed forward. Nevertheless, they did their work; and very often it happened that their work in itself was of a most remarkable quality. Their chief accomplishment, however, seems to have been to delve a path for the generations that were then only in the making. How strange a problem is thus set before the imagination! *They* were the forerunners of our art; and we, standing upon a mere bridge of time, dismiss them with a backward gesture, feeling our own imperturbable finality in musical phraseology. We see the receding bridges, it is true, but do we herald, even in idea, the on-coming tidal rush of the future? Richard Strauss, for example, makes no secret of his visitations into the house of the future. To him, as to all his companions in the past, it has occurred that he has been belaboured with abuse, that his work has been pronounced impossible, and outside all decent consideration. Richard Strauss, under one's contemporary eyes, may be developing into the position of a forerunner.

The cemeteries which contain the ashes of great men seldom find a last resting-place for the relics of those who, stepping high upon the ladder of the present, look forward to the triumphs of the future. The more primitive forerunners of music lack recognition. They are treated as the necessary begetters of modern musical thought, not as the splendid adventurers who made modern musical thought a possible thing. Yet they were the guessers of musical life; they spoke of the 'music of the spheres'—feeling in some grandiosely uncertain way that music existed throughout the Kosmos. Not for them was rule or definite law. They imagined greatly; and the lesser generations that came along captured their big ideas, put them into shape and form, and made them intelligible to this most unintelligible race of man. It is for that reason that one can ascend, generation by generation, and find that the forerunners of our immediate times were, indeed, men of most deserved repute, who stood only at the outset of the cycle later to be completed. We have a very great pride in our modernity; and we have reason. But the modernity of yesterday was no less vain. The savage that drummed upon stretched skins thought himself extremely modern; but to-day we laugh at his miserable drum. Yet was he, no less than Gluck, than Wagner, than Richard Strauss a—forerunner. Let it not be thought for a moment that one cares not for any forerunners any artistic generation. 'Homo sum,' said Terence; and I belong to my time also. One does but draw a parallel—here and there burlesque, it is true; but anybody who has the purpose to be philosophic may do something to help human thought and human endeavour.

Vernon Blackburn.

MORLEY'S PLAINE AND EASIE INTRODUCTION TO PRACTICALL MUSICKE.

Passages from a Lecture delivered by the late Sir John Stainer, Professor of Music, to the University of Oxford, December 8, 1897. The tercentenary of the year in which Morley's book was published (1597).

No book of musical instruction is so worthy of commemoration on its tercentenary as this by old Thomas Morley. He was born in 1557 when Palestrina was between twenty and thirty years of age, he was a contemporary of Wilbye, Weelkes, Dowland, Converso, and Marenzio. Monteverde had not yet stood forth as the champion of an advanced style.

Morley had studied assiduously the compositions of former generations—those of Dunstable, Fulda, Josquin, Ockenheim, Mouton, Horatio Vecchio, Tallis, Kirby, and others, and he was a pupil of our great Englishman, Bird, who was his senior by about twenty years and yet survived him by nearly twenty years. It is necessary to bear this in mind, and throw ourselves back into the midst of his *entourage*, in order to gauge correctly his true position in the history of the art of music. His early musical training was probably received when a chorister-boy of St. Paul's Cathedral, of which he afterwards became organist, but he resigned this post and kept his appointment as a gentleman of the Chapel Royal.

This introduction to practical music which survives as a permanent monument of his learning and genius was written when he was forty years of age. Seven years later he was

taken to his rest. He dedicated the work, with profuse expressions of gratitude, to his master, Bird; and like many books of that period, it is thrown into the form of a dialogue between a pupil, his friend, and their teacher. This dialogue-form of teaching, though cumbersome and involving a great deal of useless repetition, is in one respect very valuable, for we often incidentally obtain peeps into the thoughts, habits, and tendencies of the times, which would not occur at all if the book were in the ordinary form. The characters are introduced in this manner: — Polymathes says to his friend, Philomathes,—

'Staye (brother Philomathes) what haste? Whither go you so fast?'

Phil.—To seeke out an old friend of mine.

Pol.—But before you goe, I praie you repeat some of the discourses which you had yester night at master Sophobulus his banquet: For commonly he is not without both wise and learned guests.

Phil.—It is true in deede. And yester night, there were a number of excellent schollers, (both gentlemen and others) but all the propose which then was discoursed vpon, was Musicke.

His friend then says, with a little dash of sarcasm:—

'I trust you were content to suffer *others* to speake of *that* matter.'

Whereupon Philomathes replies:—

'I would that had been the worst: for I was compelled to discouer mine own ignorance, and confesse that I knewe nothing at all in it.' . . . 'Supper being ended, and Musicke bookes, according to the custome being brought to the table: the mistresse of the house presented mee with a part (*i.e.*, a separate voice-part) earnestly requesting mee to sing. But when after manie excuses, I protested unfeignedly that I could not: euerie one began to wonder. Yea, some whispered to others, demaunding how I was brought vp: so that vpon shame of my ignorance I go nowe to seeke out mine old friend master Gnorimus, to make myselfe his scholler.'

This passage is a valuable allusion to home-music of the sixteenth century. We pride ourselves in this Victorian era as being very musical, but we clearly are still far behind our ancestors of the Elizabethan period. It would be interesting to note, if single voice-parts of madrigals, the music without bars, and without cues, were handed round after a dinner-party, how many of the guests would be compelled to 'protest unfeignedly' that they 'could not'!

[The 'Scale of Musicke which wee terme the Gam,' as presented to Philomathes to learn at his first lesson, and various puzzling passages in Morley, were then explained by the Professor, who remarks: 'No wonder that Philomathes at last gets confused and forgets something, and apologises to his master:—"O I crye you mercie, I was like a potte with a wide mouth, that receiueth quickly, and letteth out as quickly."']

Philomathes, having counted up the number of notes in the scale of Hexachords, asks (very naturally), 'Why then was your scale devised of XX. notes and no more?' Morley evidently does not quite know how to answer this question; he did not dare suggest that the Guidonian system was insufficient or inadequate, and yet he knew quite well that all vocal composers of his time (including himself) exceeded these limits at both extremities. His reply is an evident subterfuge: 'Because that compasse was the reach of most voyces: so that vnder *Gam vt* the voice seemed as a kinde of *humming*, and aboue *E la* a kinde of constrained skricking. But wee goe from the purpose, and therefore proceede to the singing of your ensample.'

Philomathes is then introduced to the various 'formes of notes': Large (equal to eight of our semibreves), Long (equal to four semibreves), Briefe (equal to two semibreves), Semibreife, Minim, Crotchet, Quauer, Semiquauer.

This list of notes is a most interesting link between mediæval and modern music.

[The length of the various notes was then explained; it was shown that the Minim was formerly the shortest note in existence, although even in Morley's time a semiquaver was necessary.]

During the period when *Vocal Music* was the principal branch of the art, the old long-drawn notes answered all purposes, because, though they looked very long on paper they could be sung as fast as desired; and they were probably always sung much faster than we now imagine. The Minim, being their shortest note, must have been equal to our quaver, at most. But instruments of the keyboard family, virginals and other predecessors of our pianofortes, had been rapidly coming into vogue, and brought with them a special kind of music, that is to say, Variations on themes, sacred or secular. The rapidity of execution on virginals in the days of Morley was extraordinary, and demisemiquavers were in common use in virginal music.

The master then discourses with Philomathes on Ligatures, and here we have the most reliable account of these complicated signs which has come to us; not that there is a dearth of treatises on this subject, but because the explanations are often so entangled and unintelligible.

All, however, in Morley is perfectly clear and plain.

Next our student is introduced to *Mood*, *Time*, and *Prolation*.

Mood when a Long was the unit divided into Breves.

Time when a Breve was divided into Semibreves.

Prolation when a Semibreve was divided into Minims.

But as the note called the Large was still in use, the Mood was divided into Greater or Less. Greater when the Large was the unit, Less when the Long was the unit. In what we should call triple measure, the unit was not dotted as now, but it was understood to contain *three* of its kind, not *two*. As if we, for example, in $\frac{3}{2}$ time, made our semibreve without a dot, to equal three minims; or in $\frac{3}{4}$ time made our undotted minim to equal three crotchets. But our ancestors discovered how to make even this complicated.

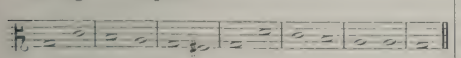
The Mood was Perfect when a Long equalled three Breves, Imperfect when it contained two. Time was Perfect when a Breve equalled three Semibreves, Imperfect when it equalled two. Prolation was not called Perfect and Imperfect, but Major when the Semibreve equalled three Minims, and Minor when it equalled two. What we call compound times were obtained by mixing these together. It may not be realised that the note called the Large equals 256 Demisemiquavers, or in the Greater Mood Perfect equals 384 Demisemiquavers.

Morley then enters into the subject of proportions. At the close of the fifteenth and in the early part of the sixteenth century, learned musicians loved to revel in the mixture of notes of all sorts of relative lengths—Duple, Triple, Quadruple, Quintuple, Sextuple, Septuple, Octuple, Nonuple, Decuple. These were simple. Then there were compound—Sesquialtera, Sesquitertia up to Sesquinona, then Duplasesquialtera, and so on. But this silly attempt to combine notes of such different relative lengths was happily confined to the works of theorists, it rarely found its way into compositions intended for use. Old Morley seems to have been laughing up his sleeve while discoursing upon it. It is rather suggestive that he should have taken nonsense-words for his Plain-song :—

> Christes crosse be my speede, in all vertue to proceede, A, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s & t, double w, v.x. with y, ezod, & per se, con per se, title, title, est Amen.
>
> When you haue done begin againe begin againe.

Pages of very complicated music in various proportions follow.

In Part Second, the master expounds descant to his pupil. This chapter is full of interest to the historian, as it shows that the extempore descant of the previous century had become in Morley's time merged into what we should call counterpoint. It is gradually being formulated, as in the course of the next century, by the learned and dry Fux, but it has ceased to be *alla mente*, and it is rapidly merging into the later counterpoint. Morley's method is to take a simple subject which he calls his Plain-song, and add a part note against note, two notes to one, three notes to one, and with discords by 'binding' or suspension. To this :—



he gives over fifty different counterpoints. What we call the Fourth Species, or, by Syncopation, he calls quaintly a 'Driving-way' or 'Binding-wise.'

There are several points of historical interest here. Descant, as is well known, was originally the art of making simple harmony, generally by adding one part only, to a short piece of church plain-song. Rules for going up or down according to the movement of the plain-song, and for making concords and for avoiding discords, were learned by heart, and were often so well mastered that not only on looking at a plain-song could an expert add his descant, but even on hearing it sung — if sung slowly. Philomathes says, 'When I learned descant of my maister Bould, hee seeing me so toward and willing to learne, euer had me in his companie, and because he continually carried a plain-song booke in his pocket, he caused me doe the like, and so walking in the fieldes, he would sing the plain-song, and cause me sing the descant.'

But theorists often found some difficulty in getting a morsel of plain-song convenient or suitable to their clever tricks, so they took to writing their own plain-song—gradually dropping the title plain-song (as it had in fact ceased to be plain-song), and called it *canto fermo*, fixed-song or subject. Examples of these when written down, laid the foundation of that art of counterpoint on any given subject, which is the backbone of Bach's, Mozart's, and Mendelssohn's choral works and fine fugal writing.

The next noticeable fact is that the word Fugue is creeping gradually into use, as signifying a point of imitation carried through two or more parts, but not so *strict* as the following of the Dux and Comes in the Canon.

In the Part Third, Morley treats of Vocal composition, or as he terms it, the 'setting of songs,' giving rules for harmonization, and for writing cadences. Of course the word Song, did not necessarily mean a solo, there were 'songs' in three, four, five, or six parts. He also gives an interesting four-part setting of the eight Gregorian Psalm Tones or Gregorian Chants. He then discourses on the characteristics of Motets and Madrigals. His description of the latter is most quaint: 'The more varietie of points bee shewed in one song, the more is the Madrigal esteemed, and withall you must bring in fine bindinges and strange closes according as the words of your Dittie shall moue you.' Then come various specimens of Canon, including the well-known one in the shape of a cross. Then Morley gives general hints as to composition; amongst them is a warning not to put rests and stop a voice in the middle of a word. He gives a funny example from our old English writer, John Dunstable, who, in setting the words 'Ipsum regem angelorum,' stops the Tenors at angelo . . . and after beating eight bars, makes them sing 'rum'; then another eight bars are counted and they again say 'rum.' But notwithstanding Morley's warning, the habit of stopping in the middle of a word lasted on for another 150 years; it frequently occurs in the opera-songs of Handel and his contemporaries.

He laments sadly over the growing distaste for the sacred and dignified motet, and the rapid usurpation of 'light' music, which, he says, 'is not particular to vs in England, but generall through the world.' Morley is curiously inconsistent when he makes this onslaught on light vocal music, for he himself was one of the

finest composers in Europe of Fa las, Ballets, and Canzonets. He also speaks of the 'new-fangled opinions of our countrey men, who will highlie esteeme whatsoeuer commeth from beyond the seas, and speciallie from Italie, be it never so simple, contemning that which is done at home though it be neuer so excellent.' History does indeed repeat itself. Morley would have been astonished could he have foreseen that, 250 years later, our beautiful song-writer, Hatton, found it profitable to bring out a set of songs under the name of Czapech, and that Herr Manusfeldt's songs were very much admired until they turned out to be the compositions of our Hugo Pierson, then they were shelved for ever. That in my youth, a Miss Diana Dickson got a hearing as Signorina Dianelli; that recently, Mr. Campbell was only allowed to walk the operatic stage as Signor Campobello; and that a good English violinist, in order to secure an impartial hearing, appeared before the public under a German pseudonym. What folly! How can we excuse ourselves? Here is an excuse: It has been our national characteristic for 300 years; let us agree to say that we are not responsible for it, it is entirely the result of *heredity!*

Old Morley generally treated the weaknesses of his time and the unkindness of critics in a polite and gentlemanly way, but some stupid musicians had said that his book was so comprehensive that it would take away their pupils, that it would rob 'a number of honest poore men' of their living. Morley quickly disposes of them, he declines to answer such 'malicious caterpillars.' He adds, 'And as for those ignorant Asses, who take vpon them to lead others, none being more blinde then themselues. . . . I ouerpasse them, as being unworthie to be nominated.'

In reading over the long list of dances of various kinds, one must regret that they are so entirely neglected and forgotten; they can all be recovered from old books like 'Chorégraphie' and others. Touching rapidly on dance tunes of the period, Pavans, Galliards, Almanes, Branles, Voltes, and Countrydances, the master then tells Polymathes and Philomathes that they now 'lacke nothing of perfect musicians' and only require practice and experience. He adds, 'and seeing night is already begun, I thinke it best to returne, you to your lodgings and I to my booke.' They tell the master they will be busy on the morrow 'making prouision for our journey to the Vniuersitie,' they beg him for some songs (*i.e.*, vocal works) which may direct them in their compositions, and also 'recreate vs after our more serious studies.' He replies 'As I neuer denied my schollers any reasonable request, so will I satisfie this of yours, therefore take these scrolles, wherein there be some graue, and some light, some of more parts and some of fewer, and according as you shall haue occasion use them.'

[In conclusion were sung some of the 'songs' from these very scrolls which the master handed to his scholars as a farewell gift: two beautiful motets and a madrigal—'Eheu, sustulerunt Dominum' and 'Agnus Dei,' and 'O sleepe, o sleepe fond fancie'—as well as three other compositions by Thomas Morley, the madrigal 'Arise, awake, you silly shepherds sleeping,' and two balletts—'Fyer, fyer! my hart!' and 'Daintie fine sweet Nimphe delightfull,' the former taken from 'The Triumphes of Oriana' (1601), and the latter from the 'First Booke of Balletts to five voyces' (1595).]

HANDEL'S MESSIAH:
PREFACE TO THE NEW EDITION.

By Professor Prout.

(*Continued from page 383.*)

III.

I have now to speak in detail of the results of the collation of the text of the oratorio, and also of the modifications of Mozart's score which have appeared either necessary or advisable. The most convenient plan will be to take the work number by number; but it will be first needful to give the sources on which the text of the present edition is based.

The most important of these is the photo-lithographed facsimile of Handel's autograph, the original of which is in the King's Music Library at Buckingham Palace. Of this there are two editions: the earlier was published in 1868 by the Sacred Harmonic Society, and the later in 1892 by the late Dr. Chrysander, as one of the supplemental volumes issued by the German Handel Society. It is the latter that I have collated for the present edition.

Next in importance and value to Handel's own manuscript are the copies made by his amanuensis, Christopher Smith. Foremost in interest among these is the copy known as the 'Dublin score,' because it was that from which Handel conducted the first performance of the oratorio in Dublin. This copy formerly belonged to the late Rev. Sir Frederick Ouseley, who bequeathed it, together with the rest of his valuable musical library, to St. Michael's College, Tenbury. Though the greater part of this score is in Smith's handwriting, it contains three complete numbers in the composer's autograph; and in most of the movements there are notes, sometimes of great importance, added by Handel himself. The indications *senza Ripieni* and *con Ripieni*, which are not found in the autograph, and which have been already spoken of, are all taken from this score. I have to express my best thanks to the Rev. John Hampton, the present Warden of St. Michael's College, for the generous manner in which he has placed this priceless manuscript at my disposal for the purpose of this edition.

Another valuable and most interesting MS. score, also in the handwriting of Smith, is that belonging to Mr. Otto Goldschmidt, who has most kindly allowed me to collate it. This copy,

which formerly belonged to Dr. William Hayes, whose name is written on the fly-leaf of each of the three volumes in which it is bound, has an advantage over both the autograph and the Dublin score in being quite complete. Mr. Goldschmidt has also collated it with the Hamburg conducting score, formerly in the possession of M. Victor Schoelcher; by its aid I have been able to verify more than one doubtful reading, and thus to make use (at second hand) of the Hamburg score, also in Smith's handwriting.

I have also to thank my friend Dr. W. H. Cummings for the loan of a curious and interesting volume, in Smith's handwriting, containing songs from Handel's oratorios, transposed, most probably, for some special singer. Among these are 'Comfort ye' and 'Ev'ry valley,' in D, 'Rejoice greatly,' in G, and 'He was despised,' also in G. The examination of this volume has occasionally helped me to settle a doubtful point.

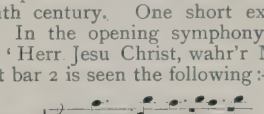
Of the printed editions of the full score, I have collated those of Walsh (or, more accurately, Randall and Abell) and Arnold; and of scores with Mozart's accompaniments, the original (oblong folio) edition by Breitkopf and Härtel, the reprints of the same by Addison, Novello, the London Handel Society, and Peters, and Franz's edition, already spoken of. In nearly every case the same mistakes are to be found; and the chief result of the examination has been to confirm my previous feeling as to the necessity of a revised and corrected text.

In going through the oratorio it would be wearisome and unprofitable to call attention to every small correction that it has been necessary to make, such as the deletion of countless shakes, added, for the most part, in the first published edition; neither is any mention made of what are obviously printer's errors. Nothing of importance has been consciously passed over, though it is more than possible that, with such a multiplicity of detail, a few points may have inadvertently been overlooked. Enough will, in any case, be given to show the chief respects in which this edition differs from its predecessors. For easier identification every tenth bar in the full and vocal scores is numbered.

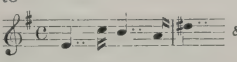
PART I.

No. 1.—Overture.—In the introduction (*Grave*) of this overture, Mozart has added parts for bassoons, horns, and trombones, while for the fugue he employs only strings. Handel, as we know from the parts bequeathed by him to the Foundling Hospital, used oboes and bassoons, in addition to the strings, in both movements. It is more than probable that he employed the organ also, though of this there is no positive evidence. I have therefore re-scored the overture, removing the parts for the brass as being inappropriate and superfluous, and restoring the reed instruments, doubling the oboes in some places by clarinets, and introducing the organ from time to time.

The double dot was not in use in Handel's time, and the value of a single dot after a note varied according to circumstances, adding either a quarter, one-third, half, or three-fourths to the length of the preceding note; the performer was guided by the context in deciding the exact value to be given to the dot. Of this there is abundant proof in the music of the middle of the eighteenth century. One short example will suffice. In the opening symphony of Bach's Cantata 'Herr Jesu Christ, wahr'r Mensch und Gott,' at bar 2 is seen the following:—

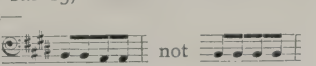


where it is quite evident that the first group in the first flute must be played , so that the second note shall be of the same value as the fourth note of the second flute. There are many passages in Handel's music in which it is certain that the notes, if performed exactly as written, do not give the effect intended by the composer. This question has been fully discussed by the late Sir W. G. Cusins in his pamphlet 'Handel's Messiah: An examination of the original and of some contemporary MSS.,' pages 21 to 24. The writer brings strong evidence to prove that in many places in Handel's works a quaver was written where a semiquaver was intended. The introduction of the overture to the 'Messiah' is undoubtedly one of these passages; I have therefore felt no hesitation in changing the text throughout to—

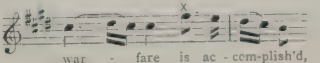


In this I am supported by the authority of Dr. Crotch's arrangement of the overture for the organ. As Dr. Crotch had studied at Cambridge under Dr. Randall, who had himself been a viola player in Handel's orchestra, there can be no question as to the trustworthiness of the traditional reading that he has given.

No. 2.—Recit.—'Comfort ye, my people.' The autograph here shows two interesting variations from the printed editions. In the bass of bar 15, Handel wrote for the last four quavers—

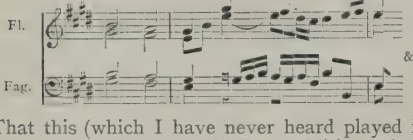


In the Dublin score Smith has the four B's; but this copy, though in general extremely correct, is not altogether free from transcriber's errors, and, as Handel's manuscript here is perfectly distinct, I have adhered to it, considering the musical effect of the $\frac{4}{4}$ chord on the last beat of the bar to be a distinct improvement. At bar 22, Handel has written—



Here, again, the Dublin score agrees with the printed editions in giving D, not F, at the seventh quaver of the bar. Possibly Handel himself made the change; in any case, it has seemed best to give both versions here, and to leave the choice of reading to the singer. In this number I have added nothing to the score except a few notes for clarinets in bars 12, 13, and 26, to fill up the empty two-part outline of the harmony.

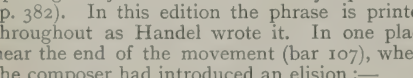
No. 3.—AIR.—'Ev'ry valley.' In this number considerably more modification of the printed score has been necessary. To fill up the numerous bars in which only the voice-part and bass were printed I have thought it advisable to write parts for clarinets, and to add notes in a few places to the bassoon parts. On the other hand, I have cut out without hesitation the tasteless flourishes for flutes and bassoons in the accompaniment to some of the cadences. For instance, the final cadence for the voice (bars 74 to 76) is thus accompanied in the printed score:—

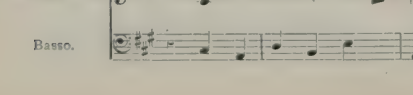


That this (which I have never heard played in this country) is one of Hiller's additions there can be no doubt; for nothing at all resembling it is to be seen in any one of the three scores of which Mozart's autographs exist.

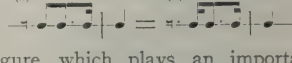
In bar 24 the first note of the bass is D, not B, both in Handel's manuscript and in the Dublin score. The mistake (evidently in the first instance a printer's error) was made in Walsh's edition, and has been copied by all succeeding editors. The fact that it leaves the chord without any third might at least have excited some suspicion as to its correctness. In several passages of this air I have removed or simplified the additional accompaniments, where they seemed irrelevant or superfluous,

No. 4.—CHORUS.—'And the glory of the Lord.' The division of the syllables in the opening subject has been already spoken of (p. 382). In this edition the phrase is printed throughout as Handel wrote it. In one place near the end of the movement (bar 107), where the composer had introduced an elision:—



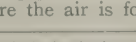
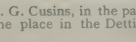
the word 'and' is omitted, as in all the printed editions, the sense being quite complete without it. At bars 12 and 13 the first entry of the subject in the alto is thus accompanied in the printed score:—

This harmony seems quite contrary to the spirit of the music; had Handel intended the double suspension here, surely he would have indicated it in the figured bass. I have therefore replaced the passage (which I suspect to be Hiller's) by the simpler harmonic progression which Handel's bass naturally suggests. The only addition I have made to Mozart's score is the organ part; in two places (bars 17 to 29, and 63 to 68), in which no accompaniment but that of the basses is given to the chorus, I have doubled the voice parts in unison—in the former case by the organ, small notes in the wind being given for use where no organ is available; in the latter passage by the wind.

No. 5.—RECIT.—'Thus saith the Lord.' Here is another case in which Handel's notation does not express his precise intentions. In his time dots were very seldom written after rests; and it was a matter of common knowledge that if a quaver were written after a rest, and before a dotted quaver followed by a semiquaver, the first note should be played as a semiquaver, *e.g.*:—

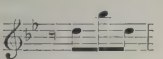


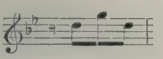
This figure, which plays an important part in the accompaniment of this recitative, is indifferently written by Handel in both forms.* In bars 3 and 4 we find it as at (B), while in the immediately succeeding repetitions of the passage Handel takes the older notation (A). In the latter part of the recitative he gives the form (B) in bars 22 and 29, but retains (A) in bars 25 and 27. It is quite evident that the rhythmical figure should be the same in each case; I have therefore adopted the modern notation throughout. It is curious that Mozart, who in the similar figure occurring in 'The trumpet shall sound' has altered Handel's notation in accordance with modern usage, has not done so in this number, but has left it as it was written by Handel and as it is printed in Walsh's edition—the only one to which he had access.

No. 6.—AIR.—'But who may abide.' In Handel's original score in Buckingham Palace these words are set for a bass voice to quite different music, though the first five notes of the subject are identical in both. The second and far superior version is found in the Dublin score, and is in Handel's autograph throughout. It is written in the alto clef, but is nevertheless printed for a bass in nearly all the editions I have met with. Mozart gives it to the bass, though Walsh's edition, from which he prepared his score, has it correctly for an alto voice, the part being printed in the G, not the C clef. In his score the air is found in the Appendix, the

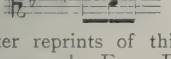
* Sir W. G. Cusins, in the pamphlet already referred to, points out that in one place in the Dettingen Te Deum Handel has written  for the trumpet, and  for the oboe *in the same passage*, proving that a quaver might stand either for a quaver or a semiquaver.

older version just spoken of being given in the text. In Arnold's edition the piece is also correctly given for alto. I have, of course, printed it for the voice for which Handel wrote it. In the Dublin score the usual indications as to *Ripieni* are not given; but as the preceding recitative is marked *senza Rip.*, there can be no doubt as to Handel's intention. Had he meant *con Ripieni* he would certainly have written it to contradict the previous direction. I have therefore added *senza Rip.*, but have put the words in brackets to show that they are not in the original. The only addition I have made to this number has been a part for clarinets, to fill up the empty two-part harmony. In bar 22 I have slightly modified the disposition of the harmony (not Handel's) for the strings; at bars 48 to 58 I have given the flute parts to the clarinets, transposing them an octave lower, to support the voice instead of obscuring it; and in the final cadence of the voice part (bars 148 to 150) I have added clarinets, and struck out the flute parts as superfluous.

No. 7.—Chorus.—'And He shall purify.' In this chorus I have for the first fourteen bars restored Handel's organ accompaniment. I have added clarinets to the score, in order to use them with bassoons to replace the organ, if necessary. (See remarks on No. 4.) At bar 4 the first violin part, both in the autograph and the Dublin copy, has—

Walsh incorrectly gives—

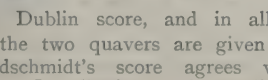


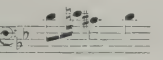
and later editors have copied him, regardless of the fact that this reading causes bad consecutive octaves with the viola. Mozart doubtless noticed the octaves, for in the earliest edition of his score we find a conjectural emendation in the viola part—



but in the later reprints of this edition the consecutives reappear! Even Franz, who, it might have been imagined, would have noticed the octaves, and at least have taken the trouble to collate the passage with the autograph facsimile, does not appear to have done so; he follows other editors in giving the text incorrectly.

At the first entry of the alto (bars 9 and 10) Handel's autograph has quite distinctly—



In the Dublin score, and in all printed editions, the two quavers are given as . Mr. Goldschmidt's score agrees with the autograph. In adhering to the reading of the original manuscript I have been guided by two considerations: first, that the subject of the chorus has (not), and that the same form of the melody is persistently carried through the movement; and secondly, that in one place (the tenor in bar 27) Handel at first wrote and then corrected it, as is clearly seen in the facsimile. It is further worthy of notice that the chorus is founded upon a movement in one of his Italian duets 'L'occaso ha nell' aurora' (German Handel Society, Part XXXII., pages 119 to 121); and in this movement the subject invariably appears with two even quavers. It is doubtful whether the alteration was made by Handel himself; if it was, it would no doubt be in order to make the passage go with the bass

at the same point. The notes in the second violin and viola at bar 15 are not in the original MS., but have been added in pencil by the composer himself in the Dublin score. At bar 40 I have deleted the D's which Mozart has written for the horns, because they make a $\frac{4}{3}$ chord, which (as already mentioned) Handel hardly ever employs.

(To be continued.)

Occasional Notes.

The Private Band of the Sovereign has undergone more than one change since its formation in the days of long ago. At the time of the Accession of Queen Victoria (in 1837) it consisted entirely of wind-instrument players. In an article entitled 'Her Majesty's Chamber Band,' which appeared in the *Musical World* of December 22, 1837, the constitution is given as follows:—

Clarinets	5	Horns	2
Flutes	2	Trumpet	1
Oboes	2	Trombone ..	1
Bassoons	2	Serpent	1
Drums	1		

Thus making a total of seventeen players. The journal above referred to furnished the names of the performers, and analysed their nationality. The former included such familiar patronymics in the orchestral world as Waetzig (twice, clarinet and horn), Card (flute), Malsch (oboe), and Schrœder (trombone); nine are designated Englishmen and the remaining eight foreigners. The leader was 'Mr. Williams, of Hereford,' a celebrated clarinet player in his day and the author of an instruction book for the instrument, while the Master of the Queen's Musick at that time was Mr. George Frederick Anderson, who held the appointment for upwards of thirty years. At the end of 1840, the year in which the marriage of Queen Victoria took place, the Private Band was re-organised by the Prince Consort, who changed its constitution from a wind band to a full orchestra. The Prince's beneficial influence showed itself in many ways, but none more so than in his love for music and the means he used for the propagation of the art in its best and purest forms.

The English Coronation Exhibition, organized by Herr Nicholas Manskopf at Frankfort-on-the-Main, is not only a compliment to Our Most Gracious Sovereign King Edward VII., but also to the English nation. It is probably the first of the kind in Germany, and therefore the thanks of all English music-lovers are due to Herr Manskopf, not only for his generous appreciation of English music and musicians, but for the practical part he has taken in furthering their interests in Germany. In his Musical Museum, a singularly fine opportunity is offered for some peeps into the workshops and into the lives of musicians of every country, epoch and school, for if Herr Manskopf is anything he is eclectic in his tastes. With all the zeal of an enthusiast, he has been forming this collection for many years

HERR NICHOLAS MANSKOPF,
FOUNDER AND PROPRIETOR OF THE MUSICAL MUSEUM, FRANKFORT-ON-THE-MAIN.

past, and with so much success that it now numbers upwards of 15,000 specimens. The late Duke of Edinburgh took the greatest interest in the museum, and conferred on its promoter the Saxe-Coburg Family Order (Sachsen-Ernestinischen Haus-Orden).

The special Coronation Musical Exhibition contains nearly 100 entries, and almost all our leading living composers are represented. There are signed photographs and manuscripts of Dr. Frederic Cowen, Dr. W. H. Cummings, Dr. Edward Elgar, Mr. Edward German, Mr. Percy Pitt, Dr. Villiers Stanford, and many others, in addition to the portraits of several of our leading singers and instrumentalists. An interesting feature is the collection of portraits of the children of Queen Victoria, taken at an early age, arrayed in fancy-dress costumes. These, evidently the work of an amateur, bear upon them the different names of the children in the handwriting of the late Prince Consort, and they have probably never been exhibited before. It only remains to be said that the Exhibition and the Museum can be visited free of charge on application to Herr Nicholas Manskopf, 18, Wiesenhüttenstrasse, Frankfort-on-the-Main, and that he gladly welcomes any of our music-loving countrymen who may be passing through Frankfort, or who may be sojourning at Homburg, Nauheim, Wiesbaden, or any other German holiday resort.

Professor Horatio W. Parker, the distinguished American composer, was the gratified recipient of the honorary degree of Doctor of Music conferred upon him by the University of Cambridge on the 10th ult. This distinction is another instance of honour to whom honour is due. In presenting Professor Parker to the Vice-Chancellor, on the 10th ult., Dr. Sandys, the Public Orator of Cambridge, observed that the University of Yale had recently celebrated its bi-centenary, and that Mr. Parker's fame was far from being limited to the land of his birth. Among those of his works which were well known in England were his 'Legend of St. Christopher,' his 'Wanderer's Psalm,' his 'Hora Novissima,' and his 'Astant Angelorum Chori.' In a musical career extending over hardly twenty years, the number of his compositions had been no less than fifty-four. After seven years' work as Professor at Yale, he was now enjoying a year of comparative repose, though he was far from ceasing to cultivate the art of his choice. Even amid the celestial repose of the Elysian fields, Orpheus himself (if there is truth in Virgil's song)

> 'Makes music on his seven-stringed lyre;
> The sweet notes 'neath his fingers trill,
> Or tremble 'neath his ivory quill.'

We append the Latin text of the Orator's speech:—

Collegio Yaleano, ultra oceanum Atlanticum posito, ob annos ducentos feliciter exactos haud ita pridem libenter gratulati, non minus libenter hodie virum eximium salutamus qui Collegio in eodem artem musicam praeclare profitetur. Viri huiusce autem fama, non patriae tantum finibus inclusa, etiam trans oceanum ad nos volavit. Inter opera eius egregia, quae annorum minus quam viginti in spatio exiguo plus quam quinquaginta ad numerum edidit, artis musicae peritis nota sunt imprimis Sancti Christophori acta modis musicis ab eo accommodata; etiam peregre notus est Cantus eius Peregrinus; neque minus nota 'Hora Novissima,' et carmen illud, cuius in ipso limine 'astant angelorum chori.' Nunc annorum septem post labores professoris in munere toleratos, anni unius otio bene parto fruitur; sed ne in otio quidem arti suae eximiae colendae defuit. Orpheus ipse, si vera canit Vergilius, etiam camporum Elysiorum inter otia divina

> 'obloquitur numeris septem discrimina vocum,
> iamque eadem digitis, iam pectine pulsat eburno.'

We hope very shortly to furnish our readers with a Biographical Sketch of Professor Dr. Parker.

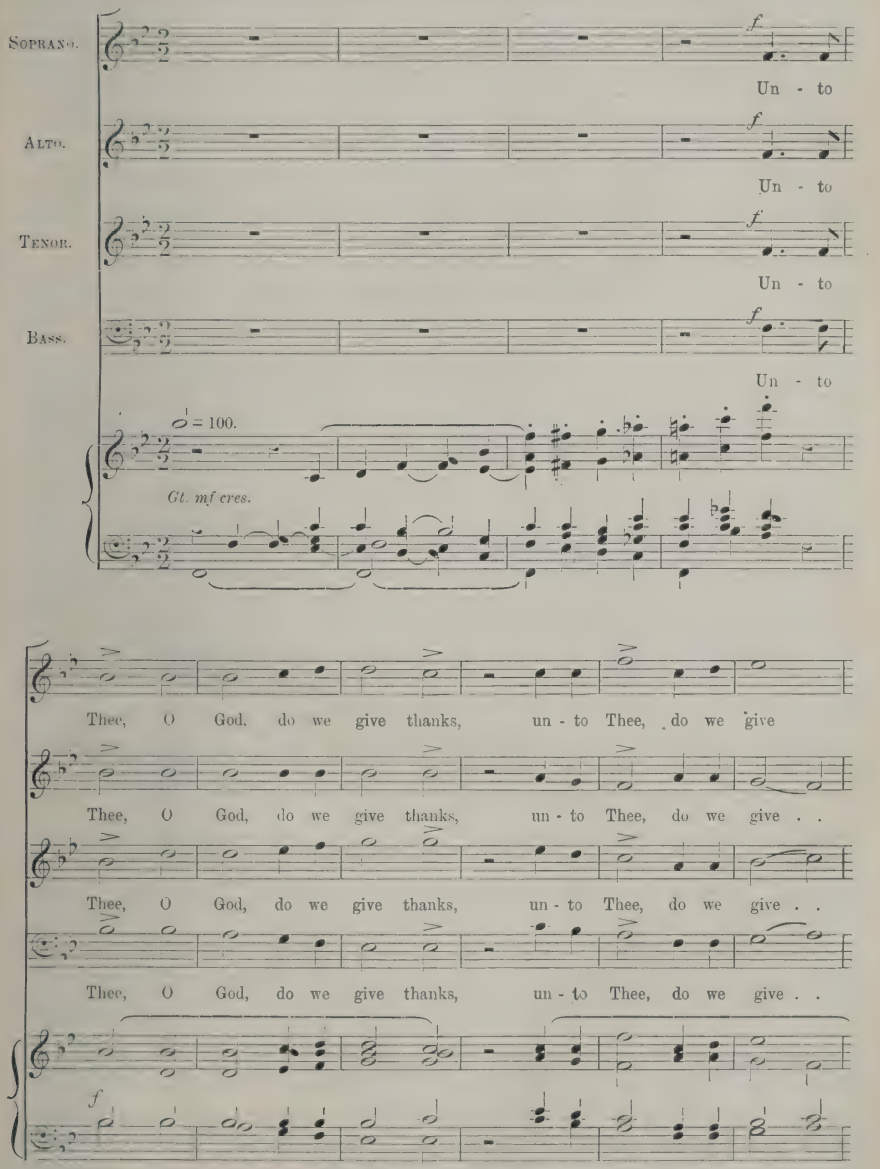
The interest taken in the English Coronation ceremony, and not only of the present time, but of bygone days, is very widespread. Mr. H. E. Krehbiel, our valued correspondent in America, has contributed some exhaustive and illustrated articles on 'Coronation Music' to the *New York Daily Tribune*, of which he is the musical critic. The editor-in-chief of the *Tribune* is, by-the-way, the Special Envoy sent from the United States to the Coronation of Great Britain's King.

(Continued on p. 473.)

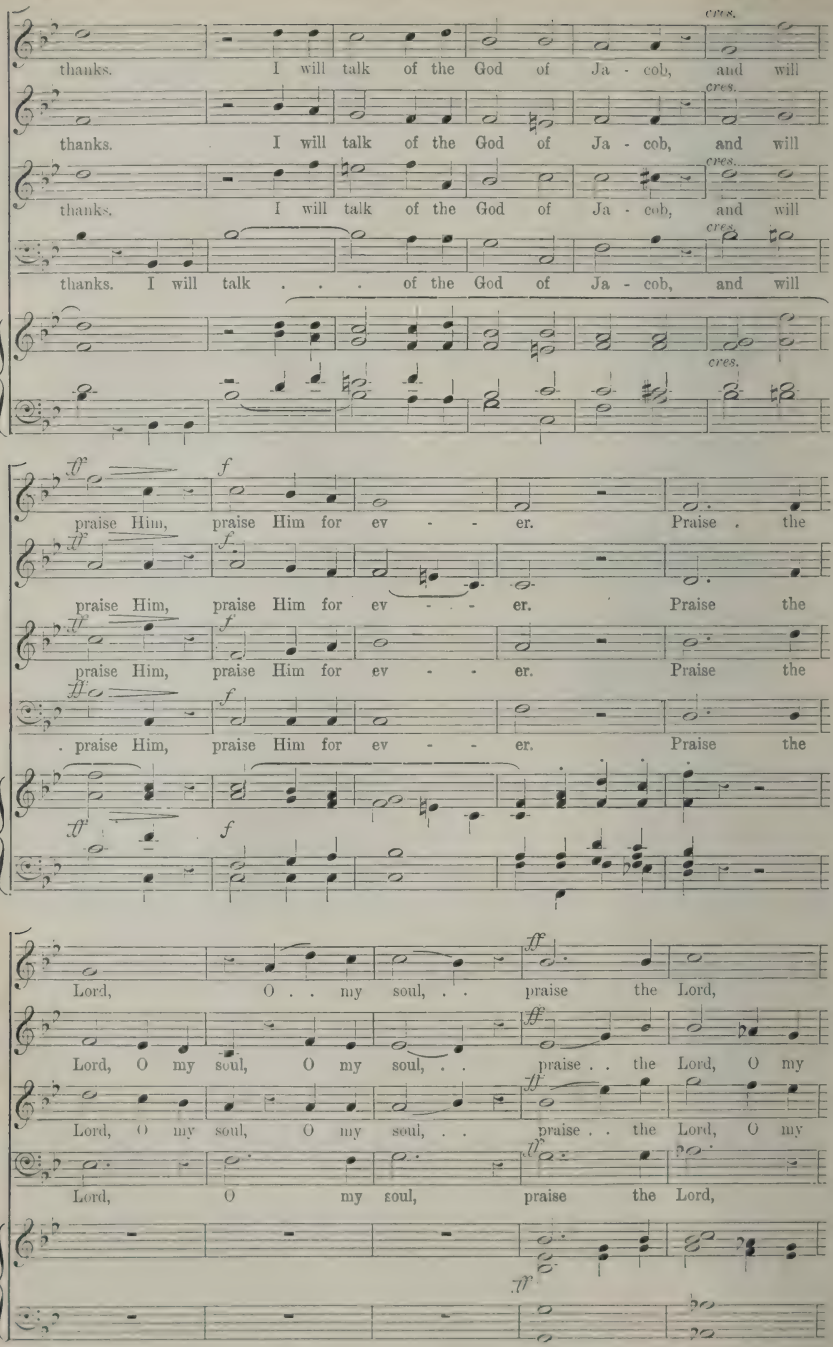
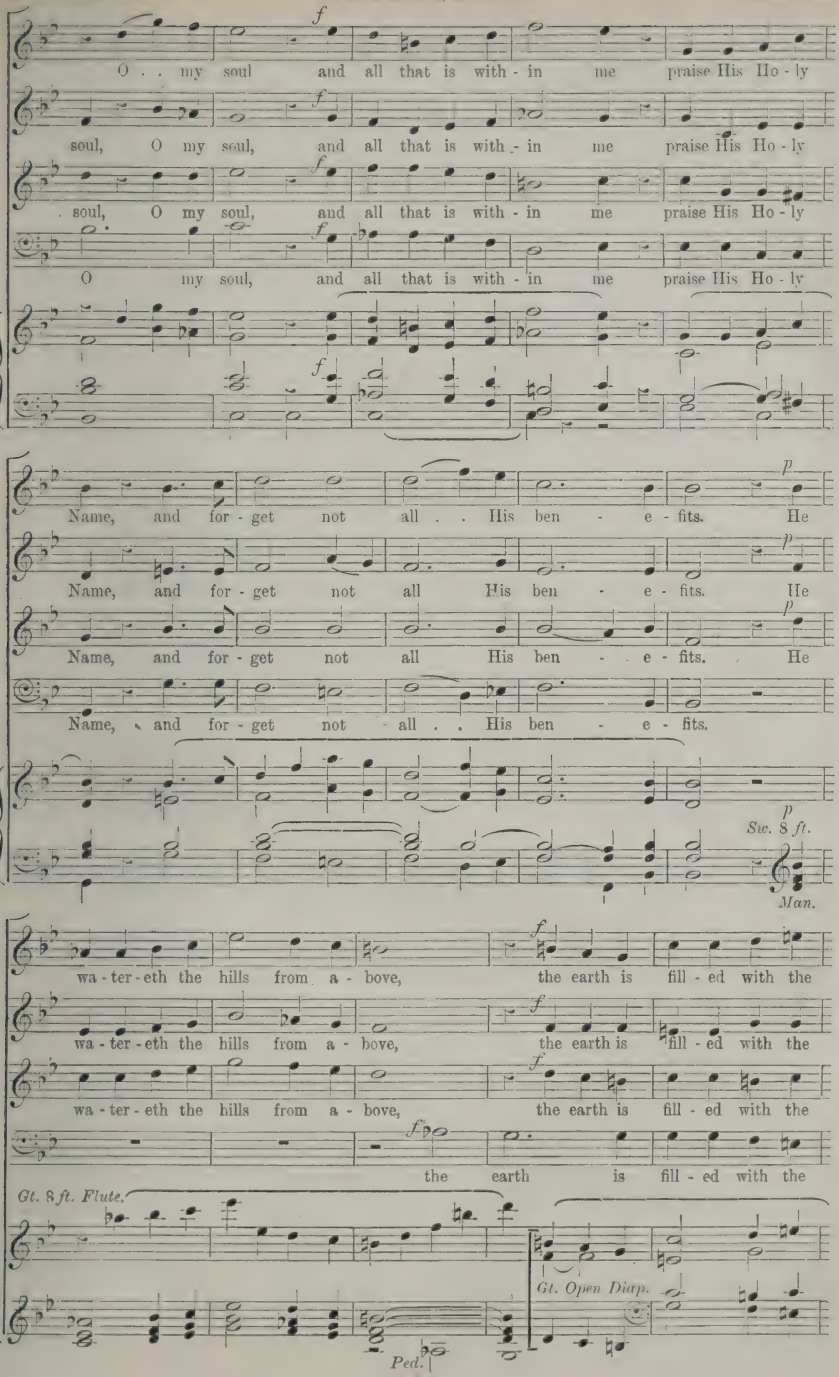
Unto Thee, O God.

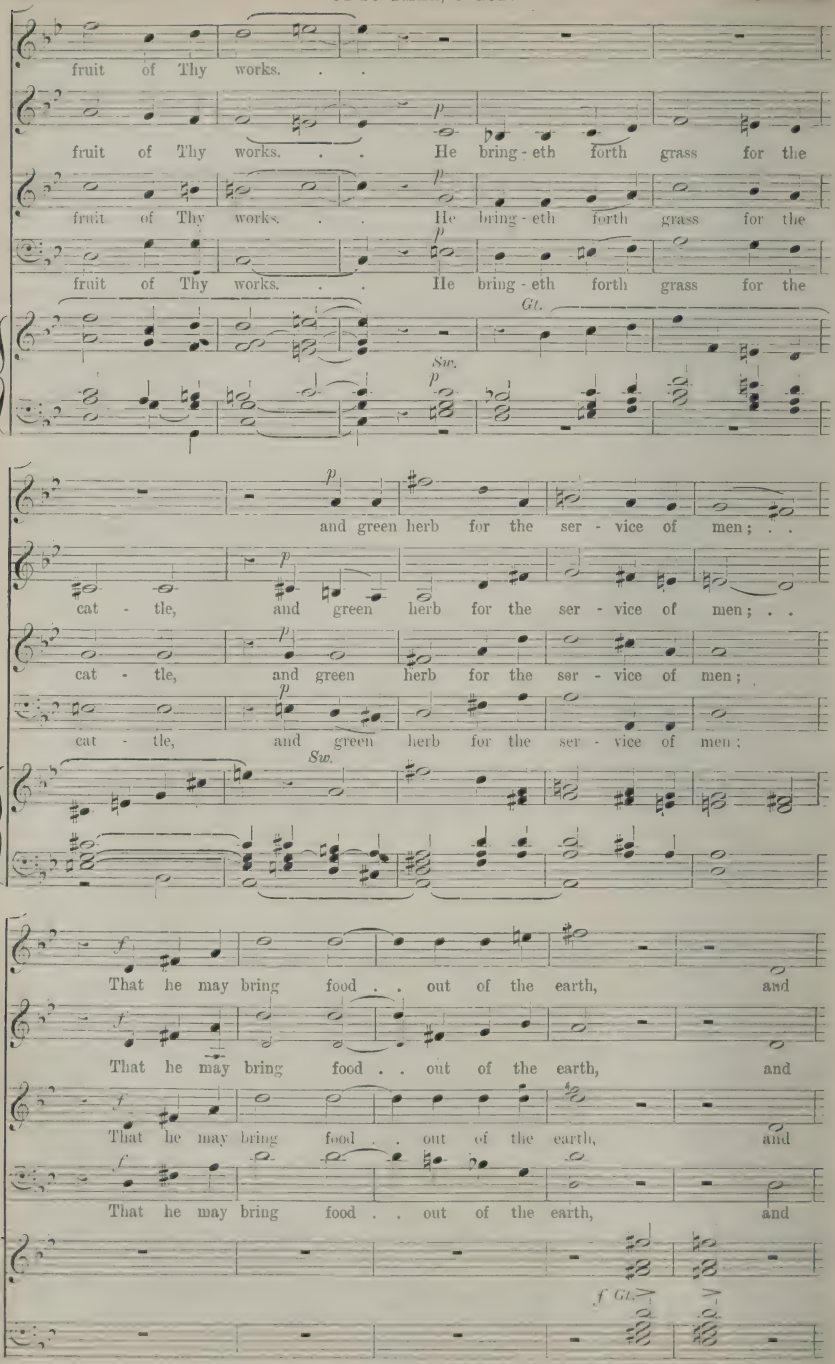
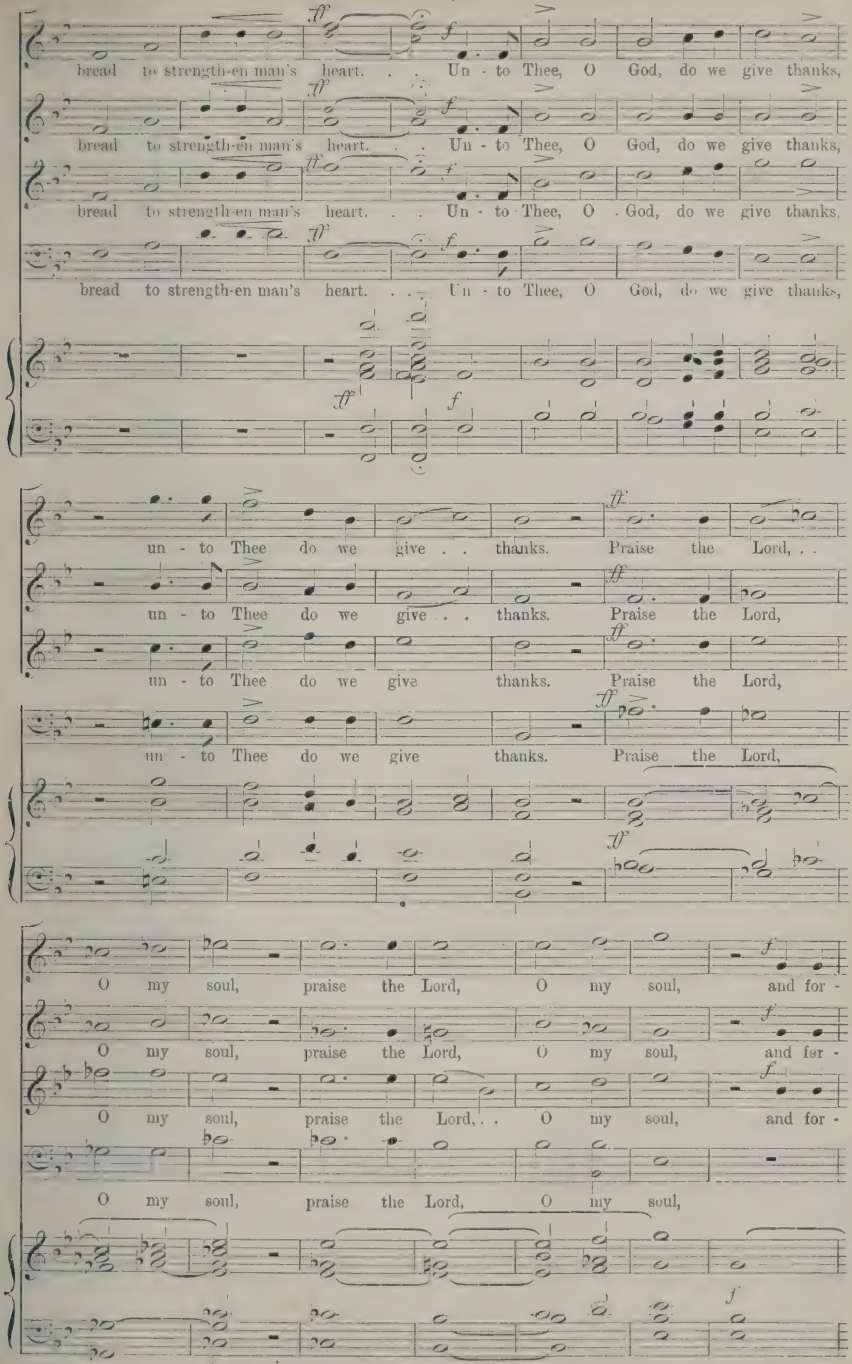
ANTHEM FOR HARVEST.

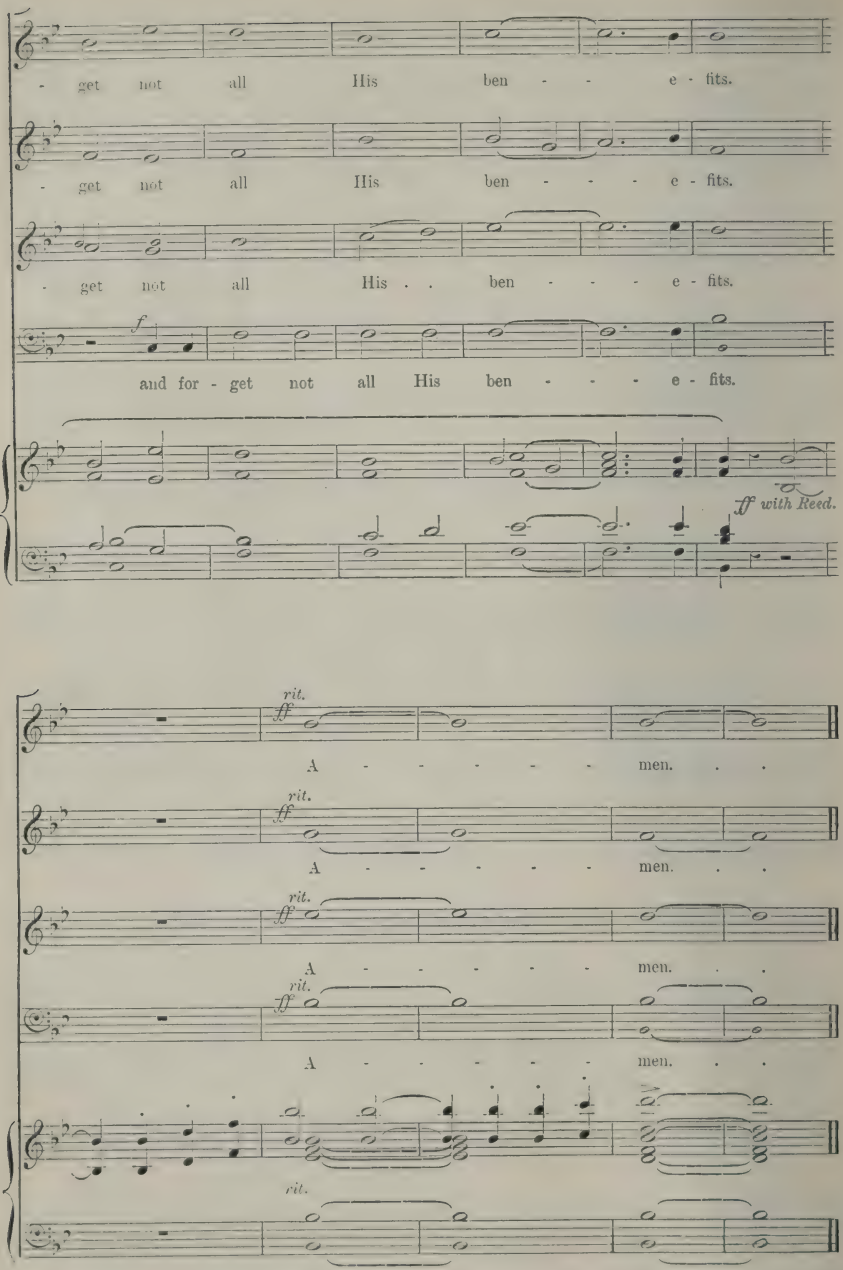
Words from Psalms lxxv. ciii. and civ. Composed by W. Wolstenholme.

London: Novello and Company, Limited; and Novello, Ewer and Co., New York.

Soprano.
Alto.
Tenor.
Bass.
Un - to
Un - to
Un - to
Un - to
♩ = 100.
Gt. mf cres.
Thee, O God, do we give thanks, un - to Thee, do we give
Thee, O God, do we give thanks, un - to Thee, do we give . .
Thee, O God, do we give thanks, un - to Thee, do we give . .
Thee, O God, do we give thanks, un - to Thee, do we give . .
f

Copyright, 1902, *by Novello and Company, Limited.*


cres.
thanks. I will talk of the God of Ja - cob, and will
thanks. I will talk of the God of Ja - cob, and will
thanks. I will talk of the God of Ja - cob, and will
thanks. I will talk . . . of the God of Ja - cob, and will
praise Him, praise Him for ev - - - er. Praise . the
praise Him, praise Him for ev - - - er. Praise the
praise Him, praise Him for ev - - - er. Praise the
. praise Him, praise Him for ev - - - er. Praise the
Lord, O . . my soul, . . praise the Lord,
Lord, O my soul, O my soul, . . praise . . the Lord, O my
Lord, O my soul, O my soul, . . praise . . the Lord, O my
Lord, O my soul, praise the Lord,

f
O . . my soul and all that is with - in me praise His Ho - ly
soul, O my soul, and all that is with - in me praise His Ho - ly
soul, O my soul, and all that is with - in me praise His Ho - ly
O my soul, and all that is with - in me praise His Ho - ly
p
Name, and for - get not all . . His ben - e - fits. He
Name, and for - get not all His ben - e - fits. He
Name, and for - get not all His ben - e - fits. He
Name, and for - get not all . . His ben - e - fits.
Sw. 8 ft.
Man.
wa - ter - eth the hills from a - bove, the earth is fill - ed with the
wa - ter - eth the hills from a - bove, the earth is fill - ed with the
wa - ter - eth the hills from a - bove, the earth is fill - ed with the
the earth is fill - ed with the
Gt. 8 ft. Flute.
Gt. Open Diap.
Ped.


fruit of Thy works. . .
fruit of Thy works. . . He bring - eth forth grass for the
fruit of Thy works. . . He bring - eth forth grass for the
fruit of Thy works. . . He bring - eth forth grass for the
Gt.
Sw.
and green herb for the ser - vice of men; . .
cat - tle, and green herb for the ser - vice of men; . .
cat - tle, and green herb for the ser - vice of men;
cat - tle, and green herb for the ser - vice of men;
Sw.
That he may bring food . . out of the earth, and
That he may bring food . . out of the earth, and
That he may bring food . . out of the earth, and
That he may bring food . . out of the earth, and
f Gt.

bread to strength-en man's heart. . . Un - to Thee, O God, do we give thanks,
bread to strength-en man's heart. . . Un - to Thee, O God, do we give thanks,
bread to strength-en man's heart. . . Un - to Thee, O God, do we give thanks,
bread to strength-en man's heart. . . Un - to Thee, O God, do we give thanks,
un - to Thee do we give . . thanks. Praise the Lord, . .
un - to Thee do we give . . thanks. Praise the Lord,
un - to Thee do we give thanks. Praise the Lord,
un - to Thee do we give thanks. Praise the Lord,
O my soul, praise the Lord, O my soul, and for -
O my soul, praise the Lord, O my soul, and for -
O my soul, praise the Lord, . . O my soul, and for -
O my soul, praise the Lord, O my soul,


- get not all His ben - - e - fits.
- get not all His ben - - - - e - fits.
- get not all His . . ben - - - - e - fits.
f
and for - get not all His ben - - - - e - fits.
ff with Reed.
rit.
ff
A - - - - - - men. . .
rit.
ff
A - - - - - - men. . .
rit.
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A - - - - - - men. . .
rit.
ff
A - - - - - - men. . .
rit.

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OCCASIONAL NOTES—(*Continued from page 464*).

Certain remarks of the German Emperor anent Wagnerian noisiness have inspired Dr. Richter to write from Bowdon (Cheshire) to the *Allgemeine Musikzeitung* a letter, of which the following is a translation. Its purport cannot fail to prove interesting. The great conductor and friend of Wagner says:—

I cannot escape the conviction that at the performances of Wagner's works in many places sufficient attention is not paid to the exact reproduction of the *p*'s and *pp*'s, which is absolutely essential if we are to produce the effect wished for by the master, *which is, moreover, quite practicable*. I am certain that in no scores are there such precise directions for the delicate and the refined in performance as are put in Wagner's masterpieces; but if such are not conscientiously observed, then, indeed, any musical work becomes noisy. A change for the better in this respect can best be wrought by the Press; if the 'Honest Markers' are but duly attentive, and 'rap over the knuckles' the negligent ones, then . . . .

Conductors will in future have to mind not only their p's and q's, but their *p*'s and *pp*'s.

The preliminary programme of the Bristol Musical Festival, to be held on October 8, 9, 10 and 11, has been issued. The chief works to be performed are as follows:—

Handel: Messiah ('the whole work'), Zadok the Priest, and The King shall rejoice.
Beethoven: Pianoforte concerto in E flat.
Mendelssohn: Elijah and Antigone.
Berlioz: Grand Requiem.
Wagner: Tannhäuser overture, Walkürenritt, Trauermarsch, &c.
Brahms: Tragic overture.
Tschaïkowsky: 1812 Overture.
Grieg: Bergliot, In Autumn (overture), and Pianoforte concerto in A minor.
Parker: St. Christopher.
Elgar: Coronation Ode.
Coleridge-Taylor: Hiawatha Trilogy.
Roeckel: Song Cycle (first time).

The following composers have accepted the invitation of the Committee to conduct their own works at the Festival: Dr. Edward Grieg, Dr. Horatio W. Parker, Mr. Joseph L. Roeckel, and Mr. S. Coleridge-Taylor. The Festival Orchestra and Chorus will consist of nearly 600 performers, and Mr. George Riseley will conduct.

The 'heavenly length' of Schubert's great C major Symphony did not commend itself to critical ears when it was first performed, or rather rehearsed, in London nearly sixty years ago. This is what a certain distinguished writer on the musical press said of it and Gade's Symphony in C minor:—

Philharmonic Society.—The band met on Wednesday morning to try some new works, under the direction of Dr. Mendelssohn. A Symphony in C by Schubert, a Symphony in C minor by Gade, and Mendelssohn's MS. Overture to Victor Hugo's tragedy of 'Ruy Blas' were tried. The symphonies were not approved of, in spite of their Continental reputation, but Mendelssohn's overture was received with enthusiasm. Schubert is the celebrated composer of a thousand songs—but a song and a symphony are different matters. Gade is a young Danish composer, who has been greatly flattered lately, and whom Mendelssohn has elevated by his protection; his age is 23. In his Symphony in C minor he intended to represent the Middle Ages, but we think Hallam has done it much better in his history. We regret that our notion of Schubert's symphony was an extravagant, unmeaning rhapsody—and of Gade's, the unfinished and not over-promising effort of a very young student. Mendelssohn's overture is brilliant and spirited, and contains one passage in particular of marvellous beauty. Everything was in C.

It was doubtless this and similar comments, written and spoken, which induced Mendelssohn, who brought Schubert's symphony with him from Leipzig, to withhold his own Ruy Blas overture from public performance.

The handsome monument erected to Franz Liszt—the work of the Munich sculptor Hermann Hahn—was unveiled with impressive solemnity on May 31 in the Grand-Ducal Park at Weimar, Herr Hans von Bronsart delivering the festival oration. As a matter of course, a large share in the proceedings, both on this and the preceding days, was assigned to performances of the great pianist-composer's works. In these the Weimar Orchestra, reinforced by members of the orchestras of Meiningen and Sondershausen, took a prominent part under the direction of Professor Kellermann, one of the most enthusiastic disciples of the master. The festivities culminated in an excellent scenic production at the Court Theatre of the oratorio 'Saint Elizabeth,' which deeply impressed the numerous audience gathered together from all parts to render homage to the memory of one of the most gifted and noble-minded artists the world has ever seen.

'One who was present' writes:—

The speech which Herr Richard Strauss made at the recent Düsseldorf Musical Festival in proposing the health of Dr. Edward Elgar and the younger school of English musicians, has been seriously misunderstood in some quarters. He did not say that 'English musicians had not progressed since the Middle Ages'—no man of even average intelligence could possibly say anything so absurd. What he meant, and what he said, was that since the Middle Ages, and at any rate since the time of Purcell, the musicians who at any given time were progressive in relation to other English musicians were yet not as advanced as their most advanced contemporaries abroad, whereas now for the first time England had a school of young composers, with Dr. Elgar at their head, who were not behind the most advanced musicians of Germany. Even this proposition will probably not command universal assent; but it is certainly one in support of which (unfortunately) a great deal is to be said. It is hard to understand why anyone should gratuitously assume that a man like Richard Strauss should go out of his way to talk nonsense.

The death of Mr. Thomas Patey Chappell—which, we very much regret to record, took place at 14, George Street, Hanover Square, on the 22nd ult.—removes one of the oldest music publishers and pianoforte manufacturers in the Metropolis. He was the second son of Samuel Chappell, who founded the well-known firm in New Bond Street more than eighty years ago, and of which the deceased has been the senior partner for nearly sixty years. The erection of St. James's Hall—opened in 1858—was mainly due to his enterprise. A man of an exceedingly kind disposition, Mr. Thomas Chappell was held in the greatest respect by all who knew him. He was a member of the Council of the Royal College of Music, and for a long time held the responsible post of Honorary Treasurer to that Institution.

A ROYAL CONCERT.

The office of President of the Royal College of Music, so long and interestedly held by King Edward VII. as Heir Apparent, has now passed into the hands of H.R.H. The Prince of Wales. It was therefore a celebration of this event, and in honour of the visit of T.R.H. The Prince and Princess of Wales, that a students' concert (postponed from February 24) was held in the fine Concert Hall of the College on the afternoon of May 27. The royal party, which included Prince and Princess Christian, Princess Louise (Duchess of Argyll), Princess Henry of Battenberg, Princess Victoria of Schleswig Holstein, and Princess Victoria Eugénie of Battenberg, and who occupied seats in the gallery, were received by the Director and Council of the College, and remained till the end of the concert.

THE NEW CONCERT HALL OF THE ROYAL COLLEGE OF MUSIC.
THE CHORAL CLASS, CONDUCTED BY SIR WALTER PARRATT, AT REHEARSAL.
(From a Photograph taken specially for THE MUSICAL TIMES.*)*

The programme was as follows:—

GOD SAVE THE KING.

1. OVERTURE—"William Tell" ... ... *Rossini.*
2. PART-SONGS—(*a*) "Vineta" ... ... *Brahms.*
   (*b*) "Cupid and Rosalind" ... *C. V. Stanford.*
   THE CHORAL CLASS.
3. VIOLIN SOLO—"Adagio from Concerto No. 2, in D minor" ... *Max Bruch.*
   WINIFRED SMITH (*Scholar*).
4. SONG—"Bolero" (*Vêpres Siciliennes*) ... ... *Verdi.*
   KATE ANDERSON (*Student, ex-Scholar*).
5. ODE, for Soli, Chorus, and Orchestra—"To Music" (*By command.*) *C. Hubert H. Parry.*
   Solos—CICELY GLEESON-WHITE (*ex-Scholar*), A.R.C.M.
   KATE ANDERSON (*Student, ex-Scholar*).
   HAROLD WILDE (*Scholar*). NORMAN RIDLEY (*ex-Scholar*).
6. FINALE TO SYMPHONY in C minor, No. 1, Op. 68 ... *Brahms.*

Conductors:
SIR WALTER PARRATT, M.V.O., Mus. Doc.,
Master of the King's Musick
SIR C. HUBERT H. PARRY, D.C.L., M.A., Mus. Doc., Director.
PROFESSOR C. VILLIERS STANFORD, D.C.L., M.A., Mus. Doc.

The College is doing excellent work in the training of its students, but on such an occasion it might not be unreasonable to look for a programme made up entirely of English music. In regard to the performances of the students, detailed criticism of individual effort is better withheld, but it may be said without reservation that the standard of attainment reached by these young people, whether in solo or in concerted strains, was again very high, and deserving of all praise. The outstanding feature of this pleasant music-making was the 'Ode to Music,' a composition in which the genial Director has perfectly caught the spirit of Mr. A. C. Benson's beautiful lines, with the result that words and music are happily blended in a work of poetic charm. Sir Hubert Parry, who has rendered invaluable service to the College, was received with well-deserved cheers, again and again renewed, on taking his place at the conductor's desk.

The new Concert Hall is at the rear of the College, and is 5 ft. below the level of the ground floor of the main building on account of the great fall of ground at the rear. The basement, which is about 16 ft. high, contains a large Examination Hall (78 ft. by 58 ft.), dressing-rooms, store-rooms, heating and organ-blowing apparatus. The Concert Hall is 119 ft. by 58 ft., and about 43 ft. high, and it seats an audience of 900 people. The gallery, located over the entrance into the hall, is reached by two staircases, one from each corridor, and will accommodate 114 persons. The orchestra has a sliding platform 14 ft. by 8 ft., which, when not in use, can be moved out of sight by a simple arrangement. The organ, built by Messrs. J. W. Walker & Sons, and of which we gave the specification in our issue of July, 1901, is the munificent gift of the Director of the College, Sir Hubert Parry. Mr. Sidney R. J. Smith, F.R.I.B.A., was the architect, and Messrs. G. H. and A. Bywaters were the builders of this commodious and acoustically good Concert Hall.

EARLY BODLEIAN MUSIC.*

It would be difficult to overstate the value and importance of this collection. Begun in 1895, it was interrupted by the discovery of the famous Canonici Manuscript, and the consequent publication in 1898 of the volume on Dufay and his contemporaries, then resumed, and now after six years of labour brought to a successful issue. As the last work of Sir John Stainer it has a special claim upon our regard: it is the typical and characteristic monument of a career, the close of which brought to every English musician a sense of intimate and personal sorrow. But apart from this the collection is, on its own merit, of the highest intrinsic worth: at once interesting to the artist and invaluable to the historian.

The work is laid out in two volumes. The first contains 110 facsimiles, sixty-two of which are from MS. Selden 26, and the remainder from other manuscripts in the Bodleian, the whole prefaced with a bibliographical introduction by Mr. E. W. B. Nicholson. The second contains Sir John Stainer's unfinished essay, transcriptions into modern notation of nearly all the examples reproduced, and an appendix in which some of the more striking melodies have been, with great taste and learning, re-set by the addition of new parts or accompaniments. It is on this appendix that the weight of criticism will probably fall. Musicians who bear with equanimity the present state of the 'Messiah' or the 'Israel' may, perhaps, protest against any alteration of these unknown and anonymous compositions. But such a protest appears entirely unjustifiable. The works are given to the historian in their original form: in many of them a fine melody is spoiled, to our ear, by crude or imperfect harmonization: to reset them is to do them the same service which has been effected for the German Folk-songs by Brahms, and for the Irish Folk-songs by Dr. Stanford. Indeed, it adds no little to the artistic interest of the book that these melodies should be repeated in a shape which, without altering their essential character, renders them available for performance at the present time.

Mr. Nicholson's introduction is as thorough and workmanlike as might be expected from his preface to the volume on Dufay. Each of the manuscripts is carefully described; each is dated within the narrowest limits of possibility; many of the accounts are illustrated with historical details as to the manuscripts themselves or the persons to whom they relate. Nothing has been omitted which could throw any light on questions of authorship or attribution: evidence of handwriting, of language, of collateral testimony has all been gathered and estimated, and the result is as complete a survey as the nature of the field admits. It may be added that although the present collection covers all the music of the period which is, as yet, known to exist in the Bodleian, Mr. Nicholson holds out a hope that in course of time even more discoveries may be made.

A deeper interest attaches to Sir John Stainer's introductory essay. In the limit of a dozen pages it prepares us for the proper understanding of the examples, discusses the conditions under which they were written, and considers their historic and artistic value. Especially notable is the defence of consecutive fifths, and the description of the way in which the old love of them was, by crossing of parts, made compatible with contrapuntal rule. But, indeed, every topic germane to the chief issue is treated either here or in the notes appended to the various transcriptions: questions of rhythm and notation, the compass of the voices employed, the part played by canonic or imitative devices, the use of instruments in accompaniment—all are skilfully debated and summed up with learning and judgment. There is no evasion of difficulties, there is no suggestion of a *parti pris*, and the whole remains as a model of the way in which a true student should approach a scientific problem.

The transcriptions, made by Mr. J. F. R. Stainer and Miss C. Stainer, and edited by Sir John Stainer, naturally raise the two main questions of early mediæval music—the use of the rhythmic modes and the practice of *musica ficta*. The former has been exhaustively treated by Professor Wooldridge, in his recent volume, and no more need here be added than that the present examples give an entirely coherent and intelligible scheme. The latter presents one of the hardest problems in musical history; the more difficult because of our predisposition to estimate the work of the fifteenth century by the ears of the nineteenth. The absence of accidentals from the written score would seem to have originated in liturgical music, owing perhaps to the Bull of Pope John XXII., and to have spread thence, though without uniformity of practice, to non-liturgical forms of composition. The insertion of these accidentals by the singer appears to have been determined, in the first instance, by the desire to avoid the tritone and the imperfect fifth. On this point at least the 'Anonymus of S. Dié' would seem to be conclusive. Then the practice was apparently extended by two causes. First, the fondness for the perfect fourth, so marked that in the chord which we should now call the $\frac{6}{3}$ on the supertonic, the third was not unfrequently sharpened (see example lxxiv. in the present work: Vol. II., page 141). This would also explain such remarkable passages as that of Bartolomeus de Bononia, quoted on page 35 of the Dufay volume. Second, the preference for progression, in a cadence, by the semitone rather than the tone—a preference clearly apparent in the full close of a musical sentence, and possibly (though this is not so certain) in the half close as well. It may be doubted how far the process was ever really determined by a feeling for modulation as such, *i.e.*, for different tonal

* Early Bodleian Music: Sacred and Secular Songs, together with other MS. Compositions, in the Bodleian Library, Oxford, ranging from about A.D. 1185 to about A.D. 1505. With an introduction by E. W. B. Nicholson, M.A., Bodley's Librarian, and transcriptions into modern Musical Notation by J. F. R. Stainer, B.C.L., M.A., and C. Stainer. Edited by Sir John Stainer, M.A., Mus. Doc. London, Novello and Company, Limited, and Novello, Ewer and Co., New York. 1901.

centres as the bases of musical form. On this point it might perhaps be suggested that the present volume has a little overstated its case: or, rather, that the statement on page 1 of the Introduction is not wholly compatible with the theory of modulation later on. Again, in one or two of the examples, notably in the madrigal 'Si je vous eslonge' (No. ci.), there is possibly room for an alternative interpretation. But the question is extremely obscure, and it may be assumed that the transcribers had good reason for the solutions which they have adopted.*

Considered artistically the examples are remarkably unequal. Some are merely crude experiments, in which three reluctant tunes are driven together with a result which can only be described, in the Editor's words, as an 'appalling cacophony.' Some are extremely beautiful, the melodies graceful and tender, the part-writing pure, solid, and transparent. As instances of the latter may be noted the 'Beata mater' of Dunstable, the four-part 'Ave Regina,' and the delightful song 'As Y lay upon a nyght.' Of the former some are left mercifully untranscribed, one or two are given as illustrations of an alien method. It must, of course, be remembered that the feeling of the time was contrapuntal, not harmonic. It was more important that the parts should move, and especially that they should represent familiar melodies, than that they should always combine into chords that would satisfy a sensitive ear. Indeed, it is probable that a sense of the intrinsic beauty of harmony is a comparatively late growth in musical development. Some of the more primitive peoples of Europe are still indifferent to it: and the same may well be true of our early ancestors. Yet by some happy inspiration, counterpoint often brought its own harmonic beauty. One exquisite cadence, which appears so frequently in these volumes that it may be taken as typical, is obviously determined by contrapuntal considerations: and there are others nearly as good. Indeed, as late as Queen Elizabeth's Virginal Book we may find progressions which our modern harmonic system is the poorer for having discarded.

It only remains to add a word of praise on the part played in this work by printer and publisher. The facsimiles are admirably clear; the type and paper are excellent, and the volumes are set forth in an extremely attractive form. There are one or two tiny misprints, but they are not sufficiently serious to confuse the reader; as a whole the work is presented in a manner worthy of the erudition and skill which it displays.

W. H. Hadow.

* On the general question the reader should consult the passage from Prosdocimus de Beldemandis, quoted on page 33 of the Dufay Volume. The example there given would seem to indicate the extreme limit of possibility, and the author is urgent in his warning that the practice is *nunquam ponenda nisi loco necessitatis*. On the whole, Sir John Stainer's maxim 'When in doubt, leave it out' is the safest guide.

CORONATION MUSIC.

Mr. J. S. Shedlock read a researchful paper on the above subject before the members of the Musical Association on the 10th ult. The discourse treated of Coronation Music both outside and inside of Westminster Abbey. There were formerly pageants in connection with the passage of sovereigns through the City of London, and the lecturer referred to the various 'noyses of musicke' when, on January 14, 1558, Good Queen Bess proceeded from the Tower to Westminster; to the Danish March, the 'owne-country musicke' of the wife of James I., with which she was greeted, and to 'loud and excellent music composed of violins' played in the streets. Still more interesting was the account given of the 'Passing through the City' of Charles II., for some of the music composed by Matthew Locke and performed on that occasion has been preserved in a folio volume, which formerly belonged to the merry monarch. Dr. W. H. Cummings possesses five part-books containing some of the music; these also belonged to the king, and every movement is signed 'Mr. Locke.' The music was scored for sackbuts and cornets. Transcriptions of two of the movements, an 'Ayre' and a 'Saraband,' were played by Mr. Shedlock on the pianoforte.

Passing on to subsequent coronations, the lecturer showed by one or two quotations from old newspapers the great difficulty of getting definite information respecting the music performed on these eventful occasions. In the accounts of these 'Entertainments,' as they were termed in the olden days, most minute details are given about almost everything except the music. A statement that the choir 'burst into a joyful anthem,' or that the music was 'harmonious,' or merely that an anthem was sung, is about all the information that can be gleaned. Even Evelyn describes how at the Coronation of Charles II. he heard 'rare music, with lutes, viols, trumpets, organs, and voices,' but he does not tell us of what that music consisted. The most notable instance in which details—which would have been most welcome—are not available is that of the Coronation of George II., for which Handel wrote his famous coronation anthems. Mr. Shedlock paid a high tribute to Thomas Attwood, one of the most prominent of our native composers of the early part of the eighteenth century. Extracts were read from the dedications of his two coronation anthems, 'I was glad' and 'O Lord, grant the king a long life,' the one to George IV. and the other to William IV. Sir Frederick Bridge, who occupied the chair, in referring to the first anthem, expressed his opinion that it was unduly neglected.

In addition to the pieces by Locke, mentioned above, the musical illustrations consisted of Dr. Blow's anthem, 'Behold, O God, our Defender,' written for the Coronation of James II., and Dr. Turner's 'The Queen shall rejoice,' composed for that of Queen Anne. These were well sung by a small choir of men and boys. Dr. Cummings and Mr. T. L. Southgate took part in the discussion following the reading of the paper, which greatly interested a large audience.

Church and Organ Music.

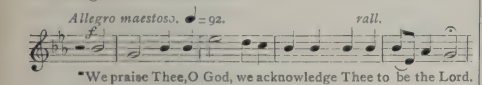
SULLIVAN'S THANKSGIVING TE DEUM.

The glad tidings of peace consequent upon the termination of the dreary war in South Africa caused a thrill of gladness throughout the Empire. Innumerable Thanksgiving Services were held on the 8th ult., the Sunday following the receipt of the good news, at which the note of praise resounded clear and strong. The King and Queen and many members of the Royal Family attended the morning service at St. Paul's Cathedral at which was performed for the first time, under the reverent direction of Sir George Martin, a *Te Deum laudamus* (A Thanksgiving for Victory) composed by the late Sir Arthur Sullivan. A prefatory note in the published score reads thus:—

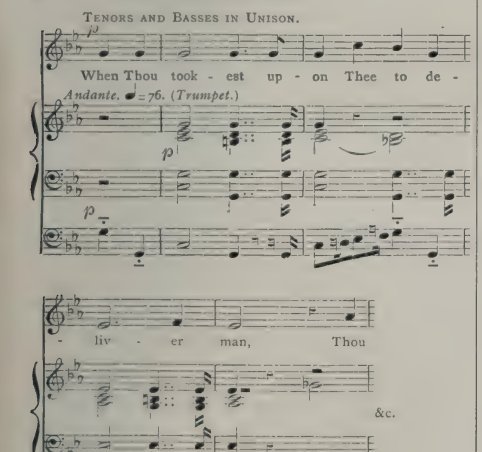
> The setting of the Te Deum was written by request, with a view to its performance at the Thanksgiving Service to be held in St. Paul's Cathedral at the close of the war in South Africa. It is the composer's last finished work.
>
> George C. Martin,
>
> May, 1902. 4, Amen Court

It is a matter of no little interest that Sullivan, in this his swan song, returned to his first love—church music. In every page of the score we can trace the hand of the skilled musician, once a chorister of the Chapel Royal. Moreover, the work is impregnated with a robustness distinctly national in the directness of its diatonic expression. The introduction of the composer's familiar hymn-tune 'Onward, Christian Soldiers'—first in fragments and afterwards in its entirety—infuses a military element into this Thanksgiving Te Deum, the significance of which is obvious.

Without attempting to give a detailed technical analysis of the work, a few remarks concerning its outstanding features may be offered. This setting of the Te Deum is written for chorus, strings, brass (military) instruments and organ (obbligato), and is in the key of E flat. At the fifth bar the opening strain of 'Onward, Christian Soldiers' is given out by strings and trumpets. All the voices then enter in energetic unison thus:—

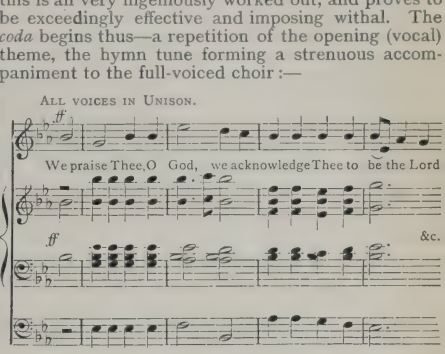


An exceedingly impressive passage is the thrice-repeated 'Holy,' sung softly by all the voices on the note middle C, the common chords of C major in the accompaniment heightening the beauty of the effect by this simple means. At the words 'The glorious company of the Apostles praise Thee' the key is changed to A flat, the rhythm becomes triple, and the speed is accelerated—*Allegro energico*. This animated section is as melodious as it is invigorating, and, like the whole composition, the music is exceedingly grateful to the singer. A sequential figure, in various keys, forms an appropriate accompaniment to the section beginning 'When Thou tookest upon Thee.' Here it is, one bar after the accompaniment figure:—



The part-writing broadens out into eight-part harmony at the words 'O Lord, save Thy people,' and these dignified chords are almost entirely unaccompanied. Sullivan was a master of effect; he knew the value of simplicity not only as an element of contrast, but as a means of expression, and in these massive chords he has given full proof of his genius in this respect.

Passing on to the final section of the work—from 'Vouchsafe, O Lord' onwards—the voice parts furnish a counterpoint to a *canto fermo* formed by the tune 'St. Gertrude,' now given *in extenso* by the accompanying instruments. As may be assumed, this is all very ingeniously worked out, and proves to be exceedingly effective and imposing withal. The *coda* begins thus—a repetition of the opening (vocal) theme, the hymn tune forming a strenuous accompaniment to the full-voiced choir:—



and so on to the end—a pæan of praise and thanksgiving in strains of holy mirth.

It only remains to be said that Mr. Charles Macpherson, the sub-organist of St. Paul's Cathedral, has provided an excellent accompaniment for the organ (written in three staves), to the octavo edition (published by Messrs. Novello) of this, the last completed work of Arthur Sullivan.

THE TUNE 'ST. GERTRUDE.'

The foregoing remarks on Sir Arthur Sullivan's Te Deum afford an opportunity of satisfying some curiosity as to the origin of the name—'St. Gertrude'—given to this famous militant tune. The information is furnished by the lady after whom the tune was named, Mrs. Gertrude Clay-Ker-Seymer, a sister-in-law of the late Frederick Clay, in a letter to the present writer:—

> Dear Sir,—In answer to your letter regarding the composition of Sir Arthur Sullivan's tune to 'Onward, Christain Soldiers,' which he dedicated to me, I can tell you that I *believe* the tune was written at Hanford, my home in Dorsetshire, while Sir Arthur was staying there, but it is so long ago I cannot be quite sure; what I do remember, however, is that we sang it in the private chapel attached to the house, Sir Arthur playing the harmonium, and having taught us the tune, as we had not the music. Therefore it was certainly not published then, but I think we may assume that it was written there. Sir Arthur often stayed with us for several weeks at a time, and composed several songs, &c., while at Hanford, after which place he named another of his hymn-tunes, but not one of such striking merit as 'Onward, Christian Soldiers,' which has now a world-wide reputation, and of which I am proud to be the sponsor.—Yours truly,
>
> GERTRUDE CLAY-KER-SEYMER.
>
> Homburg,
> August 13, 1901.

The tune, in its original form, made its first appearance in THE MUSICAL TIMES of December, 1871.

WESTMINSTER CATHEDRAL.

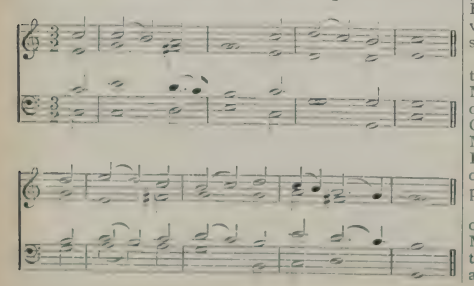
A performance of music was given in this new edifice on the 11th ult., the primary object, according to a note in the programme-book, being to test the acoustic properties of the building. Seeing, however, that the interior is at present bare, the test was scarcely a good one; the vocal music sounded better than the instrumental. The first number in the programme was Wagner's 'Holy Supper of the Apostles,' written for men's voices and orchestra. The performance was excellent, but the work, with the exception of two or three striking passages, is dull. When Wagner wrote the music he had just heard Mendelssohn's 'St. Paul,' and as he took Meyerbeer to a certain extent as his model for the stage, so he seems to have tried to imitate the other composer in sacred music. But he was little fitted to follow either master; his genius lay in quite a different direction. A dignified and expressive motet, 'Amavit sapientiam,' by the late Thomas Wingham, came next, and then Beethoven's C minor Symphony. But the programme was extremely long, and the latter work, welcome as a rule, delayed less familiar music by Palestrina, Byrd, Blow, and Purcell, and, moreover, music more appropriate to the place. The performance closed with Purcell's noble Te Deum. In the ecclesiastical music the choir was heard to advantage. The conductors were Mr. R. R. Terry, director of the music at Westminster Cathedral, and Mr. Arthur Barclay, who holds a similar position at the Oratory, Brompton, the organist of which, Mr. E. D'Evry, gave an excellent performance of Bach's D minor Toccata on the temporary organ erected in the Cathedral.

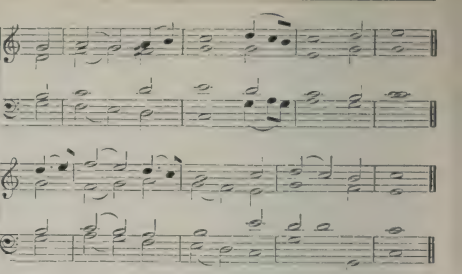
Mr. W. Barclay Squire writes us from the Savile Club, under date the 13th ult.:—

'I shall be obliged if you will allow me to correct in your columns a statement in the programme of music performed at Westminster Cathedral on the 11th ult. to the effect that Byrd's Mass for four voices was discovered by the late Mr. Thomas Wingham. The work in question, which had been lost since 1822, was found by me in an interleaved copy of four Part-Books of the Second Book of the composer's "Gradualia," acquired by the Trustees of the British Museum in 1888. From these Part-Books I made a score which I submitted to Mr. Wingham, and on his promising to perform it if printed, the Mass was edited by the late Mr. Rockstro and myself and published by Messrs. Novello in 1890. To Mr. Wingham the credit is due of having been the first, by the admirable performances at the Oratory, to draw attention to the beauty of Byrd's music, but the actual recovery of the lost work was announced by myself in a letter to the *Athenæum* of December 15, 1888.'

'WAREHAM,' IN ITS ORIGINAL FORM.

We gladly accede to the request of a correspondent to give the original harmonies of the tune 'Wareham' from 'A Sett of New Psalms and Anthems, in four parts. By William Knapp, 1738,' to which we referred in our last issue, p. 399. It will be observed that the progressions are not above reproach.





FESTIVALS.

The leafy and, so far as 1902 is concerned, the wintry month of June brought with it the usual foregatherings of church choralists not a few. The London Gregorian Choral Association celebrated its thirty-second anniversary Festival in St. Paul's Cathedral on the 5th ult. One thousand voices took part at the Choral Evensong, with the experienced aid of Dr. Warwick Jordan at the organ. The Non-Gregorian strains of the service included Handel's Coronation anthem 'The King shall rejoice,' a processional hymn-tune by Sir John Stainer ('When evening shadows gather'), and 'O God, our help in ages past' to the time-honoured tune 'St. Anne's.' The music created its usual effect of imposing impressiveness.

At the Crystal Palace the Nonconformist Choir Union held its annual festival on the 14th ult., the day of the month and the number of these gatherings synchronising. As aforetime, Mr. E. Minshall conducted the choral numbers, while Mr. T. R. Croger directed the orchestral portion of the programme. The selection of music was of a varied nature to suit all tastes, and its interpretation showed that pains had been taken by the 4,000 executants and their experienced conductors. The full band of the Union played the accompaniments, Miss Maggie Purvis and Mr. Henry Turnpenny contributed some songs, and the organ was safe in the well-tried hands of Mr. Fountain Meen.

The London Wesleyan Methodist Choir Union is an infant organization with an abnormally long name, and it held its *first* festival in Wesley's Chapel, City Road, on the evening of the 16th ult. The committee is to be commended for arranging a *Service* as its initial effort, and we trust that this may continue to be the guiding principle of a Union which should have a career of much usefulness, and to which we wish all possible success. The 'order of service' included Tours's Te Deum in F, Dykes's Benedictus in the same key (the evening canticles would have been more appropriate), Goss's noble anthem 'Praise the Lord, O my soul,' Sullivan's 'Hearken unto me, my people,' in addition to chants and hymns. The fact that about 1,000 representatives from nearly fifty choirs took part augurs well for the future prosperity of the Union. Mr. C. J. Dale conducted, and Mr. A. Furse presided at the organ. The sermon was preached by the Rev. Charles H. Kelly, an ex-president of the Conference, who paid a high tribute to the importance of music in the services of the church.

Too late for mention last month were the Festivals of the Church Sunday Schools, on May 24, with Mr. Harry Morgan as conductor, and Mr. F. W. Belchamber at the organ—and the London Sunday School Choir and Orchestra, on May 28, under the joint conductorship of Mr. J. Rowley, Mr. William Whiteman, and Mr. D. M. Davis (9,000 singers!), both held on the Handel Orchestra of the Crystal Palace. Both these organisations give proof of earnest endeavour and well-directed zeal.

The first festival of the Association of Church Choirs of the Rural Deanery of Holborn took place on May 29 in St. Andrew's Church, Holborn Viaduct, under the skilled directorship of Mr. F. A. W. Docker, organist and director of the choir (St. Andrew's, Wells Street).

The united choirs numbered 200 voices, the organist on the occasion being Mr. H. D. Phillips, organist of St. Andrew's, Holborn. Leonard Butler's Magnificat and Nunc dimittis in D, and Mr. Docker's anthem 'Sing we merrily,' with Beethoven's 'Hallelujah ('Mount of Olives'), were amongst the chief features of this interesting occasion. The Rev. Prebendary Covington, who inaugurated the Association, is to be congratulated upon the complete success of the festival, and we learn that the Associated Choirs will sing Spohr's 'Last Judgment' next Advent at St. George's Church, Bloomsbury.

ORGAN RECITALS.

Dr. J. C. Bradshaw, The Cathedral, Christchurch, N.Z. (Toccata in G, Dubois).—Mr. James Foggitt, Redcar Parish Church (Allegro from concerto in D, Samuel Wesley). — Mr. H. Mozart Sheaves, Parish Church, Timperley (a Henry Smart programme, Choral, with variations, &c.).—Mr. George S. Evans, Berkeley Parish Church (Triumphal March, Lemmens). — Mr. R. E Parker, Wilmslow Parish Church (Allegro giocoso, Callaerts).—Mr. C. W. Perkins, St. Mary's, Leamington Priors (Fantasia on the tune 'St. James,' C. E. Stephens).—Mr. Fred. H. Burstall, Emmanuel Church, Bootle (Organ Sonata in D minor, J. F. Bridge).—Mr. Maughan Barnett, St. John's, Wellington, N.Z. (Suite No. 2, Boellmann).—Mr. R. H. Turner, Parish Church, Portsmouth (Concert Rondo in B flat, Hollins).— Mr. Walter Hoyle, St. Michael's, Coventry (Fantasia in C minor, Berens). — Mr. Thomas Curry, Holy Trinity, Richmond Postlude, Oliver King).—Mr. David Clegg, St. Stephen's, Walbrook (Concerto for the organ, Dr. Arne).— Mr. G. Whittaker, St. Paul's Presbyterian Church, South Shields (Prelude on 'My soul doth magnify,' J. S. Bach, and Choral Song and Fugue, S. S. Wesley). — Mr. J. J. Finlay, Peebles Parish Church (Allegretto, Wolstenholme) — Miss Beatrice Thorne, Christ Church, Newgate Street (Sonata in A flat, Alan Gray).—St. Mary the Virgin, Barrow Gurney (March for a church festival, Smart).—Dr. A. L. Peace, St. Saviour's, Liverpool (Sonata da Camera, No. 2, Peace).—Mr. W. Wolstenholme, King's Weigh House Chapel (Fantasia in E, Wolstenholme, and Sketch in D flat, Schumann).—Mr. Frank Graves, Parish Church, Alford (Concerto grosso, No. 10, Corelli).—Mr. Felix Corbett, Town Hall, Middlesbrough (Finale to Sonata in C, introducing 'Rule Britannia,' Macfarren). — Dr. Haydn Keeton, Great Yarmouth Parish Church (Fanfare, Lemmens).

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. William Clement Brodie, Christ Church, Cockermouth.
Mr. Francis Burgess, St. Mark's Church, Marylebone Road.
Mr. W. H. Burt, Dr. Chalmers's Territorial Church, Edinburgh.
Mr. W. E. Cousins, West United Free Church, Johnstone, N.B.
Mr. Edgar J. Craggs, Cross Street Baptist Church, Islington.
Mr. J. A. Hebson, Fountains Road Presbyterian Church, Liverpool.
Mr. W. A. Jones, Gardenmore Presbyterian Church, Larne.
Mr. T. Martin, Parish Church, Newton-le-Willows.
Mr. F. J. Mountford, St. James's Church, Handsworth, Birmingham.
Mr. T. J. Palmer, St. James's Church, Stratford, Ontario.
Mr. B. J. F. Picton, Ealing Parish Church.
Miss A. E. Poole, St. John the Baptist's Church, Ipswich.
Mr. R. Cecil Rodham, St. Michael-and-All Angels, Longtown.
Mr. A. Shepherd, St. Mary's Church, Thetford.
Mr. Ernest W. Smith, Parish Church, Wincanton, Somerset.
Mr. Edwin N. Tayler, Ilminster Parish Church.
Mr. E. Watkinson, Parish Church, Daisy Hill.
Mr. Ernest G. Welsh, All Saints' Church, Scarborough.

Mr. A. Bristowe (Bass), Eton College Chapel.
Mr. Ernest Cameron (Alto), All Saints', Margaret Street.

THE ROYAL OPERA.

The opera season has been pursuing a more or less uneventful career during the past month. One of the promised revivals has taken place, and Donizetti's 'L'Elisire d'Amore' was mounted on the 14th ult., and extremely well performed. While old opera-goers rejoiced in the tunes which they could 'take home with them,' the younger generation, fed on stronger meat, deplored the rhythmic monotony of Donizetti and the poverty of his orchestration, while admitting the attractiveness of some of the melodies. The two chief parts were in the hands of Signor Caruso, as the timid lover *Nemorino*, and Mdlle. Regina Pacini as *Adina*. The vocalisation of the former was very fine, and in 'Una furtiva lagrima' he particularly pleased the very enthusiastic audience. Mdlle. Pacini made her début on the 4th ult. as *Lucia* to the *Edgardo* of Signor Caruso, and the good impression she made then was fully confirmed, especially in the brilliancy and fluency of her technique. She executed the roulades and shakes of 'Ardon gl'incensi' almost perfectly; and in 'L'Elisire d'Amore' her vocal agility was such as this generation seldom hears, and it was exhibited to the greatest advantage in an air from Bellini's 'I Puritani.' In these days there is little demand for a buffo of the old Italian sort, so that the truly excellent fooling of Signor Pini-Corsi as *Doctor Dulcamara* must have seemed quite novel to most of the audience. But novel or not, his was a singularly complete performance, and stood out as quite the best thing of the evening. Signor Mancinelli conducted.

The Wagner performances have not been quite up to the level reached in previous years. It would be a thankless task to emphasize the shortcomings in each of the performances, but it may be said that the work which suffered most—especially at the hands of the orchestra—was 'Die Meistersinger' at its first performance on May 30. It is far more satisfactory to dwell on the one really first-rate Wagnerian performance of the season—that of 'Die Walküre,' on the 7th ult. On that night Miss Marie Brema was the *Brünnhilde*, and the intensity and spirituality of her performance, which are well known to opera-goers, had the effect of nerving everybody concerned to great efforts. Herr Van Rooy on that night surpassed himself as *Wotan*, and that means a good deal; Frau Lohse was an excellent *Sieglinde*, and Herr Klopfer as *Hunding* sang excellently. The new stage arrangements at the end of the second act were again excellent.

Herr Kraus appeared as *Walter* in the first of the 'Meistersinger' performances. He is not a knightly *Walter*, but acts capably, and he sings with great spirit. Mr. Bispham was *Beckmesser*, and Herr Van Rooy *Hans Sachs*, the merits of both impersonations being familiar from past seasons. As time goes on Mr. Bispham elaborates his impersonation more and more, and Herr Van Rooy makes *Sachs* more and more a man of the middle classes. At the other performance of the 'Meistersinger' the *Walter* was Herr Pennarini, who is very Teutonic, and the *Eva* was Frau Lohse, who, though unfortunately out of voice, acted charmingly. The *Brünnhildes* in the 'Siegfried' performances have been Madame Nordica and Fräulein Dönges. The former sings the music admirably, and the latter is obviously a capable artist.

M. Van Dyck has sung as *Tristan*. He was very impressive, especially in the last Act, by reason of his splendid histrionic gifts. Madame Nordica as *Isolde* always sings with fine art and apt expression, but does not exhaust the dramatic possibilities of the part. Herr Van Rooy was a finely sympathetic *Kurwenal*. The new scenery for all the Wagnerian works has been really beautiful, but that for *Tristan* was the best of all, and few finer stage pictures have been seen than those in the second and third Acts.

Outside Wagner the Syndicate has given us some superb performances. Those of 'La Bohème,' the first of which was on May 24, have been nearly ideal. Madame Melba as *Mimi*, Fräulein Scheff as *Musetta*, Signor Caruso as *Rodolfo* (almost if not quite his best part), with Signor Scotti, M. Gilibert, and M. Journet as the other students, make up a splendid cast, and on each

occasion, under Signor Mancinelli, the opera was performed with excellent spirit.

Madame Calvé returned on the 18th ult. as *Carmen*. Her particular matchless dramatic powers are unimpaired, and her voice, too, still has its peculiar charm. M. Maréchal, of the Paris Opéra Comique, has a great reputation. His undoubted dramatic power enabled him to give a very consistent and interesting picture of *Don José* (in 'Carmen') with his fatal weakness and his outbursts of brutal strength, and he has an extremely sympathetic voice which he uses skilfully. In the great situation at the end of the third Act he acted with very marked and picturesque power. As *Faust* he scarcely reached so high a level, though he sang 'Salut, demeure' most agreeably.

It remains only to mention the performance of 'Aïda' (on the 6th ult.), with Madame Nordica as *Aïda*, and Signor Caruso as *Radamès*—the former's 'O patria mia' being specially noteworthy. Signor Caruso acted with much fervour, and the success of Madame Kirkby Lunn as *Amneris* also deserves recognition.

THE LINCOLN MUSICAL FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

It is hardly a matter for much surprise to find that Dr. G. J. Bennett has made his influence felt upon the music of the city of which he may be regarded as the 'Chief Musician.' Each triennial festival he has conducted has marked some advance on its predecessors, in either programme or execution, and the fifth, which took place on the 4th and 5th ult., showed a distinct advance in both respects. The time available for full rehearsals, which is even more limited than at most provincial festivals in this country, makes it impossible to depart far from well-trodden paths so far as choral music is concerned, nor is public taste so advanced that any deviation would be likely to prove acceptable. But in orchestral music it has been found possible to infuse an element of freshness into the event, and the history of the orchestral concert, which on the last two occasions has been added to the festival programme, is interesting and perhaps not uninstructive. It can hardly be assumed that in Lincoln there is any pressing public demand for orchestral music, so that the only method of creating one has been to reverse an elementary commercial principle, and make the supply precede the demand. The method of a subsidy is not very popular with us, but we are gradually beginning to understand and apply it in various matters connected with art. In this case a number of enterprising citizens contributed to the cost of this extra concert, which as an ordinary commercial enterprise could not possibly have paid its way, for the band of eighty consisted of well-known London players, with Mr. Alfred Burnett as leader, and the programme was by no means of an *ad captandum* type.

To begin with, it included two novelties, and of such things the public is rather shy, though how art is to progress without them it is difficult to realize. Sir Alexander Mackenzie visited Lincoln for the purpose of introducing his overture to 'The Cricket on the Hearth,' a three-act opera, the libretto of which, by Mr. Julian Sturgis, is founded on Dickens's story. We are told that the thematic material of the overture is taken from the opera, and from this we should judge the work to be eminently tuneful and genial, something of the 'Singspiel' order in point of form, and as thoroughly English in character as the well-known 'Britannia' overture, to which it bears an obvious relationship. There is the same ability to create melodies in the masculine, diatonic, breezy style of Dibdin, coupled with a musicianship that can intensify their interest by skilful treatment.

The other novelty was a Suite in D minor by Dr. G. J. Bennett, whose appearance as a composer was hailed with satisfaction by all who know his very decided gift as a creative musician. We should have inclined to doubt whether Mr. German had left much room for anything fresh in 'Suites,' but Dr. Bennett dispelled the doubt. His very fresh and interesting work is in five movements, all artistically developed, but commendably concise. The first is a 'Tempo di Marcia' that is martial and tuneful, yet free from taint of commonplace; the second, a delightful little *Entr'acte*, full of Mozartian touches; a 'Valse,' which, if it lacks the voluptuous abandonment of the Viennese School, has much rhythmic swing; a 'Melodie,' in which the counterpoint for the divided strings is admirable, and a capital *Finale*, suggesting a rustic festival, and making prominent use of a traditional tune, localized in various districts under different names, but styled in the county of Lincoln 'The Lincolnshire Poacher.' Both overture and suite were conducted by their respective composers, and were exceedingly well played. A third prominent member of the Royal Academy of Music appeared in the person of Mr. Edward German, who conducted two movements of his Norwich Suite, 'The Seasons'; while, by a coincidence, a fourth, Goring Thomas, was represented in the programme by the well-known contralto air from 'Nadeshda,' very artistically sung by Miss Muriel Foster. The 'Pathetic' Symphony formed a prominent feature of the programme, but Dr. Bennett's powers as a conductor were most favourably illustrated by a reading of the 'Tannhäuser' Overture that showed genuine grip.

One of the two choral performances in the Cathedral was given up to 'Elijah,' which needs no detailed criticism. The oratorio was preceded by Sullivan's 'In Memoriam' Overture, and the effect of the chorale at the close was made even more triumphant than usual by the very judicious use of the two organs, the temporary instrument at the west-end, on which Dr. Keeton, of Peterborough, played, being reinforced by the screen organ, at which Mr. T. T. Noble, of York, was stationed. The volume of diapason tone that seemed to envelop the hearers was most impressive, without being in the least overpowering.

Of more general interest was the afternoon programme. It opened with Handel's Coronation Anthem 'Zadok the Priest,' which lost some of its stateliness by being unduly hurried. Then came the chief thing in the programme, Dvorák's lovely 'Stabat Mater,' which had full justice done it, as had Sir Hubert Parry's 'Blest Pair of Sirens.' By way of relief between the two choral works Beethoven's 'Seventh Symphony' was played, and was listened to with intense enjoyment amid surroundings worthy of so great a work. The chorus of over 400 voices was contributed by Lincoln, Nottingham, Fulbeck, Gainsborough, and Hull, with the cathedral choirs of Lincoln and Peterborough as a nucleus. It was exceedingly satisfactory in balance and pleasant in tone, and was well up to its work. The principals were Madame Ella Russell, Miss Muriel Foster, Mr. William Green, and Mr. Andrew Black, and in the minor parts of 'Elijah' Miss Gwendoline De Ath, Miss Helen Taylor, Mr. E. Dunkerton, and Mr. C. Woodward lent useful aid.

THE ANNUAL FESTIVAL OF GERMAN MUSICIANS.

The musical festival of the Allgemeine Deutsche Musikverein, which took place from the 6th to the 10th ult. at Crefeld, was the thirty-eighth that has been held in connection with the annual meetings, held at different cities, of this truly representative association of German musicians. Founded in 1861 by Franz Liszt, and supported by a number of adherents to what was then known as the 'neo-German' school of music, the Verein has considerably increased its membership in recent years, and it occupies a highly influential position in the present day. Moreover, the principle laid down by its founders—that of affording full scope for the manifestations of more advanced musical thought—is being strictly adhered to by the present committee of management, which includes Fritz Steinbach, the well-known Meiningen conductor, and Richard Strauss. Thus the programmes of the six concerts given in connection with the festival were designed with the object of presenting a picture of present-day creativeness in the domains of symphony and chamber-music, choral composition and song.

The composers represented on this occasion included, among others, Gustav Mahler, Max Schillings, Georg Schumann, W. von Baussnern, Leo Blech, Hans Sommer, Max Reger, Hans E. Pfitzner, E. Jacques-Dalcroze, E. Humperdinck, and Richard Strauss. Much interest was created by the performance, under the composer's direction, of the new Symphony in D minor by Gustav Mahler, the director of the Vienna Opera, the final movement of which, introducing a choir of boys' voices, with contralto solo, produced a most marked impression. A good reception also was given to a symphonic fantasia 'Meergruss' by Max Schillings; to an Idyl for grand orchestra, entitled 'Pan,' by the young Munich composer Hermann Bischoff; and an orchestral piece, 'Waldwanderung,' by Leo Blech, a musician of Prague. An orchestral suite from a new fairy opera, 'The Sleeping Beauty,' by Humperdinck, was received with great favour, while one of the most generally appreciated numbers in the chamber-music concert was a pianoforte quartet in F minor by Georg Schumann.

Amongst the more important choral works may be instanced the cantata 'Hackelberends Begräbniss,' by Müller-Reuter, the conductor of the festival; a scene from an opera 'Die Glocken von Plurs,' for soprano solo and chorus, by Ernst Seyffardt; and a 'Chorus of the Dead,' by Fritz Neff. The last-named work, by a young and, as yet, little-known Munich composer, elicited much favourable comment on account of its deep feeling and excellent workmanship. The principal choral achievement of the festival, however, was that of Liszt's oratorio 'Christus,' under the direction of Herr Müller-Reuter. The ability and enthusiasm displayed by both choir and orchestra secured for this work a truly memorable performance. Next year, and for the second time in the annals of the Allgemeine Deutsche Musikverein, the meeting is to be held in Switzerland, viz., at Bâle.

THE STRAUSS-POSSART CONCERTS

AT QUEEN'S HALL.

The first of these interesting performances took place on May 31 with a recital of Byron's 'Manfred,' with Schumann's incidental music, the latter performed by the Queen's Hall Orchestra and Choir, under the direction of Herr Richard Strauss. The chief feature was, however, the sonorous declamation and splendid portrayal of Byron's gloomy hero by Herr von Possart, notwithstanding the anomaly of giving an English poem in an English concert hall in the German language. The fact that the delicate orchestration to No. 6 ('Beautiful spirit') was played alone and the recitation given afterwards was to be regretted—surely in a performance under such auspices the composer's intentions should have been regarded.

Unusual interest was aroused (on the 2nd ult.) by the recitation of Tennyson's 'Enoch Arden' by Herr von Possart, with Herr Richard Strauss's illustrative music. It is no reflection upon the fine elocutionary powers and poetic temperament of the distinguished reciter to say that Tennyson's melodious lines do not gain in mellifluence by being spoken in the German language. Nothing but the highest praise can be given to the charming music of Herr Richard Strauss. For the most part it is incidental, but always in perfect taste. One wishes that there was more of it, every strain is so beautiful in its creative interest and poetic import. The composer played his music (on the pianoforte)—introducing certain modifications of the printed score—with exquisite refinement and self-restraint and in the spirit of a great artist.

The orchestral concert conducted by Herr Richard Strauss two days later does not call for more than a record, except to mention that the very remarkable tone-poem 'Tod und Verklärung' received a most impressive interpretation under the composer's direction. The 'Don Juan' and 'Till Eulenspiegel' tone-poems by the same composer respectively opened and closed an enjoyable and memorable music-making, at which Herr von Possart again recited splendidly.

THE MIDLAND INSTITUTE OF MUSIC.

(BY OUR BIRMINGHAM CORRESPONDENT.)

The terminal concerts of this flourishing Institution were of a varied and interesting character, and showed the progress made under the energetic and artistic rule of the Principal, Mr. Granville Bantock. Two concerts of chamber music were given at the Institute on the 14th and 16th ult. The programme comprised Beethoven's Pianoforte Trio in B flat (Op. 11); Bach's Concerto in D minor for two violins, with string orchestra; the Pianoforte Quartet in G minor (Op. 25) of Brahms, representing the classical school; and Dvorák's Pianoforte Trio in B flat (Op. 21), and Richard Strauss's Pianoforte Quartet in C minor (Op. 13), standing for the romantic school. The performances, for students, were surprisingly excellent, and their names deserve to be recorded. The pianists were Miss Scott, Mrs. P. Baker, Miss Parsons, and Mrs. Gaunt; violinists, Miss C. Ratcliff, Miss Hodgkinson (in the Bach Concerto), Miss Warwood, Miss M. Brittain, and Miss Wadely; viola, Mr. H. G. Ketelbey, who also gave a highly-finished rendering of Bach's 'Chaconne' for violin alone; violoncellists, Mr. P. L. Dyche and Mr. P. Hall. Much promise was shown by the vocalists, Miss E. N. Easton, Miss Clara Winwood, Miss D. Rattey, and Mr E. W. Carter.

On the 18th ult. the Students' orchestral concert took place in the Town Hall. The band numbered sixty, with about fifteen professional players, and the choir (all students) was a well-balanced body over a hundred strong. The concert opened with Bach's Cantata, 'Sleepers, wake!' the soloists being Miss Lizzie Matthews, Miss Minnie Payton, Mr. W. J. Ottey, Mr. G. A. Peck, and Mr. S. Stoddard. The performance was extremely good throughout. Miss Amy Kendal gave the Jewel Song from 'Faust' in brilliant style, and Miss Wadely and Mr. T. A. Matthews were respectively the soloists in Max Bruch's Violin Concerto, No. 1, and Rubinstein's Pianoforte Concerto, No. 4, both doing justice to their parts. The march and chorus 'Hail, bright abode,' from 'Tannhäuser,' closed the concert. Mr. Granville Bantock conducted, and the hall was completely filled.

The opera class had a costume rehearsal at the Institute on the 21st ult., when the opening scene from 'Aïda' and the Garden scene from 'Faust' were performed. Four functions in eight days constituted a record here. Such commendable achievements show what the Midland Institute School of Music is capable of accomplishing.

London Concerts.

CORONATION CONCERTS.

The recent interest of the nation brought forth two concerts, both of which took place at the Royal Albert Hall, and fully deserve to be recorded. At the first, on the 13th ult., Mrs. Needham's prize march-song, 'The seventh English Edward,' was sung, in addition to similar (second prize) productions by Mr. Myles B. Foster, Mr. H. M. Higgs, Dr. F. J. Sawyer, and Dr. Charles Vincent. Sir Alexander Mackenzie, and Mr. Percy Godfrey conducted their respective Coronation Marches, and Sir Frederick Bridge wielded his baton over the Royal Choral Society and massed bands, which in strenuous performances delighted a huge audience, whereby King Edward's Hospital Fund must have greatly benefited.

The grand Coronation concert given by Madame Albani, on the 21st ult., included the first performance of a Coronation march by Mr. S. Coleridge-Taylor, suggested by Walt Whitman's 'Ethiopia saluting the colours,' composed expressly for the occasion. Madame Clara Butt sang, for the first time, 'Land of Hope and Glory,' by Dr. Edward Elgar, and Mr. Kennerley Rumford

interpreted the capital Coronation Hymn 'Great and still greater,' composed by Mr. A. Randegger, Junr. Mr. George Riseley brought his Riseley Male-Voice Choir from Bristol. His merry men were particularly successful in their excellent rendering of Grieg's 'Landerkennung.'

THE PHILHARMONIC SOCIETY.

The concert at the Queen's Hall, given on May 29, acquired distinction by the first performance in England of M. Rachmaninoff's second pianoforte concerto in C minor (Op. 18), and by the production of a 'Coronation March,' composed by Dr. Frederic H. Cowen. The concerto is an estimable composition, albeit unequal in merit. If the most satisfactory of its three movements is the first, which possesses strength and dignity, the second and third sections are somewhat loosely knit, but are poetical and significant. The work was very finely rendered by M. Sapellnikoff, who was manifestly in sympathy with his countryman's music, and the orchestral portion was most effectively played under Dr. Cowen's direction. The Coronation March is festive in character and delightfully gay and inspiriting. Its trio is one of those song-like melodies which seem to wait on Dr. Cowen's pen, and the scoring is masterly. Although placed at the end of the concert it roused enthusiastic applause.

The succeeding concert on the 12th ult. was devoted to Wagner and Beethoven, the latter composer being represented by his E flat Pianoforte Concerto, the solo part of which received a masculine reading from Mr. Harold Bauer.

ARTHUR NIKISCH.

Mr. Nikisch's reading of Tschaïkowsky's Fourth Symphony at the London Musical Festival was so highly praised, that Mr. Robert Newman engaged the Hungarian conductor for two orchestral concerts, which took place on the 16th and 20th ult. at Queen's Hall. On the former occasion the programme included Beethoven's 'Leonora No. 3' Overture and Seventh Symphony, but Mr. Nikisch was most successful in his interpretation of the first four movements from Tschaïkowsky's First Suite in D (Op. 43), which, if we mistake not, has only once been heard in London since its first production in England, under the composer's direction, at the Philharmonic concert on April 11, 1889. On the 20th ult., Mr. Nikisch again showed himself most able as a conductor of music of romantic character, and introduced an arrangement by Herr Bachrich for stringed orchestra, of the *Prelude* and *Gavotte* from the sixth, and the *Adagio* from the third of Bach's sonatas for violin alone. The arrangements are deftly made, but Herr Bachrich's ingenuity in such directions is not to be commended.

ROYAL ACADEMY OF MUSIC.

The Students' Orchestral Concert at Queen's Hall, on the 20th ult., brought forward two new compositions. The first, a scena for baritone and orchestra 'Grettir's Departure,' by Paul W. Corder (Goring Thomas Scholar), was good and showed much promise of future attainment; the second, two movements from a Symphony in G, by E. Yorke Bowen (Sterndale Bennett Scholar), of which the *Larghetto*, a graceful excerpt, proved the most attractive. Sir Alexander Mackenzie's Coronation March concluded a varied programme, which included performances by Gwendolen Mason (harp), E. Spencer Dyke (violin), Julia Higgins (pianoforte), Edith Patching and E. Margaret Llewellyn (vocalists).

THE GUILDHALL SCHOOL OF MUSIC.

Hermann Goetz's delightful and unduly neglected opera 'The Taming of the Shrew' was given on the 2nd and 3rd ult. by the pupils of the opera class at the Guildhall School of Music under the alert conductorship of Mr. Ernest Ford. The characters of *Katharine* and *Petruchio* were capitally impersonated by Miss Carrie Tubb and Mr. Henry J. Corner, while an excellent all-round performance reflected not a little credit on the stage management of Mr. Hugh Moss, and the instruction which the students receive at the School so ably presided over by Dr. W. H. Cummings.

VARIOUS RECITALS AND CONCERTS.

Special mention, coupled with commendation, must be made of the pianoforte recitals given at St. James's Hall by Herr von Dohnányi (on the 4th ult.), and M. Sapellnikoff, on the 6th ult., at Queen's Hall. The former gave an excellent interpretation of Beethoven's early sonata in C (Op. 2, No. 3), dedicated to Haydn, and the latter was equally successful in Tschaïkowsky's sonata in G. Both these artistically-equipped pianists were aided in their performances by the steel 'barless' grand pianofortes which Messrs. Broadwood supplied for their use.

Richard Strauss's expressive and appropriate 'Enoch Arden' music was heard again at Mr. Bispham's recital, on the 16th ult., at St. James's Hall. It was played with much discretion and unobtrusiveness by Mr. H. R. Bird. This time the late Laureate's pathetic poem was heard to much greater advantage in its own language. It had been judiciously abridged to about an hour's performance by Mr. Bispham, to whom nothing but the highest praise can be given for his admirable elocution and powerfully pathetic, although properly restrained, delivery of the text.

M. Kubelik and his Bohemian orchestra gave concerts at St. James's Hall on May 28, and the 3rd, 11th, and 18th ult., on each occasion attracting large audiences. Herr Oscar Nedbal, the conductor, is to be commended for confining the orchestral works to those by his countrymen, in which his instrumentalists were heard at their best.

Other pianoforte recitals worthy of record were given on May 30, and the 7th and 23rd ult., by Herr Josef Hofmann, who has developed from the prodigy into an artist of delicate perception and an interpreter *par excellence* of music of romantic character. The three recitals, the last with orchestra conducted by M. Colonne, given at Queen's Hall on the 3rd, 10th, and 13th ult. by M. Raoul Pugno, should also be noted, for his readings proved singularly vivacious and interesting.

Herr Fritz Kreisler, the Austrian violinist who made so favourable an impression by his playing at the recent Richter concerts, gave a most enjoyable recital on the 13th ult. at St. James's Hall.

On the 9th ult., M. Földsey, a Hungarian violoncellist, made his début in England at Queen's Hall, and interpreted a well-varied programme with a beauty of tone and executive ease that proved him to be a fascinating and exceptionally gifted artist.

Of the surfeit of chamber concerts which have been set before the public during the month of June, those by Mr. Charles Williams, on the 7th and 10th ult. at St. James's Hall, were made specially memorable by the engagement of Herr Richard Mühlfeld, whose finished clarinet playing in several masterpieces was again most enjoyable.

The Richard Strauss-Ernst von Possart concerts are noticed on p. 481.

COMPETITIONS.

WENSLEYDALE.

This Tournament of Song took place at Leyburn on May the 14th and 15th, when a very satisfactory advance on previous competitions was made In the juvenile choir section the Roman Catholic School, Leyburn, won the first prize, Middleton being second; throughout all the junior classes there was marked indication of good training Among the soloists, Madge Jones was specially worthy of mention as having not only won the first prize among the junior violinists, but the same among the senior pianists. The Bedale Choir obtained the first prize for its excellent singing of Stanford's part-song 'Sweet love for me,' and was also successful in the sight-reading test. The programme of the evening concert with which the Tournament terminated included Mendelssohn's 'Lauda Sion,' excellently performed under the direction of the Hon. Lucien Orde-Powlett. The orchestra, consisting of strings and pianoforte, was

of more than ordinary efficiency, which it proved in the Andante from Schubert's Unfinished Symphony, and in other pieces. A highly interesting feature of the concert was a MS. composition, by a Wensleydale musician, Dr. Kitson, a setting of the Psalm 'Out of the depth' for baritone solo and orchestra, a work that possesses genuine feeling and reflective charm. It was sympathetically sung by Mr. John Browning, and produced a marked impression.

The Swaledale Tournament was held at Richmond (Yorkshire) on the 4th and 5th ult. The junior sections met on the first day, and the second day was devoted to the seniors. Instrumental, pianoforte and violin classes brought some very satisfactory performances. In the choral classes the Richmond Choral Society carried off a first prize, the Northallerton Choir coming close behind. The adjudicator, Dr. Turpin, stated that he considered there was plenty of musical talent in the district. It was only necessary to provide the encouragement which was afforded by the organisers of that tournament. An evening concert programme included Mendelssohn's 'Christus,' the second movement of Schubert's Symphony in B minor, and the overture to 'Prometheus.' The Hon. Orde-Powlett and Mr. W. Ellis conducted.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, May 26, 1902.

The United States are echoing with the music of choral festivals. It is a vast territory, and so-called festival associations have a habit in it of springing up in one night like mushrooms and of dying almost as suddenly. It is therefore next to impossible to keep a record of all such doings, most of which depend for their existence on the annual perigrinations of the Boston Festival Orchestra, managed by Mr. Stewart and directed by Mr. Mollenhauer. This orchestra swings round a wide circuit in the South and West every spring, and wherever it rests there springs up a music festival. When financial success attends the first venture another festival is sure to follow; but financial failure generally cuts short the life of the enterprise. The influence of the festivals is, therefore, transient and insignificant as a rule, and the affairs themselves scarcely worthy of discussion. Of a vastly different kind are the Cincinnati biennial festivals, concerning which I have reported to the readers of THE MUSICAL TIMES for so many years that I feel almost as if age might give me the privilege of being garrulous about the fifteenth, which took place on the 14th—17th of this month.

I attended this festival as I had all its predecessors save one, though for twenty years it has involved a journey of some 700 miles. The festivals were established by Theodore Thomas—who has been their artistic director ever since—in 1873. Apprehension touching the extent of popular interest, or a laudable desire to curtail some of the less serious and dignified features of the meetings, led to a considerable change of plan this year. Heretofore the festival has endured five days, from Tuesday till Saturday inclusive, within which period there were given seven concerts—five in the evenings of all the days and two in the afternoons of Thursday and Saturday. This year the festival occupied four days and five concerts, and the chorus took part in all the meetings but one.

Theodore Thomas had decided to try an experiment with Bach's Mass in B minor. At the festival of 1886 he had brought forward the eleven numbers which make up the first two grand divisions of the work—the 'Kyrie' and the 'Gloria.' He now determined to give the mass in its integrity, and also to adjust the vocal and instrumental complements in the spirit of Bach's time. To that end he used Professor Kretschmar's score, prepared for the Riedel Society in Leipzig, and published three years ago. Kretschmar's procedure was unlike that of Franz and other musicians who have filled out the *lacunæ* in the scores of Bach and Handel by adding orchestral parts and modern instruments. He left Bach's score absolutely as it has come down to us, but suggested an augmentation of the wind parts in the manner customary before the time of Haydn, and wrote out the *continuo* for the organ in Bach's style. Mr. Thomas's band contained 76 violins, violas, violoncellos, and basses. With these he consorted twelve oboes, twelve flutes, eight bassoons, and eighteen trumpets (high D and A). He had two *oboi d'amore* for the *obbligati* written for that archaic instrument, and he doubled the high trumpet passages with clarinets. This was the only anachronism in the experiment, which, thanks to the admirable organ part (played by Mr. Middelschulte, of Chicago, under the eye of Mr. J. Fred Wolle, conductor of the memorable Bach festival given at Bethlehem, Pa., a year ago), proved to be a delightful and surprising success. The old preponderance of instruments over singers was not attained, but the solidity, muscularity, and flexibility of the body of tone given out by the band was inspiriting and uplifting. Unhappily, the choir (numbering 466) was not letter perfect, and Mr. Thomas's *tempi* were occasionally inexplicably and recklessly rapid, so that the performance as a whole fell short of that given by the smaller choir and band at Bethlehem, concerning which I wrote in May of last year. [*See* THE MUSICAL TIMES of July, 1901, p. 463.] The solos were sung by Mrs. Kunkil-Zimmermann, Mrs. Gertrude May Stein, Mr. Ben Davies, and Mr. Andrew Black, and on the whole were the most satisfactory feature of the performance, though our visitors from England were compelled to put aside some of their Bach traditions in deference to the autocratic wishes of Mr. Thomas, who, for instance, turned all shakes into mordents. Mr. Black was specially engaged for the festival, but Mr. Davies, who is a great favourite in Cincinnati, sang for the fifth time at these meetings. Both gentlemen did honour to England and the English art of song throughout the work. The other solo singers were Ellison van Hoose (tenor) and Gwilym Miles (baritone). The Bach mass was performed on Friday evening; the other choral numbers were César Franck's 'Beatitudes,' excerpts from Gluck's 'Orpheus,' and Berlioz's 'Requiem.' The festival resulted in a financial loss.

Minor festivals have been given within the past few weeks in Kansas City, Louisville, Lebanon, Pa., Ann Arbor, Grand Rapids, Saginaw, and other cities in the Southern and Western States. In Kansas City there was a gathering of sixteen singing societies, and the distinguishing features of the meeting were a choir competition and the performance of Gounod's 'Faust' in concert form—a foolish notion which has been carried out this season by the Cecilia Society of Detroit, and the Arion of Providence, as well as by the Kansas singers. As opposed to such claptrap devices to catch the ears of the groundlings, it is pleasant to note two performances of Bach's great mass in Boston this season by the Cecilia Society, under the direction of Mr. B. J. Lang; one of the same work by the Choral Society of Philadelphia, under the direction of Henry Gordon Thunder; of Handel's 'Israel in Egypt,' by the People's Choral Union of New York (1,000 voices), under the direction of Mr. Frank Damrosch; of Liszt's 'St. Elizabeth,' by the Oratorio Society of Brooklyn, under the direction of Walter Henry Hall; of Berlioz's 'Damnation of Faust,' by the Apollo Club of Chicago; of Sullivan's 'Golden Legend' and Coleridge-Taylor's 'Death of Minnehaha,' by the Arion Club and the Cecilia Choir of Milwaukee; and of Parry's 'Judith,' by the Mount Vernon (N.Y.) Musical Society, under the direction of Alfred Hallam. This last performance took place on April 25, and was the first given of Dr. Parry's work in America. Unfortunately Mount Vernon is a small suburban town near New York, whose population is not large enough to warrant the engagement of an orchestra. The oratorio was well sung, but an organ had to do service for the very essential band.

I have room only for a note on the annual general meeting of the American Guild of Organists, which took place in New York on April 10. Officers were elected and reports read. From the latter it appears that the membership of the guild is now 280, and that the question which has occupied the attention of its members most during the past year is whether or not the guild shall advocate

a uniform pedal board. The publication committee has also been collecting the opinions of American organists as to the organ console, which the guild hopes to see uniform throughout the country sooner or later.

H. E. KREHBIEL.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

Under the conductorship of Mr. Ernest Harcourt, the Norwich Orchestral Union gave a performance of Weber's 'Preciosa' on the 5th ult. The spoken recitative was entrusted to Miss Mabel White, who made a very favourable impression, the only vocal solo occurring in the work being sung by Miss Nellie Cockrill. The band, led by Miss Glendenning, gave a fairly good account of the accompaniments, the wood-wind being particularly good. In the second part of the programme a new patriotic song by the conductor was heard for the first time, and received with unstinted applause.

The Lowestoft Harmonic and Orchestral Society gave a concert at the Public Hall, on the 5th ult. The chief item in the programme was Stanford's 'The Revenge,' in which both chorus and orchestra did excellent work, reflecting great credit on their conductor, Mr. R. C. Luxton. Sullivan's 'O gladsome light' was also well rendered, while Massenet's 'Scenes Pittoresques' received a good interpretation by the band, led by Mr. C. U. Warren. Some songs, contributed by Mr. Harold Wilde, were much appreciated.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

A most interesting concert was given by lady pupils of Mr. J. A. Moonie before the Incorporated Society of Musicians on May 24. The works selected were Pergolesi's beautiful 'Stabat Mater,' for female voices, and Hofmann's stirring cantata 'The Song of the Norns.' The choral singing in these works was very fine, and in the solo numbers Misses Gallon and Lotta, and Mrs. Rae in the 'Stabat Mater,' and Miss Lily Johnston in the 'Song of the Norns,' sang with great distinction. In the accompaniments Mr. Arthur W. Dace and Mr. James Winram particularly excelled. The concert was repeated on June 17 before a large gathering of musicians, among whom was Dr. Arthur Somervell.

Mr. Alfred Hollins gave a most successful pianoforte recital on May 24, and repeated it on the 14th ult. before the Edinburgh Society of Musicians. Mr. Hollins's readings were conspicuous for insight, vigour, and lucidity, and gave great pleasure to his hearers.

A very interesting joint recital was given on the 6th ult. by three rising young musicians, Messrs. R. Buchan, violinist, Arthur Nalborough, pianist, and Robert Burnett, baritone. A Grieg Sonata played by the two former artists, and a suite of Irish songs arranged by Signor Esposito and finely sung by Mr. Burnett, were the outstanding features of a very agreeable concert.

On the same evening the violin and pianoforte pupils of Herr Reinhold Tramm gave their annual concert, assisted by Madame Agnes Janson and Mr. John Johnstone, vocalists. A varied programme of classical music, ancient and modern, was most creditably presented to a large audience.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The last concert of the Cheltenham Philharmonic Society, held on May 28, was designed to mark the Coronation. The special pieces selected were Meyerbeer's 'Prophet' March; Handel's anthem 'Zadok the Priest'; Recit. and Air 'Thrice happy the Monarch' ('Alexander Balus,' of Handel); Godfrey's Coronation Prize-March; 'The King shall rejoice' (Handel); and a patriotic chorus, by Mr. E. H. Dicks, entitled 'The King's Song.' The soloists were Miss Aimée Rolda, and Mr H. Lane Wilson; and Mr. C. J. Phillips conducted an excellent band.

On the occasion of the annual Festival of the Gloucester Diocesan Choral Union, held in Gloucester Cathedral on the 10th ult., the choristers reached the largest number since the Festivals were commenced, now over ten years ago. Thirty-three choirs of churches in the diocese were represented, and the number of voices taking part was within one or two of a thousand. The organ was augmented by brass instruments (two trumpets and two trombones). Mr. S. Underwood was at the organ, and Messrs. A. Herbert Brewer and T. W. G. Cook were the conductors. The setting of the canticles was specially written for the Festival by Dr. C. Harford Lloyd; as was the anthem 'The King shall rejoice,' by Mr. C. Lee Williams; and at the end of the service there was sung an effective Te Deum by Mr. A. H. Brewer, also composed for the Festival. Mr. John E. West contributed a spirited tune to the processional hymn 'With gladsome feet we press.'

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the present term took place on April 30, at the Town Hall, when Dr. Joachim and his Berlin Quartet gave excellent performances of Beethoven's String Quartet in F (Op. 59, No. 1), Mendelssohn's Quartet in E flat (Op. 12), and Haydn's merry Quartet in D (Op. 76, No. 5). The concert proved to be most enjoyable, and Dr. Joachim was very warmly received.

Next in order came Sir Hubert Parry's lecture, on May 21, in the Sheldonian, the subject, 'The Differentiation of Style in Music,' being in fact a continuation of his former discourses.

The first concert of the so-called 'Eights Week' was given at Balliol College on Sunday evening, May 25, when Mendelssohn's Octet in E flat for strings was given by Mr. Alfred Gibson and his confrères. The second item comprised Brahms's Sextet in B flat, both being well played.

Next followed Exeter College with a concert on May 27, A full orchestra was employed, and Mr. J. S. Heap, the organ scholar and conductor of the College Musical Society, must be congratulated upon excellent renderings of Beethoven's 'Coriolan' Overture and Haydn's Symphony in D (No. 2). Two of the unaccompanied part-songs, Pinsuti's 'Spring Song' and Iliffe's 'Softly the Moonlight' were very artistically given, and met with much approbation. At Keble, on May 29, the principal vocal works were Anderton's Cantata, 'The Norman Baron' and Stanford's 'The Last Post,' both of which were excellently rendered. The orchestral items were German's Coronation March from his Henry VIII. music, and Weber's 'Der Freischütz' Overture, both capitally played under the able conductorship of Dr. Basil Harwood.

The last concert of the 'Race Week,' was that given on May 30 at Queen's, a College that has maintained a high reputation for high-class concert-giving for forty years, and which has brought into existence a large quantity of music for men's voices. The present music-making included, as usual, the services of a full orchestra, and contained three new musical works written especially for the occasion: firstly, a cantata, 'Eudora' ('The Bride of the Greek Isle'), poem by Mrs. Hemans, very effectively set by Mr. Myles B. Foster; secondly, a dainty little part-song by Miss Moseley to a poem by Goldsmith, 'Gently touch the warbling lyre'; and lastly, a short cantata, 'The Power of Song' (a translation of Schiller's poem), by Dr. Iliffe, the conductor of the Society. Mr. Myles B. Foster, who conducted his own work, was most warmly welcomed, while the enthusiasm accorded to 'The Power of Song' was so marked that in response to continued applause the final chorus had to be repeated.

Miscellaneous.

Mrs. Curwen concluded on May 29 two lectures on Method in Music Teaching, delivered to the students of the Royal Academy of Music, at the invitation of the Committee. By the help of children from the Forest Gate School of Music she showed her plans for gradually unfolding the subject, teaching practice before theory, and appealing at every point to the ear and the sense of tune and rhythm. The children, on hearing tunes played, said what measure they were in, and wrote them down on the blackboard in staff notation. Some of the rhythms thus written were quite difficult in character. A large audience of students followed the lectures with much interest, and loudly applauded the readiness of the children in working their tests.

The Mendelssohn Choir of Toronto offers a prize of twelve guineas for the best original unaccompanied motet or anthem in six or eight parts, after the style of Gounod's 'Come unto Him,' Mendelssohn's 'Judge me, O God,' or Tschaïkowsky's 'Cherubim Song,' No. 3, the competition to be open to all British and Colonial musicians. Compositions should reach the honorary secretary of the society, Mr. George H. D. Lee, Dominion Bank Chambers, on or before November 15. The adjudicators are Dr. Albert Ham, organist and choir director, St. James's Cathedral, Toronto; Mr. A. S. Vogt, conductor of the Mendelssohn Choir, and Sir Frederick Bridge.

Good reports of musical doings in South Somerset tell of the commendable work of Miss Trask, and the courage and zeal she has shown in training a choir of some 200 voices to perform the oratorio of 'Elijah,' excellent renderings of which took place at the fine old Parish Church at Marlock on the afternoon and evening of May 29, and at the Congregational Church at Yeovil on the following evening, with Mr. F. A. Sewell at the organ. Previous achievements of Miss Trask's choir have included performances of Gounod's 'Messe Solennelle' and Mendelssohn's 'Hymn of Praise.' May increasing success attend the efforts of these South Somerset singers and their enthusiastic conductress.

The annual festival of the Tonic Sol-fa Association was held at the Crystal Palace on the 7th ult. with its customary success. Two concerts were given on the Handel orchestra—one in which 5,000 juvenile certified singers took part, conducted by Mr. S. Filmer Rook, and the other, under the baton of Mr. Leonard C. Venables, when a large adult choir sang Handel's 'The King shall rejoice' (with full orchestral accompaniment) and a miscellaneous selection. Mr. C. Hugh Rowcliffe and Mr. Henry W. Weston were the organists at the respective concerts.

We regret to record the death, at the age of fifty-one, of Mr. J. W. D. Pillow, a well-known musician of Portsmouth, who expired at his residence in that town on the 1st ult. Mr. Pillow, who founded the Borough of Portsmouth Philharmonic Society in 1880, and of which he held the honorary conductorship for twelve years, was organist successively of All Saints' Church (for twenty years) and of St. Mary, Portsea, from 1889 to 1901, when ill-health compelled him to resign the latter appointment.

The munificent gift of £5,000 from the Trinity College of Music to the University of London, from the funds which are assigned by the Trust Deed to the purposes of musical education, is a matter for hearty congratulation. The generosity of the College will thus enable the Senate to take some steps towards founding a Chair of Music in the University.

Mr. Granville Bantock has been appointed conductor of the Wolverhampton Festival Choral Society, in succession to Mr. Henry J. Wood.

Mr. C. Bechstein has supplied the German Emperor's yacht 'Meteor III.' with an upright pianoforte in satinwood, with inlay and painting in 'Adams' style.

Erratum.—June issue, p. 377, line 4 of foot-note: for Harmonics, read Harmonics.

Foreign and Colonial Notes.

ADELAIDE (AUSTRALIA).—The first chamber concert given by the staff of the Elder Conservatorium took place on April 28, in the Elder Hall. The programme included the following compositions, all of which were given for the first time in Adelaide: Sonata for pianoforte and violoncello (Op. 32), Saint-Saëns; Quintet for pianoforte and strings (Op. 5), Christian Sinding; Sonata for pianoforte and violin (op. 18), Richard Strauss. The artists who took part were Herr H. Heinicke and Mrs. Ennis (violin), Mr. Eugene Alderman, Elder scholar (viola), Herr H. Kugelberg (violoncello), and Mr. Bryceson Treharne (pianoforte). Miss Guli Hack was the vocalist.

BUENOS AIRES.—Mendelssohn's 'Hymn of Praise' was performed, on May 7, by the Buenos Aires Choral Union, in Prince George's Hall. The chorus consisted of some 90 or 100 voices. The solo vocalists were Mrs. Lloyd-Davies, Mrs. T. Kemp Mace, Mr. Wilfred C. Deacon, and Mr. J. W. Colquhoun. The orchestra, known as the 'Opera orchestra,' numbered fifty performers. The second part of the concert included the *Allegretto con grazia*, from Tschaïkowsky's 'Pathetic' Symphony. It was performed for the first time in Buenos Aires, and its rendering reflected great credit on Mr. J. Hampden Wall, organist of St. John's, who proved to be a very able conductor. Vocal music would appear to be in a flourishing condition in Buenos Aires as, in addition to the English Society above-named, there exist the Deutschen Männer Gesang Verein, the Deutschen Männer Chor, and the Schweizer Männer Chor, among others.

CHRISTCHURCH (N.Z.).—The first subscription concert of the season by the Christchurch Musical Union took place in the Canterbury Hall, on April 29, when Haydn's 'Creation' was performed. The choruses were extremely well rendered by the Society, and the orchestra was fully efficient. The solo vocalists were Mdlle. Antonia Dolores, who sang with great distinction, Mr. Prouse, who was also excellent, and Mr. Cellier. Mr. F. M. Wallace conducted.

FRANKFORT-ON-MAIN.—The eminent violoncellist and teacher at the Hoch'sche Conservatorium, Bernhard Cossmann, has just celebrated his eightieth birthday. He was a member of the first Joachim Quartet Party, formed in 1847, and of the Weimar Orchestra, while under the conductorship of Franz Liszt.

GRAZ.—An enthusiastically received first performance of Hugo Wolf's opera 'Der Corregidor' has just taken place at the Municipal Theatre, under Capellmeister Weissleder's direction. Amongst Wolf's papers there has recently been found a number of unpublished compositions, including a symphonic poem, 'Penthesilea,' and an important choral work entitled 'Christ-Nacht.'

GUMBINNEN.—At the Third Lithuanian Musical Festival, held in this city in the last week of May, the performances included August Klughardt's oratorio 'The Fall of Jerusalem,' and an important new sacred choral work entitled 'Krönungs Cantata,' by Constanz Bernecker, the organist of the cathedral at Königsberg.

LAIBACH.—The venerable but still flourishing Laibach Philharmonic Society, the oldest institution of its kind in Austria, recently celebrated the two-hundredth anniversary of its foundation by a three days' musical festival. Amongst the principal works produced on the occasion were Schubert's 'Song of Miriam,' Anton Bruckner's Symphony in E flat, Beethoven's Ninth Symphony, and a number of chamber compositions. The performances of both the orchestra and the well-trained choir were most highly appreciated by an audience which included many musicians from different parts of the empire. Herr Zöhrer, the musical director of the Society, conducted this interesting festival.

LEIPZIG.—The interesting historical programme of the fourth subscription concert of the Riedel Verein included a prelude and fugue for organ by J. Fischer, a 'sacred

concerto,' for soprano solo and organ, by Ahle, a *cavatina* for five-part chorus by Kronach, and three of the posthumous choral preludes by Brahms.

LUDWIGSHAFEN.—A very successful first performance was given recently, by the Cecilien Verein, of a new choral work entitled 'Jos Fritz,' by A. Adam. The poem, by Frl. Maidykoch, deals with an episode in the peasant revolt during the Reformation period in Germany.

MADRID.—At the new Teatro Lirico, where national opera is to be specially cultivated, a new three-act music-drama, 'Circe,' the music by A. Chapi, has been brought out with much success.

MILAN.—An opera, 'Alessandra,' by the young composer Pacini, who is totally blind, was brought out last month at the Theatre Dal Verme with great success.

MUNICH.—Schillings's music-drama 'Ingwelde,' with Frau Senger-Bettaque in the title-part, has been revived at the Royal Opera with considerable success.——On the occasion of the unveiling of the Liszt monument at Weimar a special performance was given in this city of the pianist-composer's oratorio 'St. Elizabeth,' under Herr Stavenhagen's direction. The proceeds of the performance are to be devoted to the foundation of a Liszt scholarship at the Akademie der Tonkunst.

ST. PETERSBURG.—A new orchestral society, founded and maintained by the liberality of Count Alexander Scheremetzeff, is giving a series of Popular Concerts in this city at a nominal charge for admission, which are invariably crowded. On a recent occasion an excellent interpretation was given of Bruckner's Mass in D, while the programme also included the first performance of an orchestral suite by Tanajeff, which was received with much favour. At the Imperial Theatre a performance has been given of Schumann's 'Carneval,' arranged (with questionable taste) as a ballet, and orchestrated by several leading Russian composers, including Glazounow, Rimsky-Korsakoff, and Liadow!

ZWICKAU.—At the last concert of the season of the 'A Capella' Verein much enthusiasm was created by the appearance of Frl. Marie Wieck, the well-known pianist, and half-sister of the late Clara Schumann, who gave an admirable interpretation of the Three Romances (Op. 28) by Robert Schumann.

Answers to Correspondents.

S.M.—We have not a copy of Mr. Haweis's 'Music and Morals' at hand, either an English or American edition; but if, as you say, he states that 'For He shall give His angels' (Mendelssohn's 'Elijah') is 'managed with six trebles and two basses,' he has managed to give some erroneous information; moreover, that movement is not a 'choral quartet,' but a double quartet. There is only one printed version of the oratorio.

BATON.—You are quite right. It is a very prevalent shortcoming. You must 'rub it in' by constant and careful patterning. A great deal depends upon the way in which these things are put before choirs by conductors. Well intentioned, but futile was the remark of a well-known foreign-born musician, now deceased, who once said to a chorus: 'Vy do you not speak your vords more *blane?*—'O for de vings, de *vings* of a dove.'

T. P.—The Litany is variously sung in English Cathedrals. At Lincoln—the instance to which you refer—it is sung by two lay vicars singing in unison; at Lichfield and Exeter by a priest and lay vicar; but in all cases a priest performs the latter part, which begins at the Lord's Prayer. At St. Paul's Cathedral and elsewhere it is sung by a minor canon, and at a Coronation by two Bishops.

A. J. S.—A copy of the Clarke-Whitfeld edition of Handel's 'Messiah' is of no particular pecuniary value, although it was issued 'nearly one hundred years ago'—to be exact, 'October 20, 1809,' according to the date of the dedication in the first edition, of which a copy is now before us.

LICHFIELD.—We are sorry that we can give you no information as to the setting of Rudyard Kipling's 'Recessional,' said to have been sung at Pretoria on June 8, and, according to your account, to have been published in Australia.

H. J. B.—The biographical articles may be reprinted in book form some day; meanwhile, we regret that the numbers containing the three particular sketches you require are out of print. Thanks for your suggestion in regard to the other matter.

F. L. B.—For information on the Ecclesiastical Modes, see Helmore's 'Plain Song Primer.' (2) We gave the specification of the organ in the concert room of the Royal Academy of Music in our issue of February, 1900.

A COUNTRY ORGANIST.—We think your Vicar is wrong. The harmonies of the Litany responses you send us are inaccurate; you had far better keep to the Barnby edition.

SCHOOL.—We are afraid that we can only suggest advertising, and the placing of your name on the register of some reliable school agency for teachers.

G. E. B.—According to Grove's 'Dictionary of Music and Musicians,' the gentleman you mention was born on January 21, 1840.

F. C. S. and W. H.—A portrait of Henri Wieniawski, and a copy of Meyerbeer's 'Margherita d'Anjou' can be obtained of Messrs. Novello.

A. B.—You are quite right—'grace, not violence'; speed accordingly, notwithstanding disputations among musicians and 'unpleasantness at times' (or even *tempi*).

WESLEY.—Dĭana, not Deeana. Certainly not an Italian pronunciation of the lady's name.

R. H. S.—For the reply to your question, see the Church and Organ Music section of the present issue.

BYCHAN.—Herr Carl Frau is a composer of whom we have no knowledge whatsoever.

DOTTED QUAVER.—There is no published list of music that is entered at Stationers' Hall, and it is not at all likely that such information would be given, as the authorities charge a fee of one shilling for each search.

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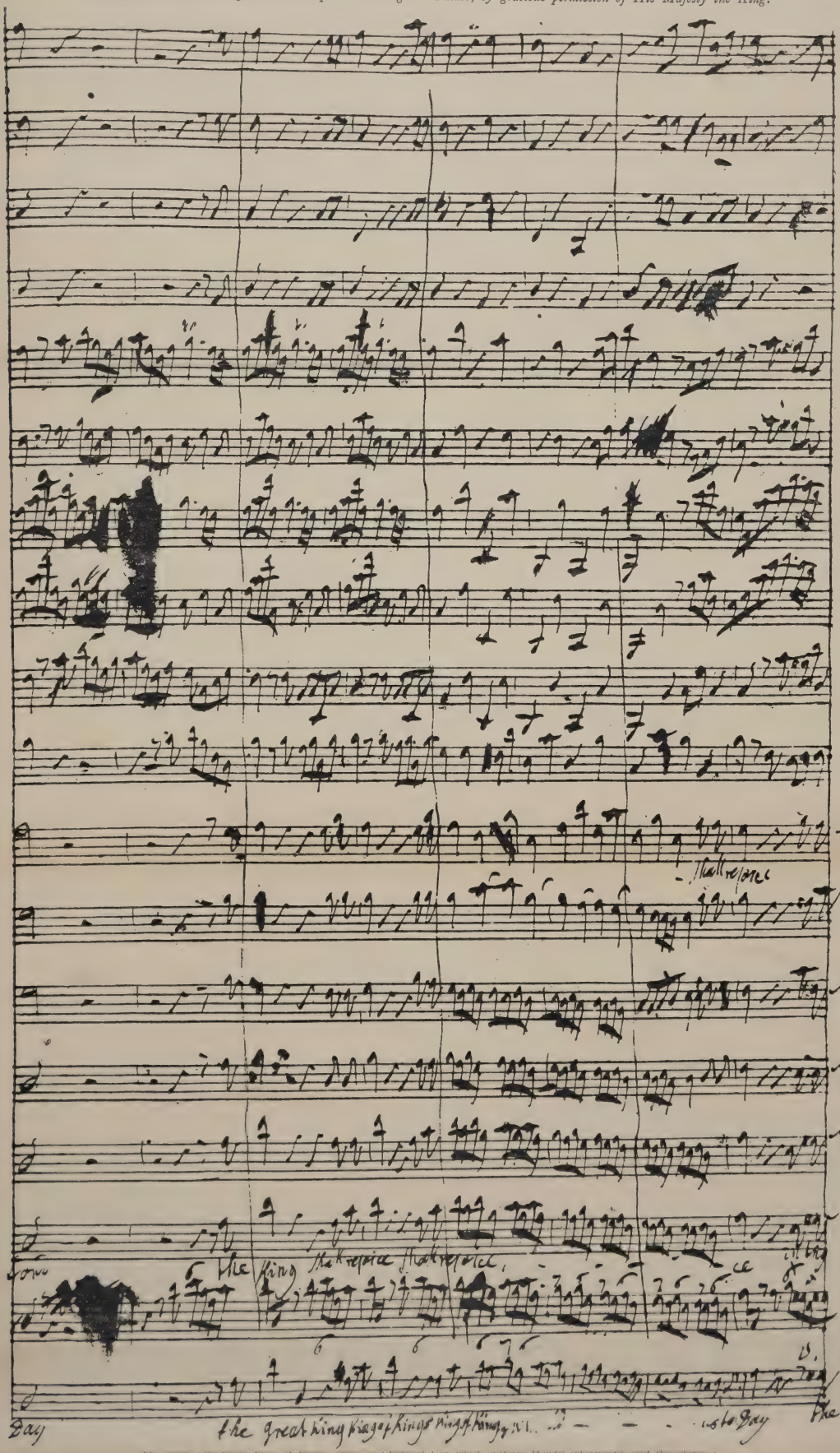

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Several of the passages of the great Eastern Hymn of Praise are set in a remarkable manner. The reiterated cry of the Cherubin and Seraphin, "Holy, holy, holy," is given by the choir in unison on middle C *piano*; a *crescendo* with a rise of a semitone is made at the words "Lord God," after which a *diminuendo* takes place as the voices sink back to middle C, the suggestion of the mysterious being heightened by the soft trumpet notes in the accompaniment. This passage ends in the key of C, and a very fine contrast is effected by a transition to the key of A flat through the chord of F minor at the words "The glorious company," the rhythm changing from duple to triple measure, and the *tempo* from *allegro maestoso* to *allegro energico*. The section beginning with "When Thou tookest" is opened softly by the tenors and basses in unison in the key of C minor, written over an effective "figure" in the bass of the accompaniment. The most beautiful section of the setting commences with the words "O Lord, save Thy people." In this the voices are expanded into eight parts, and only occasionally sustained by light chords from the organ. The verse beginning "Day by Day" is worked up to a fine climax, rising to *fortissimo*, and subsequently subsiding to *piano*. The initial phrase of the hymn tune is heard in the accompaniment, and the voices give out the principal vocal theme at the words "Vouchsafe, O Lord," but this time *andante expressivo*. The vocal parts are again but very lightly accompanied, until the horns begin softly the hymn tune, which is continued until the close is reached, with fine effect.

MORNING POST.

The Te Deum is simple in style. . . . The opening portion for chorus in four parts is highly effective. The basses in unison usher in the words "To Thee all angels cry aloud," the tenors and sopranos successively joining in. The composer has realised an effect in contrast by making the voices whisper the word "Holy" in unison. The succeeding *Allegro energico* "The glorious company of the Apostles praise Thee," is very striking. The words "When Thou tookest" are set in C minor and allotted to tenors and basses in unison, accompanied by a "ground bass" slightly suggestive of Meyerbeer. At "When Thou hadst overcome" the sopranos and altos enter. The section beginning at the passage "Lord, save Thy people" is most impressive, and the "Te Deum" works up to a fine triumphal climax at the close.

DAILY GRAPHIC.

This second contribution of the departed composer to the thanksgiving of a nation preserves the very best traditions of Anglican church music, and is a distinct advance on the first. While restrained, it is majestic in conception. Opening in E flat with a trumpet fanfare resting on a well-harmonised diatonic theme, the work changes into A flat, when the Praises of the Celestial Hosts are reached, and returns to the original key at the Incarnation. Following is an eight-part choral in B flat, succeeded by a return to the original theme, the finale lacking nothing in distinction, and completing a pæan everywhere bearing the impress of a musicianly hand.

PALL MALL GAZETTE.

The grandiose opening is of the simplest and broadest nature possible, introducing two bars from the hymn which we had just been singing, "Onward, Christian Soldiers"; then the full chorus opened with a grandly and sweepingly simple and brief introduction. The opening bars again make their appearance, and the parts are taken up separately by the Chorus, which lead to a beautiful and mysterious passage "Holy, Holy," full of originality and yet never tortuous or purely academic. Then the Chorus break away into a brilliant allegro movement, "The glorious company of the Apostles"; this continues for long in a vein of ecstatic high spirits and triumph, until a mysterious change, played with the utmost softness, brings us to what is possibly the loveliest section of the whole work—mysterious, highly original, and wonderfully reverent, "When Thou tookest upon Thee," which opens out into a short movement of triumphant choral expression, and which again slowly shades down through the mysterious opening to something less intangible on the words, "The Kingdom of Heaven to all believers." Then once again there is a triumphant outburst, culminating in a splendid eight-part chorus "Lord, save thy people," a mingling of many varying emotions, reaching its most magnificent development in an extremely original passage, where part enters after part "Day by day we magnify Thee." Then comes a hint again of the "Onward, Christian Soldiers," followed by the tender prayer "Vouchsafe, O Lord," developing into a fugal movement in which the mutterings of the same hymn are more and more distinctly heard, until the whole choir is merged into a grand fortissimo passage beneath which the band thunders out in most ingenious combination the full strains of the hymn (for skill in this sort of combination Sir Arthur was almost unrivalled) and the composition is brought to a triumphant conclusion. The work, I take it, will rank among the finest of Sir Arthur Sullivan's ecclesiastical compositions; it is full of intense fervour, and its musicianship is not short of splendid.

SKETCH.

It was Sir Arthur Sullivan's last finished work, and is distinguished by the singular vitality and the emotional vivacity which inspired all his best work when he was profoundly moved.

YORKSHIRE DAILY POST.

In the music, which is eminently diatonic, vocal, and broad, it is easy to recognise the influence on the composer of his early grounding in Anglican Church music at the Chapel Royal—an influence which was ever present with him, and leavened even the Savoy operettas. The sub-title of the work is "A Thanksgiving for Victory," and in the trumpet fanfare of the introduction there is an obvious suggestion of the motive underlying the composition. It is festal and grandiose in effect, but thoroughly practical, and there are no solo parts—which many will regard as a distinct recommendation—nor is there any formal division into distinct movements. At the words, "O Lord, save Thy people," the music is divided into eight-part harmony, and here the flowing, vocal counterpoint should produce a fine effect. Breadth and simplicity are aimed at throughout, and the Te Deum, sung in a large church by a great body of singers, should prove thoroughly effective.

BRISTOL TIMES.

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Four English Dances in the Olden Style ...	6 0	12 0	10 6
Do. (Small Orchestra)	6 0	9 0	—
Waltz from "The Sleeping Beauty" ...	2 0	6 6	5 0
Overture, "The Butterfly's Ball"	6 6	14 3	10 6
S. COLERIDGE-TAYLOR.			
Four Characteristic Waltzes (also for Small Orchestra)	6 0	12 0	5 0
Ballade in D minor (Violin and Orchestra)...	2 6	—	—
Overture to "The Song of Hiawatha" ...	5 0	13 6	—
Solemn Prelude	2 6	—	—
Ballade in A minor	4 6	10 6	7 6
Scenes from An Everyday Romance ...	9 6	—	—
Romance in G (Violin and Orchestra) ...	2 6	—	—
"Toussaint l'Ouverture"	5 6	—	—
Idyll	2 6	—	—
FREDERICK CLIFFE.			
Symphony in C minor	12 0	21 0	—
Ballade from do.	3 6	6 6	5 0
EDWARD ELGAR.			
Variations on an Original Theme	10 0	22 0	25 0
Prelude and Angel's Farewell ("Gerontius")	3 0	—	—
Imperial March	2 0	7 0	3 6
Meditation ("The Light of Life")	2 0	5 6	—
Froissart. Concert Overture	4 6	9 0	7 6
Triumphal March ("Caractacus")	2 6	10 6	—
Chanson de Nuit	1 3	1 6	2 6
Chanson de Matin	1 6	1 6	2 6
Three Pieces. 1. Mazurka	2 6	5 0	5 0
2. Sérénade Mauresque ...	2 6	4 3	5 0
3. Contrasts...	2 6	5 3	5 0
Intermezzo ("Dorabella") for strings, wood-wind, and drums (from Variations on an Original Theme) ...	2 3	1 6	3 0
ERNEST FORD.			
Grand Valse from the "Faust" Ballet ...	2 6	11 3	—
Scène Bacchanale from the "Faust" Ballet	5 0	—	—
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"The Forest of Arden." Intermezzo and Tantarra	4 0	6 0	7 6
EDWARD GERMAN.			
"Henry VIII." Overture	3 0	—	—
Do. Prelude, Act II.	2 0	—	—
Do. Prelude, Act III.	2 0	4 3	—
Do. Coronation March... ...	2 0	4 3	3 6
Do. Prelude, Act V.	2 0	—	—
Do. Three Dances	4 0	7 6	7 6
"As you like it." Masque (Three Dances)	4 6	10 6	7 6
English Fantasia, "In Commemoration" ...	5 6	—	—
"Gipsy Suite" Four Characteristic Dances	7 0	14 0	10 6
"Hamlet." Symphonic Poem	6 6	13 0	—
"The Seasons." Spring	5 0	12 3	—
Do. Harvest Dance (Summer)	5 0	12 6	—
Do. Autumn	2 6	6 0	—
Do. Winter	7 0	16 6	—
Suite in D minor	13 6	26 6	—
Do. Valse Gracieuse	4 0	10 0	7 6
"Richard III." Overture	2 6	7 0	7 6

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Do. Pavane	2 0	5 6	3 6
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Do. Dramatic Interlude	2 0	5 6	—
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"Westwood" Gavotte (also for Small Orchestra)	2 0	4 3	—
Idyll (Violin and Orchestra)	2 0	2 9	—
GEORGE HENSCHEL.			
Incidental Music to Shakespeare's "Hamlet"	7 6	15 0	30 0
OLIVER KING.			
Concert Overture (No. 1), "Among the Pines"	2 6	7 3	4 0
Concert Overture (No. 2)	2 0	—	—
"Night." A Symphony in F...	8 6	—	10 6
ALEX. C. MACKENZIE.			
Benedictus	1 6	2 0	5 0
"Burns." 2nd Scotch Rhapsody	3 6	6 6	5 0
"Colomba." Prelude	2 0	4 9	4 0
Do. Ballet Music and Rustic March	4 0	9 3	10 6
Concerto for Violin	6 6	10 3	21 0
Highland Ballad	2 6	4 0	—
"Jason." Intermezzo	2 0	5 3	7 6
"La belle dame sans merci"	5 6	11 9	7 6
"The Little Minister." Overture	4 6	10 0	—
Do. Three Dances (also for Small Orchestra)	4 6	11 0	—
"Manfred." "Astarte"	3 0	—	—
Do. Pastorale	4 0	—	—
Do. "The Flight of the Spirits" ...	5 0	—	—
Morris Dance	2 6	—	—
Pibroch Suite (Violin Solo and Orchestra) ...	6 6	11 6	—
Processional March	2 6	—	—
"Ravenswood" Music (Prelude and 1st, 2nd, and 3rd Entr'actes)	8 6	—	—
Do. Courante (3rd Entr'acte) ...	2 0	6 0	—
Rhapsodie Ecossaise (No. 1)	3 6	8 0	5 0
"Story of Sayid." Solemn March	1 6	3 9	—
"Twelfth Night." Overture	6 6	12 0	12 0
HAMISH MACCUNN.			
"The Land of the Mountain and the Flood"	4 0	8 0	10 6
C. H. H. PARRY.			
Symphonic Variations	4 6	8 6	10 0
Symphony in F, No. 3 (The Cambridge) ...	12 0	—	—
Suite in F (for Strings)	5 0	—	—
PERCY PITT.			
Air de Ballet (for Strings)...	2 6	—	2 0
Ballade (Violin Solo and Orchestra)... ...	2 6	6 0	10 6
Coronation March	2 6	15 0	5 0
C. VILLIERS STANFORD.			
The Irish Symphony	11 0	22 6	30 0
Prelude to "Œdipus Rex"	4 0	8 0	6 0
Symphony (No. 4) in F major	11 0	26 0	30 0
Suite for Violin and Orchestra	7 0	12 6	21 0
ARTHUR SULLIVAN.			
Overture, "In Memoriam"	4 6	8 6	15 0
Overture, "Di Ballo"	5 0	12 0	12 0
"The Tempest." Incidental Music... ...	11 6	19 0	30 0

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WORCESTER MUSICAL FESTIVAL,

SEPTEMBER 7, 9, 10, 11, and 12, 1902.

ALBANI, SOBRINO, SQUIRE, BREMA, CROSSLEY, FOSTER, GREEN, HAST, BLACK, LANE WILSON, PLUNKET GREENE.

"Gerontius" (Elgar), "Temple" (Walford Davies), "Pathetic Symphony" (Tschaïkowsky), "St. Christopher" (Horatio Parker), 3rd Symphony (Brahms), "Elijah," "Messiah," &c.

SCARBOROUGH MUSICAL FESTIVAL,

WEDNESDAY, THURSDAY, and FRIDAY, September 17, 18, and 19, 1902.

Conductor: Dr. FREDERIC COWEN.

Solo Vocalists:

Miss AGNES NICHOLLS.	Mr. WM. GREEN.
Miss ADA CROSSLEY.	Mr. ANDREW BLACK.
Madame MADGE ELVEY.	Mr. T. H. BREARLEY.
Miss ELSIE BRADLEY.	Mr. CHARLES KNOWLES.

Chorus Masters:

Dr. THOMAS ELY, F.R.C.O., and Mr. PATMAN, F.R.C.O.

BAND AND CHORUS OF 300.

PROGRAMME.

WEDNESDAY EVENING, Sept. 17.—"Elijah" (Mendelssohn).
THURSDAY AFTERNOON.—Miscellaneous, Stanford's "Revenge, Tschaïkowsky's "Symphonie Pathétique." Songs, Miss Ada Crossley.
THURSDAY EVENING.—"Faust" (Berlioz).
FRIDAY AFTERNOON.—Miscellaneous Selection, Wagner, and Beethoven's No. 7 Symphony.
FRIDAY EVENING.—"Messiah" (Handel).
All communications addressed, Hon. Secretaries, Musical Festival, Scarborough.

BRISTOL TENTH MUSICAL FESTIVAL

October 8, 9, 10, and 11, 1902.

Patrons: HIS MAJESTY THE KING & H.R.H. THE PRINCE OF WALES.

OUTLINE PROGRAMME.

WEDNESDAY, Oct. 8.—1 o'clock, "Elijah"; 8 p.m., "Antigone" (Mendelssohn), Concerto A minor (Grieg), "Ride of the Walkyries" (Wagner), "Tragic Overture" (Brahms), &c.
THURSDAY, Oct. 9.—1 o'clock, "Coronation Ode" (Elgar), "St. Christopher" (Parker); 8 p.m., "Hiawatha" (Coleridge-Taylor).
FRIDAY, Oct. 10.—1 o'clock, "Trauer-Marsch," "Götterdämmerung" (Wagner), "Requiem" (Berlioz), "Wotan's Abschied" (Wagner), "Bergliot" (Grieg), "Overture, 1812" (Tschaïkowsky), &c.; 8 p.m., "Emperor Concerto" (Beethoven), Polish Fantasia (Paderewski), Overtures "In autumn" (Grieg), "Tannhäuser" (Wagner), Songs, &c.
SATURDAY, Oct. 11.—2.30 p.m., "Messiah."

Vocalists:

Mesdames Albani, Agnes Nicholls, and Clara Butt;
Messrs. William Green, Charles Saunders, Andrew Black, Plunket Greene, and Watkin Mills.

Reciter: Mrs. Brown-Potter.

Pianoforte: M. Paderewski and Mr. Leonard Borwick.

Conductor: Mr. George Riseley.

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MICHAELMAS TERM begins Monday, September 29. Entrance Examination, Thursday, September 25, at 9.30.
Examination for Licentiateship (L.R.A.M.) Syllabus now ready.
Prospectus, Entry Forms, and all information may be obtained from the Secretary.

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Entrance Examination, September 19.
THE NEXT TERM begins on Monday, September 22.
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Will be held in three periods—viz., March-April, June-July, and October-November.
Entries for the October-November Examination close Oct. 8, 1902.
For particulars see SYLLABUS B.
Copies of Syllabus A and B will be sent Post-free on application to the Secretary.
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TO STUDENTS and LOVERS of MUSIC.—The NORTH LONDON OPERATIC SOCIETY has just been formed, and starts rehearsing on Tuesday, September 23. The first opera "Geisha," or "Dorothy," will be given at the Opera House, Crouch End, in December. Subscriptions: Active Members, One Guinea, Gentlemen; Half-a-Guinea, Ladies. A Garden Fête will be held to open the season on September 16. For particulars and entrance forms, apply, Arthur Roby, 50, Cranwich Road, Stamford Hill, N.

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Do. in G	0	3
Do. ,, Tonic Sol-fa	0	1½

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Do. Tonic Sol-fa	0	1½
O clap your hands (Harvest)	0	4
Do. Tonic Sol-fa	0	2
I was glad (Festival)	0	3
Do. Tonic Sol-fa...	0	2
I will magnify Thee	0	3
Do. Tonic Sol-fa...	0	1½
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Come out! come out with song and shout
To greet this festal day,
With garlands hung and banners flung
Along the crowded way.
See the troops on guard advancing,
Sword and helmet gaily glancing,
Glancing in the sun's bright ray!
&c., &c.

Finale—
With her myriad voices
England rejoices!
Long live King Edward! God save the King!

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1902.

A VISIT TO CHRIST CHURCH, OXFORD.

Antiquity, architecture, great traditions, distinguished *alumni*, and church music form a combination of characteristics which invest with peculiar interest the great College of Christ Church in the University of Oxford. In regard to antiquity, a Saxon church which formed part of the monastery of St. Frideswide, *circa* 727, stood on the site of the present Cathedral. Commenced in 1120, and consecrated sixty years afterwards, the buildings forming the Chapel of Christ Church, otherwise the Cathedral of the diocese of Oxford, are rich in architectural development — the Norman of the main sanctuary, the Early English of the Chapter House, and the Perpendicular of the Refectory, now broken up with rooms, but preserving the exterior windows on one side. Its spire, though appearing somewhat dumpy in this 'sweet city of her dreaming spires,' is one of the earliest—if not actually the first—built in England. The fact that Christ Church is one of the smallest of our cathedrals is partly due to Cardinal Wolsey, who chopped off, so to speak, three of the westernmost bays of the Nave in order to make way for the celebrated Tom Quad, of which more anon.

In recent years the Cathedral has been lengthened by a new western bay forming an ante-chapel. The interior has several features of interest. The Lady Chapel and the Latin Chapel,—a church within a church—both situated at the north-east of the choir, give the Cathedral a peculiar shape. Moreover, the Choir and the Nave are not separated. At the east end are three extremely rough arches, leading to three semicircular apses, of which the foundations still exist, discovered in 1888, and which remain as relics of the first stone church of St. Frideswide, one of the earliest stone churches in England. The thirteenth-century shrine of St. Frideswide attracts attention no less by its beauty than for its historical associations. In the choir may be seen traces of Ethelred's work in the large round pillars and the weathered columns above, that once formed part of the clear-story. One of the older members of the House, Mr. T. Vere Bayne, has lately resolved to replace the curious corner turrets of the west end at his own private cost. The pulpit, surmounted by a pelican, and the organ case, are of the Jacobean period.

The reverent restoration of the Cathedral, first instigated in 1856 by Dean Liddell, included the successful rebuilding of the east end, said to be a reproduction of the original twelfth-century design, and is a testimony to the labour of the late Sir Gilbert Scott. As showing the utter lack of reverence in the 'good old days,' as they are so often misnamed, it may be mentioned that previous to 1870 one bay of the south transept served as the residence of the Dean's verger. This functionary, a Mr. Keys, kept his beer barrel in a cupboard just below the pew in which the Deanery ladies sat! Moreover, Verger Keys used to station himself at the entrance to the Choir armed with a stout dog-whip with which to belabour any of the canine tribe that not infrequently followed their undergraduate masters into Chapel. If the chapter books are not profuse in references to the Cathedral, they

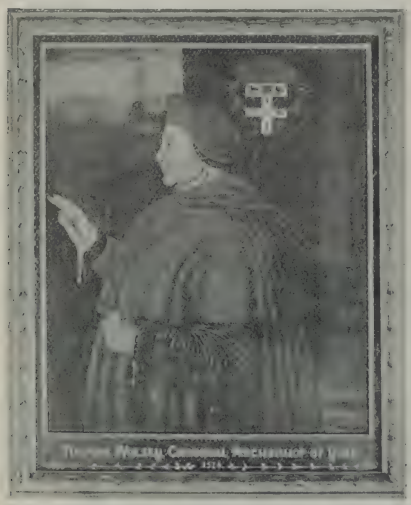
CHRIST CHURCH, OXFORD.

FROM LOGGAN'S DRAWING, 1675.

furnish evidence of the rich ornaments that even survived the confiscation (*temp* Henry VIII.) of 'monuments tending to idolatrie and popish or devill's service, crosses, censars, and such lyke fylthie stuffe.' Among the furniture then catalogued were:—

Item. A great sacring bell.
Item. 4 high latten candlesticks.
Item. A canopy with a pix of copper.
Item. A canopy over the Dean's head of old silk.
Item. 15 antiphoners and 9 grayells.
Item. A pair of organs, with a turned chair to the same.

One of the earliest Chapter orders enjoins that 'the Orgaines in the Quire of this Church be taken downe.' Father Smith built an organ of



CARDINAL WOLSEY.

FROM THE PAINTING BY HOLBEIN IN THE HALL OF CHRIST CHURCH.

(Reproduced, by special permission of the Very Rev. the Dean, from the photograph in the 'College Histories' Series.)

two manuals in the year 1680. Here is its specification:—

GREAT. 9 Stops.

	pipes		pipes
1. Open Diapason ...	50	6. Tierce	50
2. Stopped Diapason ...	50	7. Sesquialtera, III. ranks	150
3. Principal	50	8. Cornet, to C♯¹, IV. ranks	96
4. Twelfth	50	9. Trumpet	50
5. Fifteenth	50		596

CHOIR. 4 Stops.

1. Stopped diapason ...	50	3. Flute	50
2. Principal	50	4. Fifteenth	50

Total number of pipes, 796.

Compass of both manuals; GG, short octaves, to C⁸ in alt.

The organ has occupied various positions at different times. In 1806 the organ-loft was 'fitted up so as that the singing boys and singing men may be removed thither for the future.' The present organ—located at the west end of the nave, its key-boards approached by an iron spiral staircase—is a four-manual instrument, rebuilt in 1884 by Father Willis. In any scheme of reconstruction, now necessary after the wear and tear of eighteen years, the choir organ should be restored to its original 'in front' position, where it remained for nearly two centuries, in order that its stops may form a better support to the voices than is possible under the present arrangement.

Let us now turn to the College of Christ Church, which, notwithstanding its joint-life with the Cathedral, is four hundred years younger than the sacred edifice. In the year 1525, Cardinal Wolsey obtained a Patent for the Oxford foundation, styled 'Collegium Thomæ Wolsey Cardinalis Eboracensis,' or 'Cardinal College.' The original statutes provided forty-two persons for the services of the church—thirteen chaplains, twelve lay clerks, sixteen choristers, and a teacher of music. The first stone was laid July 16, 1525, and Wolsey set to work on the buildings with enthusiastic zeal. In constructing the famous Tom Quad, he, as already mentioned, pulled down the three westernmost bays of the Nave; but he intended to build a college chapel on the north side of the Quad, which might have proved a rival to King's College, Cambridge. The great Cardinal was not oblivious to the claims of the 'inner man,' one of the earliest completed buildings being the famous kitchen, 'a magnificent apartment, with vast open ranges at the sides, and a central fire with louvre above.'* The kitchen has scarcely been altered since its completion, nearly four hundred years ago, except in regard to the addition of modern appliances; Wolsey's gridiron may still be seen hanging on the wall, as shown in our illustration.

Equally magnificent is the noble Hall (1529), perhaps the finest apartment of its kind in England, with its splendid collection of portraits. The fine portrait of Cardinal Wolsey, by Holbein, which we give, is one of them. It is reproduced by special permission of the Dean. The Hall is approached by a vaulted-roof staircase of remarkable beauty, the delicate fan tracery, supported by a single shaft, fascinating all beholders. The acoustic properties of this staircase are very remarkable. The present writer recalls a story told to him on these very stairs by the late Sir John Stainer, to the effect that the late Sir Frederick Ouseley used to delight his friends by singing the common chord in arpeggio and very quickly through three octaves, and the resultant effect was as if the notes had all been sounded together. '*I* can't do it,' said Sir John, 'as I have a voice like an old crow.'

The famous Tom Tower grew by degrees. Its lower story is due to Wolsey (as shown in our illustration from Loggan's 'Oxonia Illustrata,' 1675), but the upper part is from the design of

* 'Christ Church.' By the Rev. Henry L. Thompson, M.A. This book is one of the interesting and valuable series of 'College Histories,' published by Messrs. F. E. Robinson and Co.

Sir Christopher Wren, and was completed in 1682. 'As soon as the Tower was ready for its new tenant,' to quote from Mr. Thompson's history, 'great Tom was hoisted up and hung in its new home, and from thence it rang out for the first time on the anniversary of the Restoration, May 29, 1684.' The name and sex of the great bell, which weighs upwards of seven tons and came from Oseney Abbey, was temporarily changed from Tom to Mary, in honour of the second Queen of that name. It is, however, cracked and needs re-casting, its proper note, D flat, being rather out of tune. Peckwater Quad—so named after an old Inn—was

WOLSEY'S KITCHEN, CHRIST CHURCH.

(From the 'College Histories' Series. By permission of Messrs. F. E. Robinson and Co.)

begun in 1716, during the reign of the musical Dean Aldrich.

Christ Church Cathedral is peculiar in that it serves as the College Chapel. Its Dean and Canons are designated 'of Christ Church'; thus there is no Chapter of Oxford, as in other English cathedrals. And here, in order to make the history of this famous Cathedral and College more complete, it is necessary to say that after the deposition of Wolsey, Henry VIII. initiated, in 1546, the existing foundation with the title of 'Ecclesia Christi Cathedralis Oxon: ex fundatione Regis Henrici Octavi.' 'The word "Cathedralis" was inserted,' says Mr. Thompson, 'because the Episcopal See of Oxford, which had been erected in 1542, was now [1546] transferred from Oseney Abbey to Christ Church.' Thus Christ Church, Oxford, is an unique instance of a cathedral and a collegiate foundation. Its proper title is *Ædes Christi* (not *Collegium*), hence it is always spoken of by its members as 'The House.'

From the same source of information we obtain some amusing glimpses of student life in bygone days, as recorded in the College archives. In the earliest times the Dean and Chapter met every Sunday afternoon to transact business, and a list of 'What everie Scholler ought to have before he enter into the House' included—

Honeste apparell and cumblye for a scholler.
His catechisme sett forthe in the Kyng's booke by harte.

Another list mentions as a requirement—

Bedding sufficient and meet for one man.

Matters sartorial seem to have occupied the powers-that-be, as Dean Tobie Matthews decreed, about the year 1576—

That every scholar and student shall wear and go in fytt and decent apparell according to their severall degrees, according to the lawes and statutes of this

realme and the ordinances and statutes of this Universitie. And that they shall not weare any whyte and pricked doublets, no galligaskins or cutt hose, no weltyed nor lacyd gownes, upon the severall paynes nexte before rehersyd.

The Chapter ordered that—

no student, scholar, chaplain nor servant or any belonging to the House shall lodge any dogg except the porter to dryve out cattell and hogges out of the House.

A premium upon piety is recorded in the fact that the Censor of Moral Philosophy was paid the sum of £14 15s. 4d. for two quarters 'for his paines in prayinge in the Chappell in the morning,' and another sum was soon afterwards added 'for his further encouragement in prayinge' after the death of his brother Censor.

The porters had to see that—

no seamstress, stocking menders, and applewomen, or any suspicious persons of any kind be admitted into the College.

An entry in the records on Christmas Eve, 1711, reads :—

Ds. Roberts having neglected to appear and do his duty of burying the Censor . . . is ordered to appear . . . next Term to answer for his neglect.

This custom of 'burying the Censor' seems to have been an undertaking of a mysterious nature.

Somewhere about 1770 a student committed a grave offence which in the present day would result in expulsion; but he had to pay the penalty of his misdeeds in an imposition of extraordinary length. He was ordered—

(1) to abridge the whole of Herodotus;
(2) to draw out schemes and enunciations and to master Euclid, books 5, 6, 11, 12;
(3) to write down and work all the examples in McLaurin's Algebra, part 1;
(4) to make notes on all St. Paul's Epistles, and a careful diary of the hundred last Psalms in Hebrew;
(5) to translate into Latin both parts of the ninth discourse of the second volume of Sherlock's sermons.

Moreover, this offender was further directed to the stool of repentance by being rusticated for a period of six months.

The Deans of Christ Church, thirty-six in number, have included some remarkable men.

TOM QUAD AND TOWER.

(Photograph by Messrs. Hills and Saunders, Oxford.)

In 1650 a student named Devoy (probably Devaux) was rusticated in these terms :—

It is ordered by the Dean and Chapter that Devoye for divers gross and scandalous acts shall be publicly whipped in the House, and afterwards sent home to his Father for a twelve months, and not to return then without a testimonial of his civil and orderly carriage during the time of his absence.

The use of bad language by the students instigated the following severe edict :—

that some order be taken to punish the abuse of swearing —viz., that for the first and second time he that sweareth be fined 12d. for every oath; and when convicted the third time shall be proceeded against as a scandalous person.

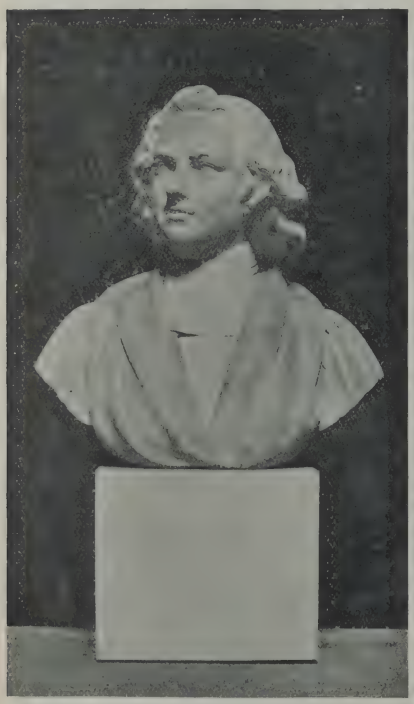
THE HALL OF CHRIST CHURCH.
(Photograph by Messrs. Hills and Saunders, Oxford.)

Richard Corbet (1620-29), for instance, was noted for his jocosity. We are told that—

after he was Doctor of Divinity, he sang ballads at the Cross at Abingdon. On a market day he and some of his comrades were at the tavern by the Cross. A ballad singer complained he had no custom; he could not put off his ballads. The jolly Doctor puts off his gown and puts on the ballad singer's leathern jacket, and being a handsome man, and a rare full voice, he presently vended a great many and had a great audience.

The name of John Fell, another Dean, is associated with the familiar lines—

I do not like thee, Doctor Fell,
The reason why I cannot tell.



DR. HENRY ALDRICH,
DEAN OF CHRIST CHURCH, 1689 TO 1710.
(From a bust in the College Library. Reproduced by kind permission of the Librarian, Professor York Powell, M.A.)

One of the greatest, certainly one of the most musical of Deans, was Dr. Henry Aldrich, who held sway from 1689 to 1710—'polite, though not profound scholar, and jovial hospitable gentleman,' according to Macaulay. A man of many parts—great theologian, skilful architect, and excellent musician—Dean Aldrich left his permanent mark on the buildings of the College in Peckwater Quad, which he designed. The well-known Round, 'Hark, the bonny Christ Church bells,' composed by him is, as the late Sir John Stainer observed, 'still the joy of school children and the admiration of musicians, on account of the sweetness of its melody and the excellence of its construction. No better example of this class of composition has ever been produced.' The words of this ditty, which first appeared in Playford's *Musical Companion*, read thus, though 'beerers' has now become 'bearers':—

Hark the bonny Christ Church bells,
One, two, three, four, five, six they sound
So woundy great, so wondrous sweet,
And they troul so merrily, merrily.

Hark the first and second bell
That every day at four and ten cries
Come, come, come, come, come to prayers
And the verger troups before the dean.

Tingle, tingle, ting goes the small bell
At nine to call the beerers home;
But the de'il a man will leave his can
Till he hears the mighty Tom.

The fine collection of music which Dean Aldrich formed will be referred to later. Of the ten catches composed by him, that on 'Tobacco' is highly diverting. It is directed to be sung 'by four men smoking their pipes: not more difficult to sing than diverting to hear.' Aldrich was a most inveterate smoker, being seldom without a pipe in his mouth. On one occasion a student made a bet with a college chum that if they went to the Dean they would find him enjoying the fragrant weed. An audience was sought and the pair explained the intrusion. 'You have lost your bet, sir,' said the Dean; 'I am not smoking, I am only filling my pipe!'

The splendid régime, lasting thirty-six years, of Henry George Liddell — known to every schoolboy in connection with his invaluable 'Liddell and Scott'—was one of the most beneficent in the history of Christ Church. He being dead yet speaketh in the magnificent restoration of the College buildings, including the Chapel (Cathedral). His well-lived life closed on January 18, 1898; his body rests outside the southern wall of the sanctuary of his old cathedral church and in the precincts of the College he had served and loved so well and with a whole-souled devotion to its interests. The present Dean, the Very Reverend T. B. Strong, who succeeded Dean Paget (now Bishop of Oxford) in 1901, has the rare distinction, so far as Deans are concerned, of being musical. As an undergraduate of the College he used to deputise at the organ in the occasional absence of Dr. Corfe the organist. In this connection the Dean writes, in answer to a request for some information on the subject, as follows:—

My arrangement with Dr. Corfe was that I undertook to be in the organ-loft on Thursdays and play until he came. He always arrived, I think, before the anthem.

I think it should always be remembered about Dr. Corfe that, though he was capable, in his later days, of producing effects that were more unexpected than attractive, he was a real musician, of no mean order. In

his time the Cathedral music was not, as might have been expected, restricted in its range to the straitest following of Cathedral tradition. He would not have anything to do with florid modern services: but in the matter of anthems he used to put down certain numbers from Brahms' Requiem—a work which he highly appreciated, but which many of the congregation detested. I must admit that Brahms' music did not suit his style. Also in the matter of the *tempo* of certain numbers in the Elijah, he preserved the tradition which came from Mendelssohn.

CHRIST CHURCH CATHEDRAL, OXFORD.
(*Photograph by Messrs. Hills and Saunders, Oxford.*)

Christ Church, of all the colleges in Oxford, has been famous for its royal visitors, beginning with Ethelred, who rebuilt the church, fired during the massacre of St. Brice; Henry III., who, with his brother Richard, King of the Romans, built the chapter house; Henry VII.'s eldest son, Arthur; and, after the College replaced the Priory, continuing with Queen Elizabeth, who witnessed one at least of Shakespeare's plays in the Hall; James I., who held high pedantic revel after his kind; Charles I., who held his parliament in Oxford and sat with the Lords in the same Hall; Charles II. and James II.; and extending to our present King Edward VII., who, by-the-way, matriculated as a member of the College in 1859 and kept his terms for two years. In 1814, the Prince Regent (afterwards George IV.) visited Oxford in company with the Emperor of Russia and the King of Prussia. Among the guests on that occasion was Marshal Blücher, who, during his residence in College, slept in his boots with a bottle of brandy under his pillow!

And then as to distinguished *alumni* of the College—to mention all would be impossible within the limits of space. Here are a few names of former Christ Church men:—

King Edward VII. (already referred to) and his artistic brother, the late Duke of Albany (Prince Leopold). William Penn (the founder of Pennsylvania),

Robert Burton (author of 'The anatomy of melancholy'), John Locke, and Sir Philip Sidney; among divines, John Wesley (ordained deacon in the Cathedral in 1725) and his brother Charles ('the sweet singer of Methodism'), Stanley, Pusey (buried in the Cathedral) and Liddon; the philanthropic Earl of Shaftesbury, the great Marquess Wellesley; twelve Prime Ministers, among them Canning, Peel, Gladstone, the Marquess of Salisbury, and the Earl of Rosebery; great scholars like Gaisford and Liddell; and representative authors in John Ruskin and C. L. Dodgson (Lewis Carroll)—truly a goodly company.

We may now turn to matters more strictly musical. First, a peep at the library, rendered specially interesting in the company of so qualified a cicerone as the librarian of the College, Professor York Powell. The building, situated in Peckwater Quad and completed in 1761, is one of the sights of Oxford. The upper room—142 feet long, 30 feet broad, and 37 feet

AN INTERESTING OLD BOOK-PLATE.

(Reproduced by kind permission of the Librarian, Professor York Powell, M.A.)

high—is lined with finely-carved Norwegian oak, and the ceiling and walls are enriched with fine mouldings. An open gallery running the whole length of one side of the room adds to the architectural distinction of this noble apartment. Professor York Powell points with pardonable pride to some case books—*e.g.*:—a Lectionary of Wolsey's, with fine illuminated initials and borders; a French thirteenth-century translation of the New Testament with beautiful miniatures, De Officiis Regum written for Edward II. and presented to Edward III., with many heraldic miniatures and drawings of military subjects; a hand-written Psalter with a binding of velvet embroidered with seed pearls; pamphlets with Izaak Walton's autograph, &c.

In a room upstairs, leading from the gallery, is the valuable collection of music made for the most part by Dean Aldrich, and bequeathed by him to the College. Here, admirably arranged and cared for, are some 8,000 pieces of early English and foreign music. The manuscripts include thirty anthems by Dr. Aldrich; several anthems, motets and services, and a masque ('Venus and Adonis') by Dr. Blow; many compositions (including a curious specimen of programme music, 'Mr. Bird's battle') by W. Byrd; compositions by R. Deering, T. Ford, Orlando Gibbons, John Jenkins, Henry Purcell, Carissimi, Palestrina, and others, in addition to a large number of anonymous compositions, including 239 motets, 162 cantatas, &c., to English words, and 408 cantatas to Italian words. The printed collections of motets, madrigals, &c., include some of the rarest and best of sixteenth-century Italian music. The librarian works with the simple and practical system of a consecutive numbering of the volumes, in preference to shelf marks. There is a good MS. catalogue by a late chaplain, Mr. Havergal, in two volumes, beautifully written and illuminated! It is greatly to be hoped that this catalogue will be printed in the near future. Some of the bindings put the tenth commandment to the test when the volumes are handled by a book lover. The thread and case system adopted for the part-books is excellent—in fact, too much praise cannot be given to Professor York Powell for the reverent care he bestows on the precious books placed under his watchful protection.

Finally, as to the church music and the organists of the Cathedral—or Chapel, in deference to Christ Church men. Nearly 300 years ago the Chapter ordered—

> the singing with the organ the *Venite exultemus*, the *Te Deum*, the *Benedictus*, or some such like hymn every Sunday and Holyday throughout the year.

and, furthermore—

> that the old and laudable custom of singing Grace in the Hall shall presently after dinners and suppers be still continued by the chaplain, and for the more solemn performance thereof that some new songs be made by the organist.

The choirmen had to assemble once a month 'to see who have been careful and who negligent, and so to encourage and correct them as there shall be cause.'

In the list of organists of the Cathedral, the first recorded name is that of John Taverner (? 1530). Hawkins tells us that he (Taverner) and others being accused of heresy, were imprisoned in a deep cave [cellar] under the College used for the keeping of salt-fish, 'the stench whereof occasioned the death of some of them.' The next notable holder of the office was Edward Lowe (from 1630?—1682), who is known as the author of

> A Short Direction for the Performance of Cathedrall Service. Published for the Information of such Persons, as are Ignorant of it, And shall be call'd to officiate in Cathedrall or Collegiate Churches, where it hath formerly been in use.
>
> By E. L.
>
> Oxford: Printed by William Hall for Richard Davis. 1661.

The successors of Lowe were, curiously enough, two Husbands and two Goodsons!

Thomas Norris, composer of the well-known chant bearing his name, held the chief musicianship from 1776 to 1790. He was also a Lay Clerk of Magdalen College. Concerning his duties in the latter sanctuary, Bloxam, in his 'Magdalen Registers,' informs us that—

Unfortunately the Quire of Magdalen College had not often the opportunity of admiring his excellence. When admitted as a Clerk, he was mildly desired by the President, Dr. Horne, to attend at the chapel *occasionally*. This he understood so literally, as to make his appearance only once a quarter, on the days that the Clerks received their salary. On these rare occasions a servant in livery preceded him with his surplice and hood.

The next man of mark was Dr. Crotch, who could write as easily with his left hand as with his right; moreover, it is said that he would often write down the notes of two separate staves of music simultaneously! An old MS. book now in the organ loft contains many curious chants written (with figured basses) by Dr. Crotch during his organistship, which lasted from 1790 to 1807 (or 8). He was also Professor of Music in the University of Oxford from 1797 to his death in 1847, and the first Principal of the Royal Academy of Music. Some interesting materials for Dr. Crotch's biography, as well as five volumes of his printed works, have been recently presented to the Library by Mr. T. W. Taphouse, the well-known music collector of Oxford. Dr. Crotch was a water-colour painter of skill and sympathy, and has his own place in the catalogue of Oxford artists.

With just a mention of William Cross and Dr. William Marshall (joint-editor with Alfred Bennett of a collection of Chants and a book of Words of Anthems), we pass on to the celebrated Dr. Corfe—noted for his long walks. In connection with that pedestrian hobby, the late Sir John Stainer used to tell the following story; it formed one of his reminiscences of Sir Frederick Ouseley while the latter was an undergraduate at Christ Church:—

Being a musician of the old type, Dr. Corfe rarely changed his stops during the Psalms; Ouseley and his young friends got so accustomed to one particular quality of tone that they named it the Corfe-mixture. Ouseley knew that Dr. Corfe always at the close of one service prepared his stops for the giving out of the chant at the next; moreover, Dr. Corfe was fond of long walks, and made a point of rushing into the organ loft just in time to place his hands on the keys. This offered a temptation to the undergraduates which was irresistible. Watching Corfe safely out of the Cathedral one morning, Ouseley put in all the pre-arranged stops, and then drew on each manual the most horrible and startling combination he could think of. When evening service commenced, Ouseley and his friends stood behind a pillar to hear the effect. Sure enough, just as the Psalms approached, Dr. Corfe hurried in and placed his hands on the keys. Everybody in the church gave a start, *except Dr. Corfe himself*, who placidly held down the chord while he one by one put in the objectionable registers, and gradually drawing his usual stops, once more reverted to the inevitable 'Corfe-mixture.'

Another 'Corfe' story is thus related by the Rev. Henry L. Thompson in his interesting 'Memoir' of Dean Liddell:—

Dr. Corfe was sorely plagued by one of the choirmen, whose alto singing was miserably bad. He came to the Dean: 'Mr. Dean, I really cannot have that man singing any longer; he spoils the whole choir. If only he sang bass it would not so much marter, but such an alto is intolerable.' 'Very well, Dr. Corfe,' said the Dean, 'I will deal with the matter.' So the choirman was sent for. 'Dr. Corfe complains of your singing, and says he cannot have you sing alto any longer; but that it would not be so bad if you sang bass. For the future, therefore, be good enough to sing bass.' 'But, Mr. Dean,' rejoined the man, 'I cannot sing bass.' 'Well,' answered Liddell, 'I am no musician; but sing bass you must. Good morning.'

DOORWAY OF THE CHAPTER HOUSE.

(From the 'College Histories' Series. By permission of Messrs. F. E. Robinson and Co.)

Dr. Corfe presented a very beautiful stained-glass window to the Cathedral. It is in the North Choir Aisle, and was designed by Sir Edward Burne-Jones in 1874-5, the subject being the appropriate one of St. Cecilia.

Upon the resignation of Dr. Corfe in 1882, Dr. Charles Harford Lloyd, the successor of Dr. S. S. Wesley at Gloucester Cathedral, reigned in his (Corfe's) stead, and worthily held the office for ten years. When Dr. Lloyd became Precentor of Eton (in 1892), the Dean and Chapter were fortunate in securing the services of Dr. Basil Harwood, then organist of Ely Cathedral. An Oxford man,—he was organist of Trinity College in his undergraduate

days—Dr. Harwood fills the position as if to the manner born. He is also Choragus to the University and Precentor of Keble College. His melodious Evening Service in A flat, his Dithyramb for the organ, and songs, are well known and admired. He has a leaning to the meditative style of the old church music. On the occasion of our visit, the 'bill' contained Farrant's short Evening Service in D minor, and for the anthem Weldon's 'In Thee, O Lord, do I put my trust.' The rendering of the service bore testimony to his skill as a choir trainer and accompanist; for the concluding

DR. BASIL HARWOOD,
ORGANIST OF CHRIST CHURCH.
(Photograph by Messrs. Hills and Saunders, Oxford.)

voluntary he gave a fine rendering of both the Prelude and Fugue of Bach in E flat, known as 'St. Anns.' It may safely be said that all the best traditions of Christ Church Music are safe in the hands of the present organist.

Finally, best thanks are due and are herewith tendered to Professor York Powell and to Dr. Basil Harwood for so readily affording pleasant facilities in the preparation of this article on Christ Church, Oxford.

Dotted Crotchet.

And let the roaring organs loudly play
The praises of the Lord in lively notes;
The whiles, with hollow throats,
The choristers the joyous anthems sing.
Spenser.

CONCERNING AUDIENCES.

I suppose there can be no doubt that Ludwig II. of Bavaria is rightly styled the "Mad King." So far, however, as one particular phase of his aberration is concerned, I am often inclined to doubt if it might not be interpreted as an indication of exceptional sense—or, at any rate, of method underlying the madness. It is not everyone who can emulate a monarch by procuring for himself special private performances of opera, as did Ludwig II., but there are not a few occasions when the behaviour of audiences is such that one wishes one could copy his example.

The necessity of educating audiences—of making good listeners—has often been the subject of comment, but the first requirement of all, though elementary, seems to be hopelessly impossible. This is to make people understand that the primary object of concert-going is to listen to the music. I do not see much prospect of this being accepted as anything more than an academic theory, but it might be possible to make it more generally realised that the minority in any given audience who desire to give an undivided attention to the music deserve some consideration. Just consider what they habitually suffer. Parenthetically, it may be remarked that the frequenter of the cheaper seats has much less reason for complaint than the pampered occupant of the stalls, for the former finds himself surrounded by the keenest of concert-goers, who go to hear music, and who brook no interference with their enjoyment, which they have purchased at a small price in actual coin, but at considerable cost in the inconvenience of waiting half-an-hour or more on cold, stone steps, or in draughty corridors before the doors open

It is rather in quarters where fashion operates as an important inducement to the concert-goer that one longs for at least sympathy, if not for solitude. First, there are the late-comers. Supposing the concert opens with the Euryanthe overture—a not uncommon choice—you will have just settled down to its enjoyment when, in the middle of the mysterious far-away episode of muted strings, a party of belated ones crowd into their places in the same row, treading on your feet as they pass, interrupting the thread of the music, and rousing angry passions in your breast, which their subsequent conduct does not tend to quell. For, instead of being abashed into silence, they must needs spend the first five minutes in murmured conversation with friends in neighbouring places, or, which is even worse, indulge in an elaborate whisper, as disturbing to those within earshot—and a whisper has remarkable carrying power—as Mrs. Nickleby's exasperating precautions in the sick-room. You could find some excuse for them if the conversation had some bearing, however remote, upon the music, but if a word or two catch your ear, it will probably have reference to Lady Blanque's diamonds, or Maud's engagement, or some other

equally fascinating but remote topic. Not that these pretty prattlers are always inattentive to the music. It is only fair to acknowledge that they will sit as still as mice when a famous soprano gives intense expression to 'Home, sweet home,' or a languishing tenor warbles some sentimental ditty. These, be it noted, are just the occasions when the musician feels at liberty to relax his attention, though it is to be hoped he will not retaliate by making audible demonstrations of his indifference.

In regard to applause, these people are not as a rule conspicuously demonstrative. The men are perhaps too bored, and doubtful whether it may be considered 'bad form'; the ladies, I suppose, don't care to run any risk of spoiling their gloves. But sometimes their enthusiasm is aroused, as, for instance, when a tenor finishes an air with a top note, which the composer somehow neglected to put into his score, and then they will even drown the instrumental ritornel with which the composer foolishly burdened it. This trick of premature applause is the cause of another grievance I cherish. Applause, even in the right place, is apt to be rather troublesome and distracting. It is well that an audience should have some safety-valve for pent-up enthusiasm, and that the performer should have the stimulus of a little encouragement; but to one who is really impressed by noble music, and not merely astounded by brilliant feats of execution, the volley of hand-clappings that is begun the instant a performance is over, and sometimes sooner, comes like a rude awakening from a dream of pure enjoyment. This is one reason why the Three Choirs Festivals have an unique charm of their own, for in the Cathedral one can listen without disturbance or interruption.

If only the people who go to concerts went to hear the music, I make little doubt but that the methods of Bayreuth would, by common consent, be largely imitated in our concert-rooms, for they are all devised with a view to concentrating attention upon the performance. Perfect quiet so long as a composition is in progress, and an auditorium sufficiently darkened to prevent one's being distracted by the appearance and movements of one's neighbours; these are attained at Bayreuth, and in many other theatres where Bayreuth is being more or less sincerely flattered by imitation. Of course, the ideal to attain would be a carefully-selected audience of none but sympathetic souls. This would be even better than to emulate the mad king, and be a solitary listener, for however enthralling the music, the dark, empty theatre would have a depressing effect on most minds. An alternative that has sometimes occurred to me would be to copy the type of prison chapel, where, by means of a series of hutches, like the cells of a honeycomb, each prisoner can witness the whole service without obtaining a view of his fellow-prisoners. The associations would not be agreeable, I admit, but such a plan would for me have the advantage of making invisible the rest of the audience. And, as I must confess I find more annoyance than gratification in seeing my fellow-man—and woman—on these occasions, I should count the advantages as far outnumbering the disadvantages.

In most well-regulated concert-rooms, the late-comer is combated by the simple means of excluding him during the first piece in the programme. Mr. George Alexander has ventured to carry out the principle to the extent of closing the doors during the whole of the first act of a drama, which seems rather drastic, though absolutely right in principle. 'Another way,' as Mrs. Beeton would put it, is suggested by the advertisement put forth of a recent melodrama, calling attention to the fact that, as the prologue required a darkened stage, the auditorium would be thrown into complete obscurity. The late-comer attempting to find his place under these conditions would probably miss his way, bark his shins, and be greeted with a series of muttered expletives from the people he was inconveniencing, such as would give him a very wholesome lesson, and possibly make him see the error of his ways. Accident will, of course, occasionally mar the plans of the most punctual man, but in the majority of cases it is a constitutional habit of mind that makes people habitually late. Such need a gentle stimulus, and I for one should welcome any method of affording it.

Herbert Thompson.

SAMUEL WESLEY

(1766—1837).

Nearly two hundred years ago—the exact date is December 18, 1707—there was born at Epworth Rectory, Lincolnshire, a boy who received the name of Charles. He was the youngest son and eighteenth child of Samuel Wesley, rector of Epworth, and Susanna his wife; but Charles was not the last of their numerous offspring, as a girl, the nineteenth and last child, was subsequently born. John Wesley, four years older than Charles, is known the world over as the founder of 'The Society of the People called Methodists,' but better known as 'Wesleyan Methodists.' Charles, the writer of some 6,500 hymns, is honoured in all the churches as the author of such favourite lines as 'Jesu, lover of my soul,' 'Hark! the herald angels sing,' and many other sacred songs. Charles, educated at Westminster School and Christ Church, Oxford, was an ordained clergyman of the Church of England, but an indefatigable lieutenant throughout his life to his brother John in his propaganda of Methodism. Charles married, in 1749, Sarah Gwynne, the possessor of a fine voice which she used in leading the singing at her husband's religious meetings. Eight children were born to them, but only three survived the period of infancy—Charles, Samuel and Sarah. Charles, eight

years the senior of the two brothers, showed as a child remarkable musical ability; but, as in many similar cases, the early promise of his tender years was not fulfilled. Samuel, the second surviving son of the great hymn-writer, and a nephew of the founder of Wesleyan Methodism, forms the subject of this Biographical Sketch.

Samuel Wesley, named after his grandfather, was born at Bristol, February 24, 1766. He gave evidence, even in his earliest years, of a highly gifted musical organization, though not in such a marked degree as his brother Charles. Time, however, reversed the balance in favour of Sammy, who became the bright particular star, musically speaking, in the Wesley family. In a beautifully written and exceedingly interesting document in the hand of Charles Wesley, the poet-father thus quaintly records, with pardonable parental pride, the remarkable achievements of his genius-son:—

The seeds of harmony did not spring up in him quite so early as in his brother, for he was three years old before he aimed at a tune. His first were, 'God save great George our King,' Fischer's Minuet, and such like, mostly picked up from the street organs. He did not put a true bass to them till he had learned his notes.

While his brother was playing he used to stand by with his childish fiddle, scraping and beating time. One observing him asked me, 'And what shall this boy do?' I answered, 'Mend his brother's pens.' He did not resent the affront as deeply as Marcello; so it was not indignation which made him a musician.

Mr. Arnold was the first who, hearing him at the harpsichord, said, 'I set down Sam for one of my family.' But we did not much regard him coming after Charles. The first thing which drew our attention was the great delight he took in hearing his brother play. Whenever Mr. Kelway came to teach him, Sam constantly attended, and accompanied Charles *on the chair*. Undaunted by Mr. Kelway's frown, he went on; and when he did not see the harpsichord he crossed his hands on the chair as the other on the instrument without ever missing a time.

He was so excessively fond of Scarlatti, that if Charles ever began playing his lesson before Sam was called, he would cry and roar as if he had been beaten. Mr. Madan, his godfather, finding him one day so belabouring the chair, told him he should have a better instrument by-and-bye.

As his brother Charles employed the evenings in Handel's Oratorios, Sam was always at his elbow, listening and joining with his voice. Nay, he would sometimes presume to find fault with his playing, when we thought he could know nothing of the matter.

He was between four and five years old when he got hold of the Oratorio of 'Samson'; and by that alone taught himself to read words; soon after he taught himself to write. From this time he sprung up like a mushroom; and when turned of five could read perfectly well; and had all the airs, recitatives, and choruses of 'Samson' and the 'Messiah,' both words and notes, by heart.

Whenever he heard his brother begin to play he would tell us whose music it was (whether Handel, Corelli, Scarlatti, or any other), and what part of what lesson, sonata, or overture.

Before he could write he composed much music. His custom was to lay the words of an oratorio before him and sing them all over. Thus he set them (extempore for the most part), 'Ruth,' 'Gideon,' 'Manasses,' and the 'Death of Abel.' We observed, when he repeated the same words, it was always to the same tunes. The airs of 'Ruth,' in particular, he made before he was six years old, laid them up in his memory till he was eight, and then wrote them down.

I have seen him open his Prayer Book and sing the Te Deum, or an anthem from some Psalm, to his own music, accompanying it with the harpsichord. This he often did, after he had learned to play by note, which Mr. Williams, a young organist of Bristol, taught him between six and seven.

How and when he learned counterpoint I can hardly tell, but without being ever taught it he soon wrote in parts.

He was full eight years old when Dr. Boyce came to see us, and accosted me with, 'Sir, I hear you have got an English Mozart in your house. Young Linley tells me wonderful things of him.' I called Sam to answer for himself. He had by this time scrawled down his oratorio of 'Ruth.' The doctor looked over it very carefully, and seemed highly pleased with the performance. Some of his words were, 'These airs are some of the prettiest I have seen. This boy writes by nature as true a bass as I can by rule and study. There is no man in England has two such sons.' He bade us let him run on *ad libitum*, without any check of rules or masters.

After this, whenever the Doctor visited us, Sam ran to him with his song, sonata, or anthem; and the Doctor examined them with astonishing patience and delight.

As soon as Sam had quite finished his oratorio he sent it as a present to the Doctor, who immediately honoured him with the following note:—

> 'Dr. Boyce's compliments, and thanks his very ingenious brother composer, Mr. Samuel Wesley; and is very much pleased and obliged by the possession of the oratorio of 'Ruth,' which he shall preserve with the utmost care, as the most curious product of his musical library.'

For the year that Sam continued under Mr. Williams it was hard to say which was the master and which was the scholar. Sam chose what music he would learn, and often broke out into extemporary playing, his master wisely letting him do as he pleased.

During this time he taught himself the violin. A soldier assisted him about six weeks, and some time after Mr. Kingsbury gave him twenty lessons. His favourite instrument was the organ.

He spent a month at Bath while we were in Wales, served the Abbey on Sundays, gave them several voluntaries, and played the first fiddle in many private concerts.

He returned with us to London greatly improved in his playing. There I allowed him a month for learning all Handel's Overtures. He played them over to me in three days. Handel's Concertos he learned with equal ease, and some of his lessons, and Scarlatti's. Like Charles, he mastered the hardest music without any pains or difficulty.

The autograph manuscript of the eight-year-old young gentleman's oratorio of 'Ruth' is now in the Library of the British Museum (Add. MS. 34,997). It bears the following

endorsement in the handwriting of Charles Wesley, the child-composer's father :—

> This Oratorio was composed by Samuel Wesley when eight years of age, never having been taught music or composition, and many of ye airs completed when only six years old.

The child must have worked rapidly, as the first folio is dated 'Sept. 8, 1774,' and 'the whole finish'd, Oct. 26th, 1774.'

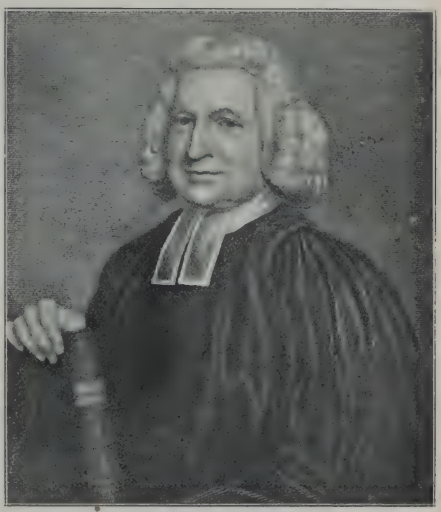
The Hon. Daines Barrington, in his Miscellanies, 1781, p. 291, gives a full account of the remarkable attainments of the two Wesley boys. Two extracts relating to Sammy may serve as specimens of Daines Barrington's observations :—

> He was able to sing at sight from the time of his first knowing his notes. The delicacy of his ear was likewise very remarkable, of which I shall give an instance or two. Having been at Bach's Concert (John Christian Bach, Queen Charlotte's favourite master) he was much satisfied both with the composition and performers, but said: 'The musical pieces were ill-arranged, as four were played successively which were all in the same key!'
>
> He was desired to compose a March for the regiments of Guards, which he did, to the approbation of all that heard it. As I thought the boy would like to hear the March performed, I carried him to the parade at the proper time, when it had the honour of beginning the Military Concert. The piece being finished I asked him whether it was executed to his satisfaction, to which he replied: 'By no means.' I then immediately introduced him to the band, which consisted of very tall and stout musicians, that he might set them right. On this Sam said to them, 'You have not done justice to my composition'; to which they answered the urchin with astonishment and contempt, 'your composition?' Sam replied with serenity, 'Yes, *my* composition,' which I confirmed. Then they stared, and severally made their excuses by protesting they had copied accurately from the manuscript which had been put into their hands. This he most readily allowed to the hautboys and bassoons, but said that it was the French horns that were in fault; on their making the same defence, he insisted on the original score being produced, and, showing them their mistake, ordered the March to be played again, which they submitted to with as much deference as they would have shown to Handel.

Master Sammy became a harpsichord pupil of David Williams, organist of St. James's Church, Bath, where at the age of seven the boy played a psalm-tune at one of the services. He studied the violin under Bean, Kingsbury, and the celebrated Wilhelm Cramer. Like many of the most successful musicians, he was, however, largely self-taught. Throughout the whole of his life he showed a marked predilection for the organ. The general education of the children was carefully superintended by their father, who taught them Latin, Greek, and Hebrew; in the two former languages the children were said to have been really proficient.

A great change came into the family life upon their removal to London in 1770. A certain Mrs. Grumley had presented Charles Wesley with the unexpired lease (twenty years) of her house, No. 1, Chesterfield (now Great Chesterfield) Street, Marylebone. The parish rate-book of 1770 gives the name of the householder as 'Charles Westley,' and the rateable value of the house as £30. Those were halcyon days in the matter of parish rates in London—one shilling in the pound! The Wesley associations with Chesterfield Street are commemorated in an intersecting thoroughfare re-named in recent years 'Wesley Street.' In Samuel Wesley's youth, north of the Marylebone Road (then called New Road) was open country with the rural felicity of farms and fields.

No. 1, Chesterfield Street was not only large and well furnished, but it contained a spacious music room, which *mirabile dictu* contained *two* organs! It was in this room that the young Wesleys gave during eight or nine years, from 1779, a series of subscription concerts. A



THE REV. CHARLES WESLEY,
1707-1788,
THE GREAT HYMN-WRITER.

manuscript book in the handwriting of Charles Wesley, the father, giving full particulars of these homely music-makings was fortunately rescued from an old bookstall in London about ten years ago; it is now in the possession of the Wesley family.

Seven fortnightly concerts were given every season, beginning about the end of January, the subscription being three guineas. The number of subscribers rapidly increased from twenty-four in the first season (1779) to thirty-eight in the second, and to forty-eight (an historic number) in the third. A record was kept of the attendance of all the subscribers, who included such persons of 'quality' as bishops, peers and peeresses, and the Lord Mayor and Lady Mayoress. Moreover, the book contains the programmes of

several of the concerts. Here is a specimen one, given on Thursday, March 6, 1783:—

Part I.

Overture .. .. Charles Wesley.
Song (Handel) 'Return, O God of hosts' Battishil.
Concerto .. .. .. Geminiani-Corelli.
Organ Voluntary .. .. .. Samuel Wesley.
Trio, Violin, Violoncello, and Pentachord, composed by Hugh Reinagle, performed by Hugh and Alexander Reinagle and Samuel Wesley.

Part II.

Organ Voluntary .. .. .. Charles Wesley.
Violin Solo .. .. .. Samuel Wesley.
Song, 'The soldier tired' (Arne) .. Battishil.
Duet for two Organs, 'Dead March.'
Overture, 'Atalanta.'

The performers on this occasion and the fees paid to them were:—

			s.	d.
Organ and Harpsichord	..	C. & S. Wesley.		
First Fiddle	.. ..	S. Wesley.		
First Fiddle	.. ..	Huxtable ..	10	6
Second Fiddle	.. ..	Higgins ..	10	6
,, ,,	.. ..	Alex. Reinagle.		
Tenor	.. .. ..	Crouch ..	10	6
Violoncello	.. ..	Sharp ..	10	6
First Horn	.. ..	Atwood.		
Second Horn	.. ..	Gilbert ..	5	0

Singer—Battishil.

Some of these names are very interesting. Battishil (spelt with one 'l'), the composer of the beautiful anthem 'Call to remembrance,' appeared as a vocalist. 'His singing,' recorded Samuel Wesley many years later, 'was very engaging, energetic, and commanding; and it was a high treat to hear him take part in a duet of Handel's, or a canzonet of Travers's, or sing any one of Purcell's songs or anthems.' Alex. Reinagle was the father of the composer of the familiar hymn-tune 'St. Peter,' and Atwood (with one 't') bore the same paternal relation to 'dear old Attwood,' the revered organist of St. Paul's Cathedral. Reinagle and Attwood seem to have played 'for love.'

Refreshments formed a not inconsiderable feature of these fortnightly functions. Charles Wesley's manuscript book gives us some interesting information in regard to the creature-comfort part of the proceedings. Here is a list of expenses for the first concert in 1782:—

	£	s.	d.
Sugar		3	2
Tea-pot			8
Lemons		1	6
Cakes		6	6
Maid		2	0
Sally	1	1	0
Mats		3	6
Lamplighter		3	0
Constable Shade		1	0
Candles		14	6
Wine		3	10
Porter		2	8
Ojet*		3	0
Tea		12	6
Cream			8
	£3	19	6

* In the MS. this beverage is sometimes written 'Ojitt' and once 'orgeat.' The latter is more correct. According to Hunter's 'Encyclopædic Dictionary' it is thus defined: 'Orgeat (ge as zh). Fr. from *orge* = barley. A liquor of syrup extracted from barley and sweet almonds, and used as a flavour for beverages and edibles, or medicinally as a mild demulcent.'

The item of a guinea to Sally may have been in the nature of a garment expenditure, as there is a reference elsewhere to a new dress for the sister of the youthful concert-givers. Tea was an expensive luxury in those days, and no further expenditure under that head appears until the fourth concert; on the other hand, teapots were evidently cheap.

In the seventh season thirty-four subscriptions brought in the sum of £105; the expenditure account stands thus:—

	£	s.	d.
Before it (*i.e.*, the season)	6	13	6
Performers	20	2	6
Their suppers	3	7	0
Rehearsals	0	9	0
The Company (Refreshments) .. .	10	4	0
	£40	16	0
Expenses of concerts	42	16	0
Family	11	9	6
Housekeeping	50	14	6
	£105	0	0

This is not the sort of book-keeping that would satisfy a chartered accountant seated in his auditorium, as there is a discrepancy of £2 between the details of the expenditure account and the summary. However, this by no means detracts from the interest of the concerts given by Samuel Wesley, in conjunction with his brother Charles, during the youthful period of his career.

A curious phase in the life of Samuel Wesley began in about the year 1784, at the impressionable age of eighteen. Notwithstanding his upbringing in a somewhat strict school of theology, the young man, to the grief and consternation of his father and uncle, joined the Roman Catholic Church. The Duchess of Norfolk was requested, out of respect to the Rev. Charles Wesley, 'as a gentleman and scholar,' to communicate the 'going over' to the father of the youth. He received her in his full canonicals, and subsequently wrote some 'verses on his son Samuel on being made acquainted he had embraced the Roman Catholic Religion.' With all the zeal of a proselyte Samuel Wesley wrote much music to Latin words, including a Mass bearing the following dedication:—

Beatissimo Patri nostro Pio Sexto
hæc missa humilitate maximâ
dicatur (primitiæ ecclesiæ)
suo indignissimo filio
et obsequentissimo servo.

Sept. 1, 1784. Samuel Wesley.

The Latin is shaky, but it evidently means that the Mass was the first-fruits of his conversion. The original manuscript of this Mass is now in the British Museum (Add. MS. 35,000). The last folio is dated 'May 22, 1784.' A copy of the Mass was sent to Pope Pius VI., to whom the work was inscribed. The Pope was so much gratified at its receipt that he sent a letter of acknowledgment to Dr. Talbot, the titular Bishop of the London diocese. The

following is a translation from the original Latin of the Pope's letter:—

We send thee, venerable Brother, our Greeting and apostolical Benediction. We have received with great Pleasure a Book neatly and elegantly bound, presented by your Fraternity in the Name of Samuel Wesley: but more gratifying was the Intelligence contained in your Letter, which gave us to understand that the Sacred Harmonies which dignify the Work were composed with a Mind returning Thanks to a benevolent God for the Author's Entrance into the Catholic Faith, from which his Ancestors were excluded. We by no Means discountenance the Study of Church Musick, since, through the Allurements of the Senses, a weak Mind may be elevated into Piety; but what most pleases us and excites our greater Affection for the young man, is his skill in religious Controversy, in which you say, he excels, and the very good Hopes you yourself entertain of him. You will make known to him in our Name, and in paternal Language, the Gratitude we feel for his Gift, and if at any Time Occasion shall offer, we will prove it by Deed. We wish to acquaint your Fraternity (of well-approved Virtue) that we are by no Means deficient in the Desire of cherishing that Solicitude which you feel for the Salvation of the Flock intrusted to your Care. With Respect to the Anglo-Roman College, which ranks highly in our Affection, you will confer with the Roman Cardinal Antonelli, who is Superintendent of the Society for the Propagation of the Faith. Finally, accept the surest Pledge of our Love, our apostolical Benediction, which we impart to thee and all thy People with the innermos Affection of our Heart.

Given at Rome A.D. 1785,
in the eleventh year of our Pontificate.

SAMUEL WESLEY, AGED 11.
(From an oil painting by John Russell, R.A.)

It is probable that Wesley's religious convictions were not very deep rooted. He is said to have repudiated in the later years of his life the Roman Catholicism of his youth, and to have returned to, and died in, the 'faith of his father.' He characteristically said: 'The crackers of the

Vatican are no longer taken for the thunderbolts of heaven: for excommunication I care not three straws.'

The creative output of Wesley's youth was quite remarkable. Not all his compositions are dated; but among those that are so inscribed we find five violin concertos (two in one year), four symphonies (two composed in the same year as the Mass), two overtures and a quartet—all composed before he was twenty years of age. To a song, entitled 'The world, my dear Mira, is full of deceit,' Wesley affixes the following note: 'This song was composed in 1784 at the desire of the Duchess of Norfolk. I should not otherwise have set words so full of trite and worn-out expressions, and so totally destitute of poetical elegance.' To another song he appended an equally sensible remark: 'It is manifest from the effect of the first, fourth, and fifth bars in this last line of the composition, that by conforming to the rule of avoiding two eighths in succession, a good melody both in the bass and treble would have been totally destroyed—no further apology is therefore necessary for having broken it. S. Wesley.'

In the year 1787, at the age of twenty-one, Wesley was passing along Snow Hill one evening when he fell into a deep excavation. This accident was of so serious a nature that its consequences affected his brain more or less for the remainder of his life. He refused to undergo the operation of trepanning, and for the next seven years suffered great despondency and nervous irritability. His favourite occupation of music had to be relinquished; and there is little doubt that the effects of this accident were largely responsible for that eccentricity and erratic behaviour which stamped Samuel Wesley as one of the most original and remarkable men of his time.

We may now pass on to the year 1800, a memorable one, not only in the life of Wesley but in the history of the art in this country. About that time, Samuel Wesley began his zealous propaganda of the music of John Sebastian Bach in England. The opposition thereto of the Handelians only served to fire him with fresh zeal. He simply boiled over with enthusiasm in the cause of his idol. For instance, here are some of the titles he bestowed upon the composer of 'the 48':—

A Cyclopædia of Harmony.
The Musical Leviathan.
The Jupiter of Harmonists.
Sacred Musician.
Great Musical High Priest.
Grand Hero.
Demi-God.

But he casts aside all these '*weak* epithets,' as he is pleased to call them, in favour of

THE MAN.

There we may leave John Sebastian and Samuel, his great disciple, till next month.

[F. G. E.]

(*To be continued.*)

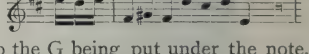
HANDEL'S MESSIAH:
PREFACE TO THE NEW EDITION.

By Professor Prout.

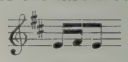
(*Continued from page 463.*)

No. 8.—Recit.—'Behold a virgin shall conceive.' The treatment of the *recitativo secco* in this and following numbers has been already spoken of.

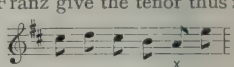
No. 9.—Air and Chorus.—'O Thou that tellest.' In Mozart's score this number furnishes one of the worst examples in the oratorio of the meaningless alternation of *p* and *f* of which many others are to be found in the course of the work. In the opening symphony a *p* is twice indicated without the least justification either in the character of the music or in Handel's score. At bar 18 an *f* is marked where Handel expressly writes *piano;* in several other places are seen nuances which are without any authority; these I have had no hesitation in removing. At bars 28 and 29 Handel wrote—

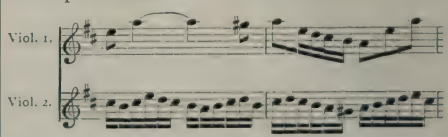


the ♯ to the G being put under the note, as the composer had not allowed himself room to put it before it. Walsh omits the ♯ to G, and Mozart, naturally enough, follows him, but takes the trouble to mark the ♮ before G, the music at the time being in the key of A. But he further changes the last crotchet (E) to—

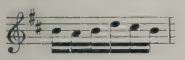


for which he has not the authority of Walsh. I have, of course, restored Handel's original reading. In other respects this number contains but few alterations. In two places (bars 17, 18, and bars 93 to 97) I have added a few notes for the wind, to fill up the harmony which Mozart had left very thin; and at bars 85 to 87 I have removed some superfluous and rather obtrusive additions. In the chorus there were a few corrections to make. At bar 114 Mozart and, after him, Franz give the tenor thus:—



The fifth quaver should be B, not A, and is correct in Walsh's score. Novello's edition of the full score has it wrong; but it is right in both their folio and octavo editions of the vocal score. In bars 123 and 124 there are two mistakes in the printed full scores. Handel wrote the violin parts thus:—

In Walsh's score the first of these two bars is correctly given, but in the second, C is given

instead of E as the fifth quaver in the first violin. Mozart (or perhaps Hiller) has changed the second group of semiquavers in the first bar (introducing a sequential repetition of the preceding) to—



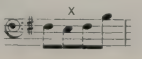
regardless of the fact that this makes bad consecutive fifths with the first violin. In the second bar Mozart doubtless noticed the unisons made by Walsh's A, C between the first and second violins, and, not having the autograph to refer to, corrected it conjecturally by altering the notes to C, E. These two readings are retained in all the published editions of the score. There is no excuse for Franz, who has left the passage uncorrected, though, having the facsimile of the score to refer to, he could easily have restored the true reading. The startling consecutive octaves between soprano and bass in bar 121 are so distinctly written in Handel's autograph that I have not felt justified in altering them. My only addition to the score of this number consists of a fully written out organ part; I have also restored Handel's chord of the sixth in several places where Mozart had changed it to a $\frac{4}{3}$.

No. 10.—Recit.—'For behold, darkness shall cover the earth.' At the fifth quaver of bar 9 Walsh places a sharp before E in the viola, and all later editors have followed him. Handel does not introduce the key of F sharp minor until the first quaver of the following bar.

No. 11.—Air.—'The people that walked in darkness.' Of the alternative versions of this number—with and without Mozart's chromatic harmonies—I have already spoken. Conductors who wish to give the movement with Handel's unison effects can do so by directing the wind players to omit the small notes in their parts. The harmonies for the wind are, however, retained in the cadences, as there can be no doubt that Handel here filled them up on the harpsichord.

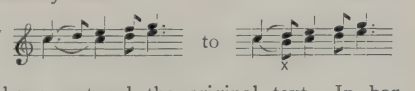
No. 12.—Chorus.—'For unto us.' Here I have added flutes, clarinets, trombones, and organ to Mozart's score; I have also added some notes for the drums in the last part of the chorus. Mozart has here used them very sparingly. He has them here in C, G; the tuning of the drums in G, D was very infrequent in his time, and is very seldom met with in his scores. As it is now very common, I have directed the instruments to be tuned in this way, which furnishes drum notes for many additional chords. Mozart has left a considerable part of this chorus with no accompaniment except the bass. As in many similar passages, I have filled up the harmony on the wind.

At bar 18 the figure of quavers in the bass is written by Handel—

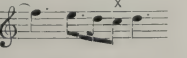


Every edition that I have seen, whether of the full or vocal score, has D instead of E for the second quaver. The mistake, as usual, is Walsh's in the first instance, and has been repeated by all succeeding editors. At bar 82 is a passage, the reading of which is more doubtful. The first note of the alto is given in most editions as F; Mozart and, after him, Franz have A—musically a decidedly preferable reading, as the F gives a very bad doubled leading note. A reference to the autograph leaves the question undecided; for here we find both notes, and it is difficult to say with certainty which of the two Handel intended to cancel. I have taken A, not only because the musical effect is distinctly better, but because the second violins, which in this passage are doubling the alto, either in the unison or octave, have A, and not F. The question cannot be decided by musical considerations alone; for Handel is often very careless as to doubling a leading note.

No. 13.—Pastoral Symphony.—This movement, which in the autograph and in Walsh's score bears simply the title 'Pifa,' is scored by Handel for three violins, viola, and basses; the third violin doubles the first and the viola doubles the second—both in the octave below. As the division of the violins into three parts would involve practical difficulties, I have adopted Mozart's arrangement, and have divided the violas. But, inasmuch as Handel evidently intended the music to be very soft (as shown by his *senza Rip.* in the Dublin score), I have taken out all Mozart's additional wind parts, and given the piece, as Handel wrote it, for a few strings only, strengthening the basses by the soft pedal notes of the organ. With regard to the text of this number, it is rather curious, considering how frequently we find shakes added for which there is no warrant, that here, while taking out several which are not in the autograph, I have also had to insert some which Handel wrote, but which have been omitted in the printed copies. In the first bar of his edition Mozart has unwarrantably altered Handel's harmony from—



I have restored the original text. In bar 9 Walsh gives in the first violin the following:—



—an incorrect reading, in which, though it makes consecutive fifths with the bass, he has been followed by Mozart and most other editors. Here again Franz has not taken the trouble to verify the passage by referring to the facsimile, in which E, as the sixth quaver of the bar, is unmistakable.

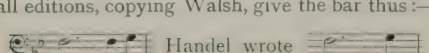
As is generally known, this symphony at first contained only eleven bars; the second part is

an afterthought, and was written on a separate slip of paper. The bass of bar 11 ended with a minim, which Handel, when he made the new continuation, changed into the scale progression from C up to the G of the next bar. But, with his usual economy of paper, he had not left himself sufficient room to write his D, E, F clearly, and they are so squeezed in as to be difficult to decipher. Over (and not *before*) the F Handel has placed a sharp, which is so small that it may be very readily overlooked; it is nevertheless quite plain, if the page be examined through a magnifying glass. It is hardly surprising that it should have been overlooked by all editors; even Smith appears not to have always noticed it, as it is not in the Dublin score, though it is in Smith's score belonging to Mr. Otto Goldschmidt. I have felt no hesitation in introducing it, as it leads naturally into the dominant key.

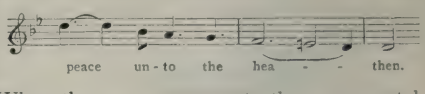
Nos. 14 to 16.—Recit.—The only thing to note here is that No. 16, 'And suddenly,' is marked *Allegro* in the autograph; nearly all the editions have *Andante*, or *Andante con moto*.

No. 17.—Chorus.—'Glory to God.' At the beginning of this chorus Handel has written in the autograph against the trumpet parts '*da lontano e un poco piano*'—that is, 'from a distance, and rather soft.' It is not quite clear whether he means this to refer only to the trumpets, or to the whole chorus and orchestra; and the Dublin score throws no light on the point, as Smith has not copied the indication. From the fact that the gradual decrease in force in the final symphony seems evidently intended to depict the departure of the heavenly host, I am inclined to believe that the commencement of the chorus is similarly designed to paint their arrival. I have therefore marked all the parts *mp* at the beginning, and reserved the first *forte* for bar 10, where Handel has himself marked it. I have also restored Handel's brilliant trumpet parts, which Mozart has either cut out altogether or so far altered as to destroy their character, and have merely changed a few difficult and uncertain high notes. I have also deleted some superfluous additions in the wind at bars 5 to 9, 14 to 17, and 31 to 33.

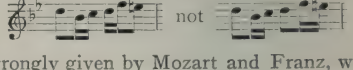
No. 18.—Air.—'Rejoice greatly.' The autograph at Buckingham Palace contains only the earlier, and far inferior, version of this air in $\frac{12}{8}$ time; the latter setting is found in the Dublin score, in which the bass part is in the handwriting of Smith, the voice and violin parts being added by Handel. This is one of the least satisfactory numbers of Mozart's score, a considerable part of the movement being left in two-part harmony only; I have therefore felt it necessary to modify a great deal of the accompaniment, and, in fact, virtually to re-score most of the song. There are a few mistakes to be noted in the text. At bar 63 all editions, copying Walsh, give the bar thus:—



and an examination of the passage proves clearly that this was what he meant. In the earlier version the melody stands thus:—

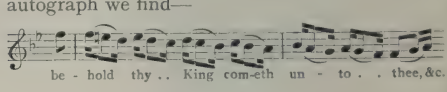


When the composer rewrote the movement he transposed the last notes an octave higher; but his harmony shows that he evidently looked on the A as a passing note, though the following G is now raised an octave. The harmonic progression intended is evidently that which I have given in the clarinet and bassoon parts. In bar 68 Handel writes in the voice part—

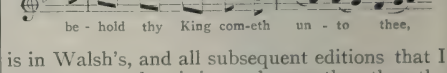


as wrongly given by Mozart and Franz, who in this case cannot plead the excuse of being misled by Walsh, for the latter gives the passage correctly. At bar 76 the last two notes in the voice should be Every edition that I have examined, with the solitary exception of that by Sir Henry Bishop, gives Here, as usual, Walsh is the first offender.

A curious and interesting variation of text is seen at bars 34 and 35 of this air. In Handel's autograph we find—



and the same reading is given in Smith's transposed copy of the air in G, in the MS. volume belonging to Dr. Cummings, of which I have already spoken. The version now always sung—

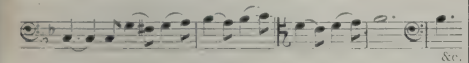


is in Walsh's, and all subsequent editions that I have seen; and as it is much smoother than the curious syncopated passage written by Handel, I have retained it in the text, but have printed the composer's original setting above it in small notes, both in the full and the vocal score.

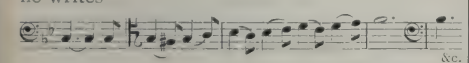
No. 19.—Recit.—'Then shall the eyes of the blind'; No. 20.—Air.—'He shall feed his flock.' Handel originally wrote this air throughout for soprano, in B flat. In the Dublin score the number, which is in Smith's handwriting, is found also in the form in which it is now almost invariably sung—the first part being transposed to F, and given to a contralto voice. I have followed this later version. Mozart has here added nothing to Handel's score, which, indeed, requires no addition, being quite complete as it stands; but he marked the violin and viola parts *con sordini*. This direction I have cancelled, for Handel was perfectly acquainted with the employment of the mutes, which are found (to name only two examples) in 'Partenope' and

'Alexander Balus,' and if he had wished for them here, would have indicated them.

At two places in this air (bars 40 and 48) the bass is marked by Mozart (or Hiller) to be played by the violoncelli only. I am convinced that this was not Handel's intention, for two or three reasons. The violoncelli are indicated in Mozart's score wherever the bass is written in the tenor clef. But the use of the C clef was far more common in Handel's time than at the present day; and he frequently writes a few notes of the bass part in the tenor clef to save leger lines. This, of course, is in itself no argument here; but a strong one is found in the irregular way in which the tenor clef is introduced. In Handel's autograph the whole song is in B flat, the second part ('Come unto Him') being a repetition of the first. In the former, Handel writes the bass from bar 19, thus:—

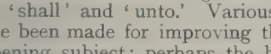


but on the repetition of the passage (bar 40) he writes—

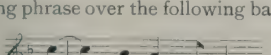


Now, in the first place, if Handel had intended the passages in the tenor clef for the violoncelli alone, he would certainly not have done so inartistic a thing as to make his double-basses stop after an unaccented quaver; secondly, as the second passage is an exact repetition of the first, he would not have introduced the violoncelli alone a bar earlier than before. Besides this, when Handel wants the violoncelli without the double-basses it is his custom to write 'Vcelli' in the score. The autograph shows this clearly; it is seen in 'Comfort ye' (bar 14), 'Ev'ry valley' (bar 54), 'And lo! the angel' (bar 1), and in other places also. Lastly, in the transposed version of the first part the tenor clef is not used at all in the bass staff. For all these reasons I have had no hesitation whatever in cancelling the indication, and, to prevent any doubt, I have used the bass clef only throughout the air. In this number Handel has forgotten to mark *senza Rip.* in the Dublin score; as there can be hardly a doubt as to his intentions, I have added the words in brackets.

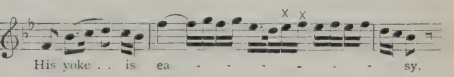
Handel's treatment of the words in this air is awkward, because of the strong accent thrown upon the 'shall' and 'unto.' Various suggestions have been made for improving the setting of the opening subject; perhaps the best, as it certainly is the simplest, is to tie the first note of the opening phrase over the following bar, thus:—



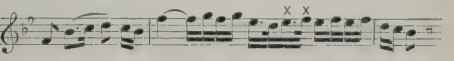
and—

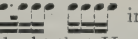


No. 21.—Chorus.—'His yoke is easy.' The revision of this number has been a task of more than usual difficulty. In the first place, Handel has figured his bass much more fully than is his custom; and Mozart's accompaniments are not in all cases in accordance with the composer's indications. I have therefore thought it advisable entirely to re-write the wind parts. Much trouble was also caused by the fact that the figure of the opening subject is incorrectly given in most of the passages in which it occurs. Handel wrote—



Every edition that I have examined follows Walsh, and gives—



the subsequent appearances of the subject being mostly wrong, but occasionally in the latter part of the chorus right, as if by accident. Handel consistently preserves the same form, with only one dotted semiquaver throughout, except in two passages in the bass (bars 25, 26, and 32), in which he has written even semiquavers. But, on collating the movement with the Italian Duet 'Quel fior che all' alba ride,' from which it was adapted (German Handel Society, Part xxxii., pp. 116 to 118), I find that the corresponding passage (p. 117, bars 9 to 11) has the figure  in every case. I have therefore no doubt that Handel's omission of the dot after the first semiquaver was accidental, in the hurry of writing, and I have consequently made the figure here correspond to that which Handel wrote on every other appearance of the subject. I have given the accompaniment in the opening of this chorus, as Handel himself did, to the organ, adding small notes in the wind, as in Nos. 4 and 7. The unusually large number of *pianos* and *fortes* are taken from the autograph.

(To be continued.)

Many happy returns of the day to:—

Miss Anna Williams	August 6.
Granville Bantock	,, 7.
Madame Chaminade	,, 8.
Isidore de Lara	,, 9.
Philip Armes	,, 15.
S. Coleridge-Taylor	,, 15.
Joseph C. Bridge	,, 16.
Miss Wakefield	,, 19.
William H. Bell	,, 20.
Otto Goldschmidt	,, 21.
Alexander C. Mackenzie	,, 22.
William H. Cummings	,, 22.
Edward Silas	,, 22.
Moritz Moszkowski	,, 23.
Walter Macfarren	,, 28.
George Riseley	,, 28.
Felix Mottl	,, 29.
F. Cunningham Woods	,, 29.

THE PRIME MINISTER AS A MUSICIAN.

That Politics be strictly avoided in a journal devoted to music is a salutary rule that should never be broken. But that is no reason why reference should not be made to the artistic personality of a great statesman to whatever party he belongs, especially if he be the Prime Minister of this country. We have little hesitation in saying that the Right Hon. Arthur James Balfour, M.P., the newly-appointed head of the Government, is the first musical Premier of Great Britain. Sufficient for our purpose and satisfaction that he has a real love, nay, an enthusiasm, for music, and takes a very practical interest in the art and its progress. While he would not claim to be an executant, he has some knowledge of harmony. At the pianoforte he can pick out an air or add a bass to a melody. If he shows, to use his own words, 'a loving devotion' to Handel, he greatly admires Bach, and, with limitations, he evidently likes Wagner, as, notwithstanding his strong dislike of foreign travel, he has been more than once to Bayreuth, and he is well known to Madame Wagner. He has been a subscriber to the Richter Concerts from their commencement, but he deplores the small chances he now has of attending the concert-room.

It is not surprising to learn that Mr. Balfour has a great admiration for Sir Hubert Parry, who was his contemporary at Eton. He organized, at his house in Carlton Gardens, a concert, of which the programme consisted entirely of Sir Hubert's compositions. Through the kindness of Mr. Edward Dannreuther we are enabled to give the programme of this interesting music-making.

4, CARLTON GARDENS,

TUESDAY, APRIL 1, 1879,
At 8.30 *p.m.*

MUSIC
SELECTED FROM THE WORKS OF
Mr. C. H. H. PARRY.

PROGRAMME.

TRIO, in E minor, for Pianoforte, Violin, and Violoncello.
1. Appassionato. 2. Vivace. 3. Adagio. 4. Allegro giocoso.

SONGS ... ... { The Poet's Song. / Love and Laughter.

DUO, in E minor, for two Pianofortes.
1. Allegro energico. 2. Andante tranquillo. 3. Allegro ma mon troppo.

SONGS ... ... { O world, O life, O time. / Wenn ich, von Gott und Menschen übersehn.

14 VARIATIONS, for Pianoforte, on a Theme of J. S. Bach.

SONGS ... ... { On a day, alack the day! / Fill me, boys, as deep a draught.

QUARTETT, in A flat major, for Pianoforte, Violin, Viola, and Violoncello.
1. Lento, Allegro. 2. Presto. 3. Andante. 4. Allegro.

VOCALISTS: MADAME SOPHIE LÖWE, MRS. GODFREY PEARSE, THE HON. S. G. LYTTELTON.
VIOLIN: HERR LUDWIG STRAUS.
VIOLA: HERR CARL JUNG.
VIOLONCELLO: MONS. LASSERRE.
PIANOFORTE: MR. C. H. H PARRY, MR. DANNREUTHER.

As we have already stated, Mr. Balfour is a great Handelian, and never loses a chance of hearing a lesser-known work of that master. About thirty years ago he contributed a not inconsiderable sum towards a performance in London of 'Belshazzar.' On one occasion he made a special journey from Whittingehame to Glasgow, in order to attend a performance of 'Athaliah,' and he possesses a fine collection of Handel's works. As one of the committee of the Handel Society during the first ten years (from 1882) of its existence, he took much interest in its operations. The early rehearsals of the Society (then under the conductorship of Mr. F. A. W. Docker) were held at his house in Carlton Gardens, and he suggested the revival of some of the practically unknown oratorios concerning which he is so enthusiastic.

The Prime Minister contributed a very thoughtful and carefully reasoned article on Handel to the *Edinburgh Review* of January, 1887, which subsequently reappeared in a volume of essays. The article was, however, privately reprinted, of which a copy, kindly sent by the author, and containing his corrections, lies before us. In an interesting passage following a comparison between Handel and Bach, the Premier says:—

'Side by side the two great names will live, as marking, in different ways, but with equal lustre, the culminating point of one phase of musical development. The history of art, and assuredly the history of musical art, does not repeat itself. As one kind of tree succeeds another with inevitable sequence in the virgin forests of America, so has each generation its peculiar artistic growth, which after-ages may admire, but which they cannot reproduce without a conscious and but half-effectual effort of imitation. The years that have elapsed since "Israel," the "Messiah," and the "Mass in B" were first given to the world have been fruitful in musical revolutions, which make it impossible that we should ever see anything like them again. Handel and Bach themselves, if they returned to earth, neither could nor would produce works in any way resembling, possibly none equalling, their former masterpieces. Yet though (as musical chronology goes) these masterpieces are old, they are not yet antiquated. In some respects we are probably more capable of appreciating them than the audiences for whom they were in the first instance written, and Time, which has raised them up no rivals in their own kind, has not as yet materially dulled their charm.'

The concluding words of this interesting essay by the leading statesman of this country on one of the greatest composers are these:—

'That for us "Israel" and the "Messiah" are still 'immortal,' because they live in our affections, not because they lie honourably embalmed in the dusty recesses of our museums.'

Occasional Notes.

August is the great holiday month of the year, and not a few musicians will be forsaking the scene of their daily round and common task in order to obtain change and rest, though it is quite possible that the waiters may get all the change and the hotel-keepers the rest. With all the facilities and cheapness of present-day travel compared with former times, few will experience such an eventful holiday as that enjoyed by Sir George Smart three-quarters-of-a-century ago. If we turn to the *Morning Post* of October 8, 1825, we shall discover the following information:—

Sir George Smart, who is making the tour of Germany, has visited Weber, who is at the Baths at Ems for the recovery of his health. At Munich he dined with the veteran Winter on his natal day, who then completed his 71st year. At Baden, near Vienna, he was also kindly entertained by Beethoven, at his country house; and we are gratified to learn that this highly respectable [!] gentleman has been received by the whole of his professional brethren on the Continent with the respect and kind attention he so justly merits.

Smart had conducted (at the pianoforte, not with a baton) the first performance of the 'Choral Symphony' in England, given by the Philharmonic Society on March 21, 1825. His experience of the difficulties attending its interpretation under the then existing conditions of 'conducting' induced him to go to Vienna in order to obtain the right *tempos* from Beethoven himself. On September 6, Smart dined with Beethoven, and after the repast he seems to have particularly asked his host to play him the recitative passages which connect the last movements with their predecessors. Smart not only received this lesson from the great composer, but also a Canon, the autograph of which is dated 'September 16, 1825, Baden, near Vienna.' In addition to Weber and Beethoven, Sir George Smart called upon the Mendelssohns, at Berlin, and Spohr, at Cassel, during his recreative peregrinations—as we have said, truly an eventful holiday.

'Sir Smart,' as Beethoven called him, was not the only English visitor that the author of the 'Choral Symphony' received at Baden in the year 1825. The *Harmonicon* contains a little known but exceedingly interesting letter written by an English lady from Vienna in October of that year. The name of the writer is not given, but there seems no reason to doubt its genuineness. In reply to the note of introduction she sent to him, he wrote:—

Avec le plus grand plaisir, je recevrai une fille de——
BEETHOVEN.

For the rest it will be sufficient to let the fortunate young lady speak for herself:—

When we arrived, Beethoven had just returned home through a shower of rain, and was changing his coat. I almost began to be alarmed—after all that I had heard of his *brusquerie*—lest he should not receive us very cordially: when he came forth from his *sanctum*, with a hurried step and apparently very nervous; but he addressed us in so gentle, so courteous, so sweet a manner, and with such a truth in his sweetness, that I only know Mr. ——— with whom he can be compared; whom he much resembles, in features, person, address, and also in opinions.

Beethoven is very short, extremely thin, and sufficiently attentive to personal appearance. He observed, that ——— was very fond of Handel; that he himself also *loved* him; and proceeded for some time in eulogizing that great composer. I conversed with him in writing, for I found it impossible to render myself audible; and though this was a very clumsy mode of communicating, it did not much signify, as he talked on freely and willingly, and did not wait for questions, or seem to expect long replies. I ventured to express my admiration of his compositions, and, amongst others, praised his *Adelaide*, in terms by no means too strong for my sense of its beauties. He very modestly remarked, that the poetry was beautiful.

Beethoven speaks good French—at least by comparison with most other Germans—and conversed a little with ——— in Latin. He told us that he should have *spoken* English, but that his deafness had prevented his acquiring more of our language than the power of reading it. He said that he preferred English to French writers, because '*ils sont plus vrai*.' Thomson is his favourite author, but his admiration of Shakspeare is very great indeed.

When we were about to retire, he desired us to stop—'*Je veux vous donner un souvenir de moi*.' He then went to a table in an adjoining room, and wrote two lines of music—a little fugue for the pianoforte—and presented it to me in a most amiable manner. He afterwards desired that I would spell my name to him, that he might inscribe his impromptu to me correctly. He now took my arm and led me into the room where he had written, that I might see the whole of his apartment, which was quite that of an author, but perfectly clean; and though indicating nothing like superfluity of wealth, did not shew any want of either useful furniture or neatness in arrangement. It must be recollected, however, that this is his country residence, and that the Viennese are not so costly or particular in their domestic details as we English. I led him back very gently to a room on the other side, in which was placed his grand pianoforte, presented to him by Messrs Broadwood: but he looked, I thought, melancholy at the sight of it, and said that it was very much out of order, for the country tuner was exceedingly bad. He struck some notes to convince me; nevertheless I placed on the desk the page of MS. music which he had just given to me, and he played it through quite simply; but prefaced it by three or four chords—such handfuls of notes!—that would have gone to Mr. ———'s heart. He then stopped; and I would not on any account ask for more, as I found that he played without any satisfaction to himself.

We took leave of each other in a tone of, what in France would be called, confirmed friendship; and he said, quite voluntarily, that if he came to England, he would certainly pay us a visit.

Unfortunately, Beethoven never set his foot on British soil. What a welcome we should give him now!

The death of Mr. Thomas P. Chappell—which called forth many expressions of regret to his personal worth and influence and which was referred to in our last issue—has again drawn attention to the introduction of Gounod's 'Faust' into England. We believe we are correct in stating that some forty or more years ago Mr. Thomas Chappell, the head of the well-known Bond Street firm, had submitted to him by the French publishers a work by Berlioz

and the Gounod opera. Both were passed on to the late Josiah Pittman, then musical adviser to Messrs. Chappell, who said that he did not care very much for the Berlioz, but gave a favourable verdict in regard to the Gounod production. Acting on this opinion, Mr. Chappell secured the English copyright in 'Faust' for a small sum, but owing to some accident the performing rights were forfeited.

The great musical critic of the day, Mr. J. W. Davison of *The Times*, had by no means a favourable opinion of 'Faust.' The first note of adverse criticism may be found in the *Musical World* (Davison's paper), in an account of the production of the work—Théâtre Lyrique, Paris, March 19, 1859—from the special correspondent in the French capital (probably Davison himself), who wrote: 'But not only is the story of *Faust* hackneyed, it is, in my opinion, ill adapted to operatic purposes,' and, in the final sentence, 'I cannot argue (*sic*) a prosperous career for the new opera.' In a leading article (also in the *Musical World*), written two years later, 'J. W. D.' said: 'With regard to M. Gounod's *Faust*, we really cannot consider it anything more than respectable. Notwithstanding the encomiums perpetually lavished from certain quarters (even upon M. Gounod's additions to John Sebastian Bach), his compositions have yet to obtain the unanimous acceptance that was prophesied.'

It was, however, after the initial performances in England of the complete work, at Her Majesty's Theatre, during the opera season of 1863, that Mr. Davison gave full vent to his feelings in regard to 'Faust.' In one of his trenchant leaders in the *Musical World* he refers to the non-fulfilment of the promise to produce Verdi's opera 'La Forza del Destino.' We give the concluding paragraph as a choice specimen of Davisonesque. The article is signed 'Rippington Pipe':—

> Certainly M. Gounod is deeply indebted to Mr. Mapleson [Her Majesty's Theatre] for bringing out his opera, and Mr. Mapleson is deeply indebted to Mr. T. Chappell, the publisher, for urging him to bring it out, which otherwise he would not have done; and Mr. Gye [Covent Garden] is deeply indebted to Mr. T. Chappell for inducing Mr. Mapleson to bring it out; and the public is deeply indebted to Mr. Gye. Above all, Mr. T. Chappell is deeply indebted to the composer for having originated—without being original—music which seizes and fascinates the public so as to bring multitudinous purchasers—ready money and credit—to the grand palatial *Magazin* in Bond Street. Only I pity Verdi, who has been victimized, and look for the time when, with the swoop of an eagle, he will pounce upon this ger-falcon and put him to flight—to a flight that knows no return. This indeed, in a sense of poetical justice, would be the 'Force of Destiny.'

It should be added that a selection from Gounod's 'Faust' was performed at the Canterbury Music Hall, Westminster Bridge Road, three years before the initial representation at Her Majesty's Theatre, and only a year after the Paris production. The (now) veteran Mr. Charles Morton was then manager of 'The Royal Academy over the water,' and Mr. Chorley, in the *Athenæum*, was as enthusiastic about the music as Davison was antagonistic to it. For some details in regard to these music-hall performances of 'C. P. Gounod's opera "Faust,"' as the advertisements ran, we may refer our readers to the Musical Times of April, 1897.

Many former pupils of the late Dr. James Higgs, in addition to the larger circle of students who have derived benefit from his invaluable primer on Fugue, and our readers generally, will be glad to possess a portrait of the genial musician — a man of singular modesty, high attainment, and exceedingly kind-hearted disposition.

THE LATE DR. JAMES HIGGS.
(Photograph by Messrs. Alfred Ellis and Walery.)

The daughter of a Peer appears to have peered a little too far into the future. In the columns of *The Lady's Realm*, this lady misinforms us that—

> The Coronation was a wonderful sight—for those inside the Abbey, at all events. The magnificent display of jewels and orders, the richness of colour of the mass of beautiful crimson robes of the peers and peeresses, the glitter of the hundreds of coronets, and the kaleidoscope of brilliant tints worn by the many other spectators, formed a never-to-be-forgotten picture. Then the procession next day, not a little increased in impressiveness by the millions and millions in the streets, on the stands, and filling every window.

Prodigious! Prodigious! And as we all well know, neither the Coronation nor 'the procession next day' took place!

The fair scribe goes on to describe the gala-night at the opera, which shared the same cancelled fate as the Coronation ceremonies. The titled-one says:—

> The gala-night at the opera was a disappointment to many (!) no doubt, but certainly not to all (!!). Seldom have we heard a worse chorus (!!!), and even stars of song must shine less brilliantly as years go on. The unrivalled Jean has not the wonderful power he had once, and if Melba is as delicious as ever she is no better. As for Caruso he is a distinct disappointment. Gala-night can mean nothing more than fine music, a great show of diamonds, beautiful floral decorations, and a full house.

What have the Sheffield chorus to say to this? And the great Jean? It is a risky business, criticising—adversely or otherwise, yet stupidly—events that never took place.

It is, however, an old story. A remarkable instance occurred forty-five years ago. Verdi's 'La Traviata' was announced to be performed for the first time at the Royal Italian Opera, Covent Garden,—though it was not its initial representation in England—on Thursday, May 14, 1857. The *Morning Herald* of the next day contained the following notice of the performance, which, however, had not taken place!:—

> The announcement of the first performance of *La Traviata* at the Royal Italian Opera last night attracted the most crowded audience of the season. Many causes conduced to this. . . . The Piccolominites were abundant, but the Bosioites were not few. . . . It is not surprising, therefore, that the first representation of *La Traviata* should have achieved one of the most remarkable successes of the season.
>
> . . . . . .
>
> Perhaps Madame Bosio never sang so admirably as she did last night. Her first air, 'Ah! fors è lui,' was sung to perfection, the last movement being as brilliant a display as we have heard for a long time. Nothing could be more exquisite than the florid passages at the end — especially the ascending scale—and Mario's expressive singing of the andante outside. . . . He almost surpassed himself in the air 'Di miei bollenti' in the second act, and in the second scene.
>
> The recalls for Madame Bosio and Signor Mario were numerous during the performance, and at the fall of the curtain the usual ovation was paid to the lady and gentleman.

The next day appeared the following editorial comment:—

> Royal Italian Opera.—The report of the performance of *La Traviata*, which appeared in a portion of our impression yesterday, as some of our readers are probably aware, was altogether incorrect, the *Traviata* having been postponed in consequence of the illness of Signor Graziani. We are compelled to confide in the honour of our reporter in all such matters, and, therefore, we have felt it our duty to at once dispense with the further services of the writer of the pretended critique.

It would seem that the writer of 'the pretended critique' was a new hand at the business, one whose zeal was on a higher plane than his accuracy, as there soon appeared a letter addressed to the Editor of the *Morning Herald* in these terms:—

> Sir,—Having been, until recently, for many years connected with the musical and theatrical departments of the *Morning Herald*, I shall feel obliged by your permitting me to state that I am not the writer of the pretended critique to which you referred on Saturday.
>
> I am, Sir, your obedient servant,
>
> May 17, 1857. D. H. Hastings.

In those days the musical critic of a London daily journal was referred to as a 'reporter.' Perchance he 'did' the police courts, coroners' inquests, and the hangings at Newgate in the morning, the opera coming within the range of his operations as a means of filling up his time after sunset. It is only fair to add that the critic may have attended a full-dress rehearsal of the opera in question, and formed his judgment of the work and its interpretation thereupon.

Professor Niecks has been presented with an address by the professional and non-professional musicians of Edinburgh in acknowledgment of the part he has taken in establishing a Scottish School of Music, to which we referred in our issue of November, 1901. *Nil desperandum* was the key-note of the Professor's reply to this gratifying token of appreciation, and all who are interested in the progress of the art north of the Tweed will re-echo the concluding words of the unwearying Professor's remarks: 'that the patriotism and the love of music of the wealthy men and women of Scotland would before long give them a national school of music at least equal to the best of other countries.' The function took place at the Royal Hotel, Edinburgh, on the 17th ult., Dr. James and Mr. Walter Hately taking a prominent part in the presentation of the address to Dr. Niecks.

The programme of the Scarborough Musical Festival, to be held at that favourite sea-side resort on September 17, 18, and 19, includes the following works:—

'Elijah' (Mendelssohn), 'Revenge' (Stanford), 'Symphonie Pathétique' (Tschaïkowsky), 'Faust' (Berlioz), Miscellaneous Selection (Wagner), Symphony No. 7 (Beethoven), and 'Messiah' (Handel).

Dr. Thomas Ely and Mr. Patman have undertaken the duties of chorus master, and the band and chorus, consisting of 300 performers, will be under the experienced direction of Dr. Frederic Cowen.

The Coronation honours included the conferring of a Baronetcy upon Sir Charles Hubert Hastings Parry, and a Knighthood upon Professor Charles Villiers Stanford.

The September issue of The Musical Times will contain a special account of the Coronation in Westminster Abbey, announced to take place on the 9th inst. Professor Dr. Horatio W. Parker, of Yale University, will form the subject of the Biographical Sketch.

Church and Organ Music.

THE LITANY SUNG IN PROCESSION.

Impressive solemnity characterised the special service held in St. Paul's Cathedral on Thursday, June 26. It took place at the very hour originally fixed for the Coronation of King Edward VII. in Westminster Abbey; but by reason of the King's serious illness which caused the postponement of that ceremony, the service in the Metropolitan Cathedral took the form of intercession for the recovery of His Majesty. Perhaps the most beautiful feature of the service was the rendering by the choir (under the direction of Sir George Martin) of the anthem, 'Lord, for Thy tender mercies' sake,' sung unaccompanied, with a reverent interpretation of the words that touched the hearts of the worshippers.

On this intercessory occasion the Litany was sung in procession for the first time in the present Cathedral—that is to say, since the year 1697. This event may therefore furnish the opportunity of giving some information—not by any means of an exhaustive nature—concerning the singing of the Litany in the English church.

The Litany—from the Greek word Litaneia, meaning Prayer or Supplication—can be traced to the fourth century as a vehicle for devotions either private or public. It soon, however, came to be

regarded as a form of supplication applied to solemn acts of processional prayer. In the fifth century it became common among the Gallic churches, as in the East, to invoke the Divine mercy in time of excessive rain or drought by means of Rogations or processional supplications. Such prayers were, indeed, offered by the community while going to and fro in procession, fasting and clothed in sackcloth.

In the mediæval church in England the Litany was nearly always sung in procession. The form varied: sometimes the clergy and choir would sing the whole within the church, at others, going into the churchyard, or on particular occasions, as on Rogations, extending their perambulations along the streets and roads, and into the fields.

The first form of our present English Litany, probably by Cranmer, dates from 1544: it was imposed on the church by Henry VIII. to be used 'in the time of processions.' It is curious and interesting to note that in the language of Cranmer (1489-1556) a 'Procession' meant the actual supplication, and in 1558 there were sold at Cambridge, for twopence each, 'Processioners,' being the name given to the English Litany. An Injunction of Edward VI., on coming to the throne in 1547, forbade processions about the church or churchyard, and ordered the priests and choir to kneel in the midst of the church, immediately before High Mass, and sing or say the Litany. On September 18, 1547, we find that 'the Litany was sung in the English tongue in St. Paul's Cathedral [*i.e.*, the former, not the present sanctuary] between the Quire and the High Altar, the singers kneeling half on one side and half on the other.'

The Injunction of Queen Elizabeth was to the effect that while the Litany and prayers were to be said in church every Wednesday and Friday, the Litany of the Procession in Rogation week was to be continued; and the custom of beating the bounds on Ascension Day still in a very remote way represents the processional act of bygone years. Two interesting references to the use of the Litany in Procession at the Court of Queen Elizabeth at Windsor are given by Ashmole. He tells us that on St. George's Day, 1560 and 1561, it was sung 'in copes to the nombur of xxx,' and that on May 28, 1561:—

> After matens done, they whent a processyon rond about the cherche, so done the mydes and so ront a-bowt . . . the clarkes and prestes a xxiiii syngyng the Englys prossessyon in chopes xxxiii, and sum of them in gray ames and in calabur.

The non-processional Injunctions of Edward VI. and Elizabeth have remained in 'use' in the English church to the present time. The place—'the midst of the church'—caused the introduction of the faldstool—faldistory, a folding stool; but in regard to the wider application of the term, Bishop Cosin, in his first series of notes on the Common Prayer (1627), says:—'the priest goeth from out his seat into the body of the church, and at a low desk before the chancel door, called the faldstool, kneels and says or sings the Litany.'

The manner of singing the Litany varies in different Cathedrals. At St. Paul's, on June 26, it was intoned by four Minor Canons (including the Succentor). At Lichfield and Exeter, a Priest and a Lay Vicar, and at Lincoln two Lay Clerks sing it in unison, though in all cases a Priest intones from the Lord's Prayer to the end. The matter of the music of the Litany—Tallis and other settings—opens up a large question, which, however, may to some extent be dealt with in this column at a future time.

The Te Deum in B flat by Sir Charles V. Stanford is one that so admirably lends itself to orchestral treatment in the accompaniment thereof, that the publication of the work in a full-score form, prepared, of course, by the composer, will be welcomed for Festival use. There are one or two points in the instrumentation which may be noticed—points which testify to a practised hand in the art of skilful orchestral colouring. For instance, the strings are withheld till the words 'Father everlasting,' when they enter, in detached chords (*ff*), with fine effect, soon, however, to form a triplet figure at 'To Thee, all angels cry aloud.' Reiterated triplets, in the wood-wind, are introduced at 'the Holy Church,' and a new melody, assigned to the first violins, forms an accompaniment to 'When Thou tookest upon Thee.' Instead of the phrase 'whom' Thou hast redeemed' being entirely unaccompanied (as in the octavo edition), Sir Charles Stanford has given a scale passage à la canon to the violoncellos, and an arpeggio figure in the strings is added at the invocation, 'O Lord, save Thy people.' These are a few of the embellishments that have been introduced in the process of orchestrating the original accompaniment. The score is laid out for strings, wood-wind, four horns, trumpets, three trombones, drums, and organ.

Sir Walter Parratt is in the habit of inviting the Eton boys once a year to an organ recital in St. George's Chapel, Windsor. This 'treat' took place on Sunday evening, the 20th ult., when the Nave of the beautiful building was, as on previous occasions, filled with the youthful listeners from the great School. Sir Walter's programme comprised:—

Overture ..	Ptolemy ..	Handel.
Choral ..	O wie selig ..	Brahms.
Prelude and fugue in G major ..		Bach.
March for the Coronation of King Edward VII. ..		Saint-Saëns.

The vocal solos were 'By the waters of Babylon,' (Dvorák) and 'Litanei' (Schubert). The Etonians exchanged the attitude of auditors for that of interpreters in their vociferation of the Loyal Ode—the words by Mr. A. C. Benson, the music by Dr. Harford Lloyd—which was to have been performed in the presence of the King before the deferred Coronation ceremony. It was an interesting occasion.

Mr. William Prendergast, organist of Winchester Cathedral, writes from The Close, Winchester:—

Dear Sir,—It is proposed to commemorate the thirty-four years' work of the late Dr. G. B. Arnold as organist of Winchester by the erection of an inscribed tablet in the Cathedral. As is well known, Dr. Arnold's connection with Winchester began with Dr. Chard, and he subsequently became pupil and assistant to Dr. S. S. Wesley. It is thought that many of his old pupils as well as those who know him by his compositions may wish to contribute towards such a memorial. Moreover, as there is no tablet to the memory of Dr. Wesley himself, it has been suggested that the two masters should be commemorated together. I should be glad to hear from anyone interested, and to submit any proposals to the Dean and Chapter, and I should be pleased also to receive any subscriptions towards either or both objects.

Commendation of this proposal is unnecessary. Is it not high time that a memorial of Samuel Sebastian Wesley should be placed in Winchester Cathedral?

The special Service of Praise at the Dedication Festival at Boston Parish Church on Midsummer Day included Ouseley's stately anthem 'It came even to pass,' and selections from Richard Wüerst's Russian Suite for string orchestra, with violin obbligato. Mr. G. H. Gregory, organist of the church, conducted a small orchestra of strings and brass, and Mr. L. W. Hemmens was at the organ.

A NEW CATHEDRAL ORGAN.

Lord Iveagh, K.P., has presented a fine new organ to St. Patrick's Cathedral, Dublin. The instrument was dedicated on June 18 in the presence of the Archbishop of Dublin, several bishops, and an enormous congregation. After the service the organist of the Cathedral, Mr. Charles G. Marchant, gave a short recital. We give the specification of the organ, which has been built by Messrs. Henry Willis and Sons.

The Instrument consists of FIVE Claviers. The Compass of the FOUR Manual Claviers extends from CC to C (61 notes—five complete octaves), and Concave and Radiating Pedals from CCC to G (32 notes).

CHOIR ORGAN—10 Stops.

	feet.		feet.
1. Lieblich Bourdon ...	... 16	6. Gemshorn	... 4
2. Lieblich Gedackt ...	... 8	7. Flûte harmonique ...	... 4
3. Dulciana	... 8	8. Piccolo harmonique	... 2
4. Gamba	... 8	9. Cor Anglais	... 16
5. Claribel (Open throughout)	8	10. Corno di Bassetto ...	... 8

GREAT ORGAN—14 Stops.

1. Double Open Diapason ...	16	8. Twelfth	... 3
2. Open Diapason, No. 1 ...	8	9. Fifteenth	... 2
3. Open Diapason, No. 2 ...	8	10. Mixture ... 3 ranks	
4. Open Diapason, No. 3 ...	8	11. Trombone	... 16
5. Claribel	... 8	12. Trumpet, No. 1 ...	... 8
6. Flûte harmonique...	... 4	13. Trumpet, No. 2 ...	... 8
7. Principal	... 4	14. Clarion	... 4

SWELL ORGAN—15 Stops.

1. Double Diapason ...	... 16	9. Mixture ... 3 ranks	
2. Open Diapason, No. 1 ...	8	10. Trombone	... 16
3. Open Diapason, No. 2 ...	8	11. Horn	... 8
4. Salicional	... 8	12. Cornopean	... 8
5. Vox Angelica ...	... 8	13. Hautboy	... 8
6. Lieblich Gedackt ...	... 8	14. Vox Humana and Tremulant	8
7. Gemshorn	... 4		
8. Flageolet	... 2	15. Clarion	... 4

SOLO ORGAN—10 Stops.

1. Flûte harmonique ...	... 8	6. Clarinet	... 8
2. Gamba	... 8	7. Oboe	... 8
3. Vox Angelica ...	... 8	8. Double Tuba harmonic	... 16
4. Concert Flute ...	... 4	9. Tuba harmonic ...	... 8
5. Cornopean	... 8	10. Octave Tuba harmonic	... 4

PEDAL ORGAN—12 Stops.

1. Double Open Diapason ...	32	7. Bourdon	... 16
2. Open Diapason ...	... 16	8. Super Octave ...	... 4
3. Octave	... 8	9. Mixture ... 3 ranks	
4. Open Diapason ...	... 16	10. Contra Posaune ...	... 32
5. Violone	... 16	11. Bombard	... 16
6. Violoncello	... 8	12. Clarion	... 8

COUPLERS AND ACCESSORIES.

1. Swell to Great, Sub Octave, Pneumatic.	6. Solo Sub Octave on itself, Pneumatic.
2. Swell to Great, Unison, Pneumatic.	7. Solo to Pedals, Mechanical.
3. Swell to Great, Super Octave, Pneumatic.	8. Swell to Pedals, Mechanical.
4. Swell to Choir, Pneumatic.	9. Great to Pedals, Mechanical.
5. Solo to Great, Pneumatic.	10. Choir to Pedals, Mechanical.
	11. Tremulant, Pneumatic.

Seven Patent Adjustable Pistons to Great Organ.
Six Patent Adjustable Pistons to Swell Organ.
,, ,, ,, ,, Solo Organ.
,, ,, ,, ,, Choir Organ.
Six Composition Pedals to Pedal Organ.
One Piston on and off to Great to Pedal Coupler.
,, ,, ,, Swell to Great Coupler.
Great Pistons to Composition Pedals.
Swell Pistons to Composition Pedals.
Composition Pedals to Great Pistons.

The key fittings are of selected oak with angular draw-stop jambs, and have solid ivory draw-stop knobs. The keys are made of very thick ivory.

The twenty-seven Patent Adjustable Pistons appear immediately below and in front of each Clavier, concentrated, so as to be at all times within the reach of the performer. They are gold-plated and engine-turned.

The wind is supplied by five hydraulic motors which are placed up in the Triforium. Pressures vary from 21 inches to 2½ inches.

The action is tubular pneumatic throughout. There is an interchangeable switch-board by which the Combinations can be changed at will.

The Te Deum, its structure and meaning, and its musical setting and rendering (Society for Promoting Christian Knowledge) is a little booklet by the Bishop of Salisbury which should be in the hands of every choirmaster. Anything that will help towards an intelligent rendering of church music deserves commendation, and the Bishop's interesting and learned information on the structure and meaning, the musical setting and rendering of the great Ambrosian Hymn merits a hearty welcome. The Latin text and an English version by the Bishop add to the value of these informing pages.

ORGAN RECITALS.

Mr. Jesse Timson, First Church of Otago (Fanfare in D, Lemmens).—Mr. Walter J. Tilly, Metropolitan Wesleyan Methodist Church, Cape Town, opening of new organ built by Mr. J. J. Binns, of Leeds (*Andante con variazioni* in A, Rea).—Mr. James M. Preston, St. George's, Newcastle-on-Tyne (Choral Preludes, Brahms, and Dithyramb, Basil Harwood).—Mr. G. A. Hardisty, St. Barnabas, Linslade (Imperial March, Elgar).—The Rev. Arnold D. Culley, Parish Church, Okehampton, dedication of organ rebuilt by Messrs. Hele and Co. (Variations on a Russian Melody, Freyer, and Toccata in C, D'Evry).—Mr. Alfred W. V. Vine, Tewkesbury Abbey (Concerto in B flat, No. 2, Handel).—Mr. G. T. Patman, Priory Church, Bridlington (Grand Chœur, Hollins, and Romance in B flat, F. E. Bache).—Mr. Arthur Gosling, St. Clement Danes, Strand (Legende and Finale, W. Faulkes).—Mr. J. Harvey Lee, St. Mary Magdalene, Twyning (Fiat lux and In Paradisum, Dubois).—Mr. Frank Graves, Parish Church, Alford (Barcarolle from fourth pianoforte concerto, Sterndale Bennett).—Mr. W. Wolstenholme, King's Weigh House Chapel (Serenata in A and Concert Overture in F, Wolstenholme).—Mr. H. A. Fricker, Victoria Hall, Halifax (Triumphal Song, A. H. Brewer).—Mr. H. Mozart Sheaves, Timperley Parish Church (a Guilmant programme).

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Sydney Baynes, Crouch Hill Presbyterian Church.
Mr. John Brook, St. Philip's Church, Southport.
Mr. Edward Cook, Parish Church, Westbury-on-Trym, Bristol.
Mr. Francis G. Dyer, Cheltenham College.
Mr. Henry G. Lockett, Holy Trinity Church, Preston.
Mr. Alfred Mann, Brechin Cathedral.
Mr. Rowland H. Shiles, St. Stephen's Church, Bristol.
Mr. Edgar A. Smith, North Finchley Baptist Church.
Mr. A. E. Wilshire, Wimborne Minster.

Reviews.

NEW HARVEST ANTHEMS.

Praised be the Lord daily. By C. H. Lloyd.
Thou, O God, art praised in Zion. By W. Wolstenholme.
The Glory of Lebanon. By Herbert W. Wareing.
Is it not wheat-harvest to-day? By Thomas Adams.
Be glad and rejoice. By Myles B. Foster.
(*Novello's Octavo Anthems.*)
[Novello and Company, Limited.]

The attention of choirmasters may safely be drawn to the above five anthems recently composed for Harvest Festivals, as they provide music of various styles for the approaching services of praise and thanksgiving. The two most important in design are 'Praised be the Lord daily,' by Dr. Harford Lloyd, and 'Thou, O God, art praised in Zion,' by Mr. W. Wolstenholme. The former is suitable for general use, and is very bright and flowing in style. It opens and closes with a jubilant chorus distinguished by considerable independence in the part-writing, to which effective contrast is supplied by a middle section commenced by a brief soprano solo. The soprano soloist also supplements the four voice parts in the final chorus, and a singer with a somewhat powerful voice is required to do the music justice. Mr. Wolstenholme begins his anthem in a manner which commands attention, the choir giving out the words *fortissimo* in

unison, accompanied by the organ in detached chords on a pedal bass. The next section, led off by the tenors, is more tranquil in character. A return to unison at the words 'Thou shalt show us wonderful things,' leads to a fine climax towards the end of the first part of the anthem. With a change of key and rhythm the music becomes more suave and imbued with considerable melodic grace, and this is a section admirably suited for a quartet of voices. The anthem concludes with a quotation of its opening phrases.

Choirmasters who have some reliable soloists in their choirs may be recommended 'The Glory of Lebanon,' by Dr. Wareing. In this anthem the tenors and basses lead off in unison, and are lightly but effectively accompanied by the organ. An expressive solo for tenor or soprano follows, the interest of which is increased by the organ accompaniment. Subsequently the choir enters in four parts (*allegretto*) with a chorus of flowing character containing a section which 'may be sung as an unaccompanied quartet if preferred.'

Two anthems remain to be noticed—'Is it not wheat-harvest to-day?' by Mr. Thomas Adams, and 'Be glad and rejoice,' by Mr. Myles B. Foster. The former is concise and could be prepared at short notice by an ordinary choir having a tenor soloist. Melodious and well varied, the music contains a touch of the dramatic element which adds to its effectiveness. The composition by Mr. Foster is described 'as a Thanksgiving for Peace and Plenty,' and the exhortations to praise and be thankful contained in the words are admirably reflected in the music, which presents few difficulties to average choirs. The interest of the anthem is enhanced by a baritone solo, thus an effective contrast is provided to the choral context.

The Opera. By R. A. Streatfeild. With an Introduction by J. A. Fuller-Maitland.
[John C. Nimmo.]

This is a new, revised and enlarged edition of Mr. Streatfeild's capital handbook to matters operatic. It includes a sketch of the development of opera and full descriptions of all works in the modern repertory. The author has a pleasant style, and, as Mr. Fuller-Maitland says in his thoughtful introduction, 'Mr. Streatfeild has hit upon the happy idea of combining the mere story-telling part of his task with a survey of the history of the opera from its beginning, early in the seventeenth century, to the present day.' While Mr. Streatfeild does not attempt to exhaust the subject by making mention of operas that are as dead as Queen Anne, he has furnished both the student and the general reader with a book that is not only useful for reference, but is in every way acceptable, satisfactory, and praiseworthy.

ORGAN MUSIC.

Postlude, Romance, and Spring Song. By W. H. Bell.

First movement from Spohr's G minor quartet. Arranged by A. B. Plant.

Twelve short voluntaries. By Max Oesten.
[Novello and Company, Limited.]

Sonate (No. 2 in D dur) für Orgel, componirt von Percy C. Buck. [Breitkopf und Härtel.]

The first of Mr. Bell's trio of pieces is a bright movement in F, melodious and void of difficulty. It furnishes a good outgoing voluntary of the *alla marcia* type without, however, a touch of vulgarity. The Romance, in G, is in the nature of an attractive soft movement, and the Spring song has all the bright touches of that welcome period of the year, with just a suggestion of the east wind, without which no Spring in this our beloved land would be seasonable.

Dr. Plant has made an excellent arrangement of the initial movement of Spohr's quartet in G minor. It will afford organists a very good study in playing three notes against two.

The 'twelve short voluntaries' by Max Oesten form the third set of similar short pieces by that melodious composer. While they are primarily written for the harmonium, some of the numbers may be used as effective voluntaries of a simple and pleasing nature in church, especially by village organists of limited executive capacities.

Dr. Percy Buck is one of those earnest-minded musicians whose compositions command respect. In this, his second sonata for the organ, he gives fresh proof of the artistic feeling that is in him. The sonata opens with a *Fantasie*, which is treated in a manner fully justifying its designation. To this succeeds a well-developed *allegro* in D minor, ending tranquilly in the tonic key. The second movement, a Cantilene in F, is one of great charm, and will doubtless prove the most attractive section of the sonata. The modulation into D flat, with the change of rhythm and the moving semi-quavers, provides that contrast which intensifies the welcome meted out to the return of the main subject. The *Finale, quasi Rondo* concludes a composition which will repay careful study on the part of executants with a good technique. The work is dedicated to Dr. Harford Lloyd, Precentor of Eton.

The University Song Book. [Grant Richards.]

'Undergraduates in particular and University men in general' are the folk for which this rather portly volume of some 400 pages is primarily intended, and, secondly, there is claimed for it 'a link between the 'Varsity men at home and their comrades in the Britains beyond the seas.' All sorts of songs are provided for all conditions of student life, and the subjects include national, sport, love, convivial, sailor and soldier, folk-songs, and frivola. A specimen verse from the last-named section may be quoted :—

An up-to-date musician was touring by the Nile,
O tempora ! O mores !
When suddenly there faced him a hungry crocodile,
O tempora ! O mores !
It showed desire to eat him—who knows why such things are ?
O tempo-tempora ! A good joke, aha !
All praise be thine for evermore, Dame Musica !

The music, which has been gathered from various sources, is of the usual student type of easy-going strains, and the editorial supervision appears to answer all reasonable requirements.

PIANOFORTE MUSIC.

Novello's School of Pianoforte Music. Edited by Karl Klindworth. Nos. 1—14.
[Novello and Company, Limited.]

The name of Professor Karl Klindworth is a household word, not only in England, but on the Continent and in America, as a careful and artistic editor of pianoforte music. His edition of Chopin is known everywhere as a most painstaking piece of work, in which thoroughness and a seeking after the truth are paramount. The same features characterise the series of pieces—fourteen in number—which form the basis of Novello's School of Pianoforte Music. That the foundation is a good one, it is only necessary to mention the names of Beethoven, Bach, Handel, Haydn, Mozart, Hummel, Mendelssohn, Schubert, and Weber. Some of the best known gems of the creative output of these masters have been provided by Professor Klindworth with minuteness of phrasing indications—a most important desideratum—and careful fingering. Moreover, special attention has been given to accuracy of text. In passing a judgment of commendation upon this addition to practical pianoforte music, we cannot do better than conclude with a quotation from the Preface to the series : 'With these fundamental principles of good editing has been combined the important, though often neglected essential of the artistic presentment of the music to the eye. Special attention has accordingly been paid to clearness, especially in the direction of ample spacing of the notes, legibility, and, as far as possible, in providing convenient turning-over places—important matters which will materially assist the player in the study of the pieces contained in this series. The annotations of the Editor, the use of which will greatly aid the students in a proper interpretation of these works, speak for themselves.'

The Butterfly's Ball. Concert Overture By Frederic H. Cowen. Arranged for the pianoforte by H. M. Higgs.
Coronation March. By Frederic H. Cowen. Arranged for the pianoforte by the composer.

[Novello and Company, Limited.]

Dr. F. H. Cowen's Concert Overture, 'The Butterfly's Ball,' has proved one of the most successful orchestral compositions of recent times. The composer has long been accepted as peculiarly happy in his musical illustrations of Fairyland, to which it was commonly felt Butterflies can claim kinship, and the anticipations thus excited were so pleasurably realised when the work was first performed, that its acceptance was immediate. Much of the charm of the composition lies in the delicate suggestiveness of the orchestration, but Mr. H. M. Higgs has done his work so well, avoiding ineffective complexities, that a pianist with a light touch and poetic temperament will be able to reflect in great measure on the household instrument the orchestral effects.

The Coronation March may claim to be the brightest and most engaging of the many compositions of its class, called forth by the accession of King Edward. Dr. Cowen is an accomplished pianist, and therefore his arrangement of the score, it need hardly be said, is exceedingly effective; moreover, he is well acquainted with the abilities of the average amateur.

THE ROYAL OPERA.

TWO NEW WORKS.

In recording the events of the past month at Covent Garden, one début of special interest must first be chronicled. Miss Mary Garden, a Scotch-American lady who is one of the *prime donne* of the Paris Opera Comique, made her first appearance on the 4th ult. as *Manon*, in Massenet's opera, and immediately established herself as a great favourite. It is not so much her voice as her dramatic talent that makes her an acquisition. Her voice is not too sympathetic, but she has the art of making it subtly expressive of various emotions, and she has vocal agility and dexterity. But as an actress she deserves a very high place among contemporary artists. The vivacity, charm and power of her embodiment of *Manon* can scarcely be over praised.

Before discussing the novelties, it is necessary only to record that Madame Calvé sang as *Santuzza* in 'Cavalleria Rusticana' (with Signor Caruso as *Turiddu*), and her acting was as impressive as ever, in spite of her growing restlessness on the stage; that Madame Melba as *Violetta* in 'La Traviata' sang as brilliantly as always; that Signor Caruso as *Alfredo* brought the house down several times; that in 'Pagliacci' Mdlle. Amelie Revy appeared at very short notice in place of Fräulein Scheff and was successful; that we have heard the third act of 'Il Barbiere,' with Signor Scotti as the *Barber*, Mdlle. Pacini as *Rosina*, M. Gilibert as *Don Bartolo*, and Signor Pini Corsi as *Basilio*. It was a deliciously spirited performance, which made one regret that the whole opera was not given. Madame Litvinne and Miss Susan Strong have also appeared, the former as *Isolde* and *Aida*, the latter as *Aida*.

MR. HERBERT BUNNING'S 'LA PRINCESSE OSRA.'

The first of the novelties was Mr. Herbert Bunning's 'La Princesse Osra,' the libretto of which, by M. Maurice Bérenger, is founded on the episode 'The Happiness of Stephen the Smith,' in Mr. Anthony Hope's work 'The Heart of Princess Osra.' Mr. Bunning has written music which would probably make more effect in a smaller house, and which relies very largely on a crisp performance with delicate observance of light and shade, and brisk action on the stage, none of which things was vouchsafed him. That his gifts are lyric rather than dramatic is certainly the impression left by the first two acts; but then, in the dramatic scenes of the last act, his music has more strength and sincerity than the earlier acts lead one to expect. The probable reason is that Mr. Bunning in the earlier acts follows too closely in the footsteps of M. Massenet, but unfortunately he seems frequently to miscalculate vocal effects in the sense that the voices are obscured by the orchestra. The best thing in the opera is a laughing chorus of courtiers after *Stephen* has announced that he loves *Osra*. The airs sung by *Stephen* and the *Princess* have a dainty vein of melody and sentiment, and were much applauded. M. Messager conducted, and the production on the 14th ult. resulted in cordial first-night demonstrations. The chief soloists were one and all good. Miss Garden as the *Princess* looked very charming, and sang her airs very beautifully. M. Maréchal well sustained the part of the *Smith*, both as actor and singer. M. Plançon as the *King* sang splendidly; while M. Gilibert acted and sang admirably in the small part of the *Fool*.

MISS ETHEL SMYTH'S 'DER WALD.'

Miss Ethel Smyth's 'Der Wald' was produced on the night of the 18th ult., with very great success. It came to London via Berlin, where it was first produced. Whereas 'La Princesse Osra' was sung in French, 'Der Wald' was sung in German!

Miss Smyth is her own librettist, and has invented a story of a forest lover who prefers his humble bride to a lady of the Court who is attracted by him and bids him follow her, even though his refusal to obey means instant death. He was condemned for deer-stealing, but the lady would have saved him. We are asked to look on it all as an illusion. The Spirits of the Forest tell us in the Prologue and also in the Epilogue that mortals' grief and pleasure pass away, while they last for ever. Apart from a tendency to diffuseness, it is a good libretto, It is dramatic, the climaxes are well led up to, and the story holds the attention.

The music of the opera revealed unexpected powers. Miss Smyth has an undoubted dramatic instinct and a remarkable sense of orchestral colour. The forest atmosphere is most poetically suggested, and the use of leit-motives is not only mechanically clever, but dramatically significant. Though the voice-parts are on the whole too declamatory, there is expressive melody in a duet between the two lovers, which ends with an invocation to the Powers of Nature in the Forest. The mere mention of a metaphysical love duet shows who is Miss Smyth's chief model. Indeed, the ultra-Wagnerian methods are the chief characteristics of her style, except that occasionally she takes colour from the Brahmsian palette, as in the mystic choruses of the Spirits. And in doing so she shows much discretion, for the meditative calm is much more Brahmsian than Wagnerian. But, imitative or not, it is an opera to which one listens with interest from first to last, which has the note of sincerity, and is remarkably able. Miss Smyth was called before the curtain several times at the conclusion amid considerable enthusiam. It is hard to see why Berlin was so apathetic. The mounting and stage management were exceedingly creditable to Covent Garden, and the performance which Herr Lohse conducted, and in which Frau Lohse, Fräulein Fremstadt, Herr Pennarini and Mr. Bispham took the chief share, was very spirited and enjoyable.

Mozart's masterpiece 'Don Giovanni' received an excellent interpretation on the evening of the 19th ult. It took 'Don Giovanni' thirty years to make its way to London, after its production in Prague in 1787, and the beautiful work was relegated to the fag end of the season just concluded; but better late than never!

THE PHILHARMONIC SOCIETY.

The concluding concert of the ninetieth season, which took place on the 2nd ult. at Queen's Hall, was made memorable by the performance of no less than four new works, only one a quasi novelty.

Taking the compositions in the order in which they were presented, we have first to notice 'Five Poems,' for baritone and orchestra, by Mr. Percy Pitt. The composer, who has selected his text from the writings of Lenau, Peter Cornelius, Felix Dahn, and Tasso, is essentially a musician of intention, and the full significance of his music is rarely to be gathered at a first hearing. We would therefore postpone appraising these songs, and

content ourselves by saying that they were sung by Mr. Ffrangcon-Davies, that they are instinct with poetic feeling, and remarkable for the cleverness and suggestiveness of the orchestral accompaniment. To the songs succeeded a Violin Concerto in D minor, by Mr. Alberto Randegger, Junior, who had the advantage of having M. Kubelik as the exponent of the solo part. It need scarcely be said that the young composer could hardly have set himself a more exacting task, or one more likely to excite comparisons with familiar masterpieces in the same form. That Mr. Randegger under these conditions has done so well testifies to his creative ability. Of the three movements the most important is the first, which shows considerable constructive skill combined with adept use of the orchestra. The other numbers are less ambitious. If the music is never commanding in utterance, it has the genial air of the sunny south, and is always pleasing and musicianly. Madame Clara Butt gave a most effective interpretation of Mr. Herbert Bedford's song for contralto and orchestra, 'Summer dawn,' a dramatically conceived if not very original composition.

Sir Alexander Mackenzie's overture to 'The Cricket on the Hearth,' played for the first time at the recent Lincoln Festival, had an immediate success, and left a lively desire to hear the opera itself. As a concert-room piece the overture will probably rank side by side with its composer's breezy 'Britannia,' being equally characterised by humour and spontaneity. Sir Alexander, who conducted, has seldom received more hearty applause. It should be added that the concert was opened with an impressive performance of Brahms's 'Tragic' overture, conducted by Dr. Cowen, to whom hearty congratulations are due for the artistic success of the past season.

THE ROYAL ACADEMY OF MUSIC.

A musical and dramatic performance of more than usual importance was given by the students of the Royal Academy of Music, on the 22nd ult., at St. George's Hall. The programme began with an operetta in one act, entitled 'A gentleman of the road,' respectively written and composed by Miss Eleanor Farjeon and Mr. Harry Farjeon. The story deals in humorous fashion with an incident in the career of a highwayman of the Dick Turpin type, and exhibits considerable constructive skill. The music is extremely melodious, shows no little sense of humour, and is deftly written, these qualities being particularly noticeable in a duet written in canon in the octave, a trio, and an unaccompanied quartet. The amusing trifle was brightly played by Kate Moss, Lizzie Davies, and Charles Earldon, Gale Gardner, Henry E. Butcher, and Walter P. Lewis.

It was succeeded by a terpsichorean fantasy entitled 'The Moon Slave,' founded on Barry Pain's story of the Princess who, fascinated by the beauty of the moon's rays, vows she will be the slave of the orb if it will give her music to dance in its light. The boon is granted, but having once begun to dance she is unable to stop, and as she falls exhausted she is whisked off by the moon spirit. The address to the moon and the subsequent dance are the work of Paul Corder, and decidedly show talent and ability. Miss Rica de Bitton spoke her lines with commendable distinctness and danced gracefully, and Ernest Torrence's embodiment of the moon spirit was excellent. Great praise is due to Mr. B. Soutten for the arrangement of the scene and the dances.

The afternoon concluded with Maeterlinck's tragedy, 'The Death of Tintagiles,' with incidental music by A. von Ahn Carse. The tragedy concerns the murder of a child by his queen grandmother, and is chiefly remarkable for poverty of language and hopeless gloom. Mr. Carse, however, has evidently been fascinated by his subject, and his music shows lively imagination, sense of contrast, and ability to weave his themes into a musical pattern of dramatic appropriateness in a manner that increases the force of the situations; but it is to be regretted that his efforts should have been bestowed on so lugubrious a play. The most important character is that of *Ygraine*, and this was embodied with notable dramatic power by Mabel Moore. Mention is also due of Isabel Peck and Sybil St. Clair Hutton.

The first two pieces were conducted by Mr. Frederick Corder, and the third by Mr. Ahn Carse.

The following prizes have been awarded:—The Charlotte Walters Prizes (dramatic elocution) to Noël Neville Griffiths and Mabel C. Moore; the Julia Leney Prize (harp playing) to Violet Grace Garton (of London); the Frederick Westlake Prize (pianoforte playing) to Winifred Christie (of Stirling); the Walter Macfarren Gold Medals (pianoforte playing) to Florence Reeves and Felix G. Swinstead.

London Concerts.

A concert of exceptional interest was given by Mdlle. Marie de la Rouvière, on the 8th ult., at Bechstein Hall. This lady is the soprano of the vocal quartet of La Scola Cantorum de Paris, an institution chiefly devoted to the practice and performance of music of past centuries. The other members of the quartet are Mdme. J. de la Mare, M. Jean David, and M. Gébelin, and the interpretations given of a 'Dialogus per la Pascua,' a fine example by Schütz of seventeenth-century church music, and of Beethoven's noble 'Chant Elégiaque,' testified to painstaking and intelligent rehearsal. Mdlle. Rouvière has a powerful soprano voice and an excellent style. She gave a dramatic rendering of Gluck's 'Songe d'Iphigénie,' and introduced three attractive songs under the collective title of 'Le Berger Fidèle,' by J. Rameau.

Miss Alice Hollander, the possessor of a genuine contralto voice, and also gifted with manifest artistic sensibility, made so successful a début in this country at her first concert on the 2nd ult. at St. James's Hall, that she was induced to give a second in the same place on the 8th ult., when her sympathetic singing confirmed the good opinions previously expressed.

Record is due of the first appearance in London, on the 10th ult., at Steinway Hall, of M. Alcibiade Anemoyanni, a Greek violinist of great ability, and, judging by some pleasing pieces from his pen, an accomplished and imaginative musician.

M. Ferencz Hegedüs, another Hungarian violinist, played with great skill and taste at his recital on the 11th ult., at Bechstein Hall.

Madame Adelina Patti (Baroness Cederström), at her concert (given at the Albert Hall on the 14th ult.), again delighted a large audience with her wonderful vocal resources and versatility of style. She was equally successful in Mozart's 'Deh! vieni,' and Wagner's 'Elisabeth's Prayer,' in addition to other favourites of the *vox populi* in the singing of which she is quite at home.

The summer concert season may be said to have terminated on the 19th ult., when M. Kubelik gave the second of two violin recitals at St. James's Hall. The gifted violinist was in his best form, and gave interpretations of Bach's 'Chaconne' and pieces by Ries and Paganini with his wonted brilliancy and remarkable technical ease. M. Kubelik was assisted by Miss Katherine Goodson, a talented young pianist.

The Edinburgh Musical Education Society held its last meeting for the session on the 2nd ult., when about seventy members and guests were present, and Professor Niecks, the president, occupied the chair. An informal address was given by Professor Dr. S. S. Laurie, Professor of Education in the University of Edinburgh. Among other interesting topics referred to in his remarks, Professor Laurie pointed out the unsuitability of much of the music that is sung in schools, and urged the crying need for reform in this respect. He suggested as most congenial to young people the 'heroic,' the 'religious,' and the 'convivial,' and that songs expressive of these sentiments are more suitable than the 'sentimental rubbish' which can be sung with such fatal facility.

Miscellaneous.

La Scola Cantorum de Paris (Société de Musique religieuse et classique) announces a Festival to be held at Bruges from August 7 to 10 inclusive. The well-drawn-up programmes, which are of special interest, include a performance, in the Cathedral of Saint-Sauveur, of M. Edgar Tinel's 'Messe de Nôtre Dâme de Londres' (à 5 voix), under the composer's direction. Historical concerts of sixteenth, seventeenth, and eighteenth century music will also be given, and papers on old church music are to be read. The Secretary of the Festival is M. Joseph de Brouwer, 24, Rue des Baudets, Bruges.

The splendid new Whitworth Hall of Owens College, Manchester, was, on the 3rd ult., gay with the robes of professors and students of the Victoria University, who met together for the conferring and reception of the degrees won during the past session. Among the graduates were three aspirants for the degree of Bachelor of Music, and Dr. Hiles presented Joseph Leopold Smith, accomplished as a violoncellist, Richard Cecil Hazlehurst (Hargreaves Scholar), an excellent pianoforte student, and Hayward Argyll Scott, already well known in Liverpool and in Lincolnshire as an organist and choirmaster.

Two interesting performances of the 'Alcestis' of Euripides were given on July 11 and 12, in the School of Art at the Crystal Palace, under the capable direction of Miss Elsie Fogerty. The incidental music, written by Mr. Henry Gadsby in 1876, was performed by a choir of ladies and an orchestra (led by Mr. Charles Aves), under the able conductorship of Mr. Alfred J. Eyre. A special stage was erected, the decorations and accessories of which were carried out by Mr. Matthew Webb's Design Class, at the Crystal Palace School of Art.

Miss Sybil Keymer (aged 9 years), the favourite pupil of Herr August Wilhelmj, had the honour of playing the violin at Kensington Palace, on the 18th ult., before T.R.H. Princess Louise, the Duke of Connaught, the Grand Duchess of Mecklenburg-Strelitz, and other members of the Royal Family.

The death, at his residence, Mount Edgerton, Huddersfield, of Mr. Allen Haigh, on June 25, removes one who for many years showed much practical interest in the music of that town, where he was highly respected. Mr. Allen Haigh was a great friend of Dr. S. S. Wesley.

Mr. W. F. Gregory (44, Winchendon Road, Fulham) has formed an orchestra of fifty-six players, with the object of enabling composers to 'try their works at a stated sum according to the time they occupy the orchestra.'

The prize of £100 offered by the proprietors of *The Artist*, for a Coronation March, has been gained by Mr. J. D. Davis, of Edgbaston, and the composition appears as a supplement in the June issue of our contemporary.

Foreign Notes.

Antwerp.—A highly impressive performance was given last month, in one of the public squares, of the 'Rubens' cantata of the late Peter Benoit, conducted by M. Kewels. A committee has been formed, under the presidency of M. Jan Blockx, the well-known composer, for the purpose of erecting a monument to the Flemish master.

Berlin.—The recent first performance at the Royal Theatre of Felix Weingartner's trilogy, 'Orestes,' was an unqualified success for the gifted composer, who was recalled many times. The work was performed by the personnel of the Stuttgart Hoftheater, under their very able conductor, Herr Pohlig.——The 600th performance of 'Don Giovanni' was recorded at the Royal Theatre last month. Mozart's *chef d'œuvre* was first produced here in December, 1790.——Richard Strauss is engaged upon a setting for chorus, soli, and orchestra of Uhland's well-known poem, 'Tailefer,' the hero of which is the redoubtable henchman of William the Conqueror.

Chemnitz.—Three highly-successful performances of Nicodé's picturesque symphony-ode, 'Das Meer,' were given recently by the Gesangverein, under the able direction of Herr Pohle.

Dresden.—A new fairy opera, 'Rübezahl,' by Alfred Stelzner, has been successfully brought out at the Royal Theatre. Dr. Stelzner is the inventor of the new intermediary stringed instruments called 'violotta' and 'cellone,' which he has most effectively employed in his score. General musik-director von Schuch conducted an excellent performance, in which Herr Scheidemantel sang the leading male part.

Florence.—A monument to Rossini was recently unveiled in the Church of Santa Croce with great solemnity. Mascagni conducted a commemorative concert, which included the performance of the overtures to 'William Tell' and 'Il Barbiere,' and by way of contrast 'Isolde's Liebestod' from Wagner's 'Tristan und Isolde.' In connection with the event, a *brochure* entitled 'La famiglia di Giacchino Rossini,' has been published, in which are to be found some curious details and anecdotes concerning the master.

Helsingfors.—The talented young Finnish composers, Jean Sibelius and Armas Järnefelt, have been granted a stipend of £75 and £50 respectively by the Government of Finland.

Ischl.—A monument has just been erected to Brahms, in the garden of the villa formerly belonging to Johann Strauss, where the master was a frequent visitor.

Leipzig.—The well-known Academical Choral Society, at present under the conductorship of Herr Heinrich Zoellner, celebrated the eightieth anniversary of its foundation, on the 13th ult., with a concert of sacred music.——Dr. Carl Reinecke, who has just celebrated his seventy-eighth birthday, retired on the 1st ult. from his post of director of studies at the Conservatorium. The veteran composer and teacher will be succeeded at that institution by Herr Arthur Nikisch.——Max Klinger's much discussed Beethoven statue has been secured, with the aid of an influential committee, for this city.——The death occurred here recently of Carl Piutti, for many years a highly-esteemed professor at the Conservatorium and successor of Rust as organist of St. Thomas's Church. He wrote many works for the instrument.

Milan.—Signor Sonzogno, the well-known impresario and music publisher, who, in 1890, offered the prize for a one-act opera awarded to Mascagni's 'Cavalleria Rusticana,' has opened an international competition for another one-act lyrical drama. The jury will be an international one.

Munich.—The first performance took place last month of the new oratorio 'St. Franciscus,' by Father Hartmann, a Franciscan friar, the executants being members of the Royal Choir, and of the Akademie der Tonkunst, the Royal Orchestra, with Frau Stavenhagen and Herr Loritz in the solo parts. The composer conducted a very good performance, which was received with every mark of appreciation.——A highly successful first performance was given recently of M. Charpentier's opera, 'Louise,' at the Hoftheater.——The Wagner performances at the Prince Regenten Theater commence on the 9th inst., and will be continued until September 12.——From August 15 to the end of the month a cycle of Mozart's operas will be given at the small Residenz Theater, including 'Figaro,' 'Cosi fan tutte,' and 'Die Entführung aus dem Serail.'

Nuremberg.—On the occasion of the recent fiftieth anniversary of the foundation of the Germanic Museum, that institution was presented by the Prince Regent of Bavaria with the autograph score of Wagner's 'Die Meistersinger,'—a valuable and appropriate gift to the city of Hans Sachs—together with a most rare collection of *incunabula* by Nuremberg printers.

Ostend.—Visitors to this favourite resort will find a very fine band of about 120 performers at the Kursaal, and as an instance of the excellence of its programmes, it may be mentioned that, on the 18th ult., M. Saint-Saëns conducted a concert entirely of his own compositions, including his March, composed for the Coronation of King Edward.

Pampeluna.—A four-days' musical festival was held here last month with much success, Señor Sarasate, a native of Pampeluna, being the central feature of attraction in the programme, which also included the performance, by Madame Marx-Goldschmidt, of four pianoforte concertos by Mendelssohn, Weber, Liszt, and Saint-Saëns respectively.

Paris.—The complete collection of the autograph manuscripts of Hérold's compositions has been presented to the Bibliothèque Nationale by the descendants of the composer of 'Zampa' and 'Le Pré aux Clercs.' The gift includes some unpublished chamber compositions.

Pyrmont.—At a musical festival devoted entirely to Tschaïkowsky's works, and extending over two days, the performances included the Fifth Symphony, the C minor Pianoforte Concerto, the String Quartet (Op. 11), as well as the one-act opera 'Iolanthe,' and excerpts from a posthumous opera, entitled 'Mandragora.' Amongst those assisting in the proceedings were Professor Hugo Riemann, of Leipzig, who delivered an interesting discourse on the Russian composer's life and artistic importance.

St. Petersburg.—Rimsky-Korsakow has completed the score of a new four-act opera, 'Servilia,' which will be brought out at the Imperial Theatre during the coming season. The directors have also accepted for performance an opera, 'Nikita Dobriniez,' by the talented young Russian composer, F. Gretchaninow.

Vienna.—Carl Goldmark has just completed the score of his new four-act opera 'Goetz von Berlichingen,' the libretto of which closely follows Goethe's well-known early drama of that name. The opera is to be brought out at the Imperial Theatre in the coming season.——The much-coveted post of musical director of St. Stephen's Cathedral, vacated by the death of Gottfried Preyer, has been conferred upon Court-organist Rudolph Bibl, a well-known authority on church music and noted composer, who is now in his seventieth year.

Warsaw.—An enthusiastically received first performance took place recently, at the Municipal Theatre, of a new opera, 'Livina Quintilla,' by the Polish composer S. Noskowski.

Brief Summary of Country and Colonial News.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

Croydon.—An interesting programme was performed by the students of the Croydon Conservatoire of Music at their orchestral concert, on the 11th ult., under the able direction of Mr. S. Coleridge-Taylor. It included Hofmann's Serenade (Op. 72); Three Pieces: Allemande, Sarabande, and Cebell, by Purcell; Serenade (Op. 20), Elgar; Petite Suite for pianoforte and strings, Ole Olsen (in which the pianoforte part was played by Miss Jessie Fennings and Miss Van der Heyde), and Gade's Novelletten (Op. 53). Miss Marjorie Ferguson, who was the solo pianist, played Beethoven's Rondo a Capriccio in G major.

Exeter.—On the 17th ult. a Service of Praise was held in the Cathedral, the occasion being the annual Festival of the Exeter Diocesan Choral Society. No fewer than twenty-four choirs, numbering over 760 singers, took part, under the direction of Dr. D. J. Wood and Mr. T. Roylands Smith. The anthem was Stainer's 'Let every soul be subject unto the higher powers'—the congregation joining in the hymn 'O King of Kings' which forms the climax of the anthem—and Hopkins's Te Deum in B flat. As voluntaries before and after the service, Dr. Wood played Mendelssohn's Fourth Sonata, Sterndale Bennett's Minuet and Trio in G minor, and Salomé's March in A flat.

Grahamstown.—The Orchestral Society gave a concert in the Town Hall, on June 3, under the direction of Mr. Edgar Wood. The chief feature of the programme was Haydn's Second Symphony in D minor, which was excellently played, as was also a Suite by Borowski. Mr. B. Farrer led the orchestra, and the solo vocalists were Miss Bella Deyns and Mr. W. A. Jeanes.

Ilfracombe.—Mr. A. E. Wilshire, who has been organist and choirmaster of the Parish Church for fifteen years, has been presented on his retirement from that office with a purse of gold and an illuminated address by the clergy and congregation, and a silver tea service and kettle by the clergy and choir. The vicar made the presentation, on June 27, in the National Boys' Schoolroom, and the address expressed the appreciation of the subscribers 'of the zealous and efficient manner in which Mr. Wilshire had worked to bring the choir to its present high state of excellence.' The Braunton Choral Society, of which Mr. Wilshire has been for seven years conductor, also presented him with a handsome entrée dish, a silver photograph frame, and an illuminated address. Mr. Wilshire has been appointed organist and choirmaster of Wimborne Minster.

Kimberley (South Africa).—The Musical Association, which has begun its second season with 125 honorary members and 50 active (choral) members, gave its first concert on June 4, when the chief attraction was Barnett's 'Ancient Mariner.' The concert began with 'Rule, Britannia,' sung by Mrs. Hooper Rees and the choir. Mrs. Proudman was the principal violinist, and the conductor was Mr. J. Frank Proudman.

Luton Hoo.—A choral celebration of the Holy Communion (the first which had been held here for many years) took place in the private chapel of Luton Hoo Mansion, on the 13th ult. The music was the setting of A. J. Eyre in E flat, the Nunc dimittis being sung to music by Mr. F. Gostelow, the organist and choirmaster of the Chapel, who is also organist and choirmaster of the Parish Church of Luton.

Salisbury.—A Diocesan Choral Festival, originally arranged to commemorate the Coronation of the King, and subsequently changed to a Service of Thanksgiving for His Majesty's recovery, was held in the Cathedral on the 16th ult., under the direction of the Rev. Precentor Carpenter. The choir and orchestra (which included members of the band of the Royal Marine Light Infantry) numbered about 1600. The service included Handel's Coronation anthems, 'The King shall rejoice,' 'Zadok the Priest,' Smart's Te Deum in F, and, of course, the National Anthem. The Band played Tschaïkowsky's 'Marche Solennelle,' and the Andante from Mendelssohn's 'Italian Symphony.' Altogether the Festival was considered one of the most successful ever held under the auspices of the Salisbury Diocesan Choral Union.

Southport.—The Wintersdorp Musical Society held its last meeting this season on the 7th ult., when various competitions took place, the adjudicators being Mr. Branscombe and Mr. Hatton, both of Liverpool. A concert was held in the evening, when the programme included the overtures 'Anacreon,' Cherubini, 'Oberon,' Weber, and 'Barber of Seville,' Rossini, and vocal and instrumental solos by some of the principal competitors and others.

Wellington (N.Z.). — Mr. Maughan Barnett and Herr Max Hoppe have resumed their series of concerts, two of which were given on May 15 and 27. The programmes have included Max Bruch's Trio in C minor, Rheinberger's Trio in A, Gade's Novelletten, and Huber's Sonata for pianoforte and violin, Op. 42. Mr. Maughan Barnett's principal pianoforte solos were Rubinstein's Staccato Study in C major, Rachmaninoff's Prelude in C sharp minor, and the violin solos played by Herr Hoppe included Max Bruch's 'Swedish Dances.' Mr. A. H. Hamerton was the violoncellist, and Miss Phœbe Parsons and Mr. John Prouse were the vocalists.

Answers to Correspondents.

C. F. H.—In addition to Cummings's 'Life of Purcell' and the article in Grove's Dictionary, see (for Purcell information) the Dictionary of National Biography, also the articles in The Musical Times of November and December, 1895. For musical illustrations, see 'Twelve Songs,' 'Ten Pianoforte Pieces,' and 'Fourteen Pieces for Violin and Pianoforte,' by Purcell, published by Messrs. Novello. The Toccata and Ground, for pianoforte, are published by Messrs. Augener in their Popular Pieces by Henry Purcell.

Wagnerian.—To suggest 'something grand, really grand, that carries you away from yourself,' and that you could play on the pianoforte—a grand pianoforte, of course—is a trifle beyond us. Equally and regretfully are we unable to answer the question 'what is the grandest piece, or work, that has yet been composed?' (2) The 'grandest Requiem' is another composer poser. (3) Meyerbeer's Coronation March is from his opera 'Le Prophète'—a more profitable question.

A. R. W. D.—The following pieces would be suitable to play at an evening party of the kind you mention: Valse de Concert (Fontenailles), Valse Chromatique (Godard), Valses, Nos. 4 and 10 (Hahn), Valse Rapide and Valse Aërienne (Lack), Valse Coquette and Intermezzo (Leschetizki), Carnaval Mignon (Schütt), Polonaise, Op. 72, No. 7, and Trépak, Op. 72, No. 18 (Tschaikowsky).

J. H. P.—(1) Advertise, and answer advertisements. To be able to read well is in your favour. (2) For 'a secular cantata suitable for a country choir without any very high or low notes, occupying an hour or an hour and a quarter in performance,' see Cowen's 'St. John's Eve,' Bennett's 'May Queen,' Van Bree's 'St. Cecilia's Day,' and Gade's 'Erl King's Daughter.'

Durham.—If, as you say, 'the examiners in music at the Universities differ very much as to the rules of harmony and counterpoint,' this would make no difference in their appreciation of good work. A few lessons from a coach who knows the ins-and-outs of the different examinations might prove advantageous to you.

J. S.—In a useful little book containing hints on 'the art of taking care of a pianoforte,' Messrs. Broadwood say: 'The pianoforte should be shut when not played upon (and especially after a heavy rain when the windows are open), so that humidity in the atmosphere may less readily affect it and dust be excluded as far as possible.'

I. A. M. L.—We gladly repeat the answer to the question regarding the relative speeds of the Ihlenburg and Maelzel metronomes as exampled in Grieg's Holberg Suite:—

Prelude:	Ihlenburg (minim),	92;	Maelzel, 76.
Rigaudon:	,, ,,	144;	,, 126.

Conductor.—See answer to J. H. P., with the addition of Walthew's 'Pied piper of Hamlin,' Somerville's 'Power of Sound,' Macfarren's 'May Day,' Lloyd's 'Hero and Leander,' Stainer's 'St. Mary Magdalen,' and Barnby's 'Rebekah.'

L. B.—We regret that we cannot trace the tune 'Aberystwyth' set to 'Jesu, Lover of my soul.' It is probably in one of the numerous Welsh hymnals. Perhaps some of our readers can furnish the desired information.

G.—At the Bayreuth performances last year the *Steersman* in 'Der fliegende Holländer' was Franz Josef Petter, of Dresden, and the part of *Loge* in 'Das Rheingold' was sustained by Dr. Otto Briesemeister, of Breslau.

Ignotus.—(1) Use the short vowel in singing 'wind' and 'infinite.' (2) See the article on 'Programme Music,' by Mr. Frederick Corder, in Grove's 'Dictionary of Music and Musicians,' vols. iii. and iv.

A. McK.—The song by Richard Strauss which you seek is 'Dream in the twilight' (Op. 29, No. 1), and may be obtained from Messrs. Novello, price 1s. 6d. net.

S. A. S.—'The second leader of an orchestra' is not a term in general use. It may refer to the colleague of the principal violin at the first desk.

E. C.—(1) Professor Prout's new edition of the 'Messiah' will probably be ready in the autumn; (2) 'Organ Construction,' by Dr. J. W. Hinton.

I. M. F.—We are sorry that we cannot give information in regard to private 'schools of music.'

H. G. C.—Tschaïkowsky's 'Chanson Triste' is arranged for the organ by Mr. E. H. Lemare.

St. Dunstan.—Yes, Dr. Pole's 'Hundredth Psalm' is published—by Messrs. Novello, price one shilling net.

Calendar.—A notice of three calendar months given on May 16 would expire on August 16.

D. B.—For studies in sight-singing see Book 91 of Novello's School Songs Series.

A. J. H.—We do not think that the 'Four canzonets for two voices' by Samuel Webbe have been republished.

DURING THE LAST MONTH.
Published by NOVELLO & CO., Limited.

ADAMS, JOSEPH H.—"Sun of my soul." Sacred Song. No. 4, in G. For Soprano or Tenor. 2s.

ADAMS, THOMAS—"Is it not wheat-harvest to-day?" Harvest Anthem. (No. 725. Novello's Octavo Anthems.) 3d.

—— "Rêverie d'Amour." For Violin and Pianoforte. 2s.

BAIRSTOW, ED. C.—"Save us, O Lord." Short Full Anthem for Evening. (No. 740. Novello's Octavo Anthems.) 3d.

BATH, S.—(in D). Te Deum laudamus. 3d.

BOOTH, JOSIAH—"Come, ye children, and hearken unto me." Anthem for Trinity. (No. 748. Novello's Octavo Anthems.) 3d.

BORTON, LADY—"Peace." Song. For Soprano or Tenor. 2s.

BREWER, A. HERBERT—(in E flat). Jubilate Deo. (No. 602. Novello's Parish Choir Book.) 3d.

CHAPMAN, REV. F. L.—Two Processional Hymns for the Coronation: 1. "God of Abraham and Jacob." 2. "Father, Who reigneth over all." 3d.

COWEN, F. H.—"Coronation March." Arranged for Military Band by Dan Godfrey, Jun. 10s. 6d.

—— "O peaceful night." Recit. and Air, for Soprano, from "St. John's Eve." An old English Idyll. The poem by Joseph Bennett. 2s.

CRACKEL, H.—Vesper Hymn. 2d.

CRESER, W.—Three Legends. For the Organ. No. 1. (No. 301. Original Compositions for the Organ.) 1s.

—— Ditto, No. 2. (No. 302. Original Compositions for the Organ.) 1s.

—— Ditto, No. 3. (No. 303. Original Compositions for the Organ.) 1s. 6d.

DE PAULEY, WILLIAM—"The Beatitudes." Sacred Song. For Soprano or Tenor. 2s.

FACER, T.—"Sons of the Empire." Cantata (with or without action). For Junior Schools and Classes. The words written by Mary Bradford Whiting. 1s. 6d.

FANING, EATON—"Song of the Vikings." Arranged for Military Band by Dan Godfrey, Jun. 5s.

FOSTER, MYLES B.—"Be glad and rejoice." Anthem for peace and plenty. (No. 744. Novello's Octavo Anthems.) 3d.

FOURNET, ARISTIDE—Miserere (Psalm 51) English words. For Contralto or Baritone. 2s.

HEALE, H.—Six Christmas Songs (Four-part Songs). No. 1. "Hark! along the street." 3d.

JORDAN, C. WARWICK—"The sword of the Lord." Processional Hymn. (No. 607. Novello's Parish Choir Book.) 2d.

LEE, W. H. MARKHAM—"Connaught House School Song." 4d.

DURING THE LAST MONTH—*continued.*

LLOYD, C. H.—"Praised be the Lord daily." Anthem for Harvest. (No. 745. Novello's Octavo Anthems.) 3d.

METCALFE, J. POWELL (ARRANGED BY)—Offertory Sentences. Set to Tunes from "The Hymnary." (No. 605. Novello's Parish Choir Book.) 4d.

MOZART—Andante from Symphony in G minor. Arranged for Organ by ARTHUR T. FROGGATT. (No. 63. Organ Arrangements, edited by GEORGE C. MARTIN.) 1s. 6d.

POWELL, REV. JAMES BADEN—"Pange Lingua" ("Sing, my tongue"). A Hymn of the Passion. Words by VENANTIUS FORTUNATUS (530—609, A.D.). English translation from "Hymns Ancient and Modern" (No 97). Latin and English words. 1s. 6d.

—— Messe en La bémol. Parties separées. 1 franc.

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THE TIMES.

The work begins with a short instrumental introduction, in which the composer makes use of the opening seven notes of his hymn tune, "Onward, Christian Soldiers." The Te Deum then opens with a unison passage for the voices, and proceeds with broad choral effects, mostly diatonic. Perhaps the most notable feature occurs at the words "Holy, Holy, Holy," which are sung in unison at the same pitch, the basses and tenors being on the highest and the trebles on the lowest register of their voices. As it reaches the words "The glorious company of the Apostles" the music becomes more animated. There is a soft middle part beginning with the words "When Thou tookest upon Thee to deliver man," while the passage beginning "Thou sittest at the right hand of God" is introduced by the trebles, the music becoming slightly animated, and ending with a figure which is employed through two or three pages of the work. At the passage beginning "Vouchsafe, O Lord, to keep us this day without sin," the air of "Onward, Christian Soldiers" is again introduced, the tune being ultimately played through twice by the band.

DAILY TELEGRAPH.

The composer's own tune, "Onward, Christian Soldiers," forms the dominant musical thought. Its leading phrase occurs in the opening bars, and, as the work proceeds, becomes conspicuous till, in the closing number, the orchestra has the complete tune, given out with energy and effect, while the voice parts pursue their own independent course. Apart from what is incidental, the "Te Deum" honours the traditions of English church music. It is grave, restrained, solid, with enough of sentiment to satisfy modern taste. Its prevailing diatonic harmony and an occasional touch of scholasticism are kindred features, while the work is everywhere pervaded by the refinement and distinction never absent from the composer's productions.

STANDARD.

Several of the passages of the great Eastern Hymn of Praise are set in a remarkable manner. The reiterated cry of the Cherubin and Seraphin, "Holy, holy, holy," is given by the choir in unison on middle C *piano*; a *crescendo* with a rise of a semitone is made at the words "Lord God," after which a *diminuendo* takes place as the voices sink back to middle C, the suggestion of the mysterious being heightened by the soft trumpet notes in the accompaniment. This passage ends in the key of C, and a very fine contrast is effected by a transition to the key of A flat through the chord of F minor at the words "The glorious company," the rhythm changing from duple to triple measure, and the *tempo* from *allegro maestoso* to *allegro energico*. The section beginning with "When Thou tookest" is opened softly by the tenors and basses in unison in the key of C minor, written over an effective "figure" in the bass of the accompaniment. The most beautiful section of the setting commences with the words "O Lord, save Thy people." In this the voices are expanded into eight parts, and only occasionally sustained by light chords from the organ. The verse beginning "Day by Day" is worked up to a fine climax, rising to *fortissimo*, and subsequently subsiding to *piano*. The initial phrase of the hymn tune is heard in the accompaniment, and the voices give out the principal vocal theme at the words "Vouchsafe, O Lord," but this time *andante expressivo*. The vocal parts are again but very lightly accompanied, until the horns begin softly the hymn tune, which is continued until the close is reached, with fine effect.

MORNING POST.

The Te Deum is simple in style. . . . The opening portion for chorus in four parts is highly effective. The basses in unison usher in the words "To Thee all angels cry aloud," the tenors and sopranos successively joining in. The composer has realised an effect in contrast by making the voices whisper the word "Holy" in unison. The succeeding *Allegro energico* "The glorious company of the Apostles praise Thee," is very striking. The words "When Thou tookest" are set in C minor and allotted to tenors and basses in unison, accompanied by a "ground bass" slightly suggestive of Meyerbeer. At "When Thou hadst overcome" the sopranos and altos enter. The section beginning at the passage "Lord, save Thy people" is most impressive, and the "Te Deum" works up to a fine triumphal climax at the close.

DAILY GRAPHIC.

This second contribution of the departed composer to the thanksgiving of a nation preserves the very best traditions of Anglican church music, and is a distinct advance on the first. While restrained, it is majestic in conception. Opening in E flat with a trumpet fanfare resting on a well-harmonised diatonic theme, the work changes into A flat, when the Praises of the Celestial Hosts are reached, and returns to the original key at the Incarnation. Following is an eight-part choral in B flat, succeeded by a return to the original theme, the finale lacking nothing in distinction, and completing a pæan everywhere bearing the impress of a musicianly hand.

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SEPTEMBER, 1902.

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TUESDAY, September 9.—11.30, "Elijah"; 7.30, "Coronation Anthem" (Handel), 5th Symphony (Beethoven), "Deborah," (Blair).
WEDNESDAY, September 10—11.30, "Temple" (Walford Davies), "St. Christopher," Part III. (Horatio Parker), "Pathetic Symphony" (Tschaïkowsky); 7.30, Concert.
THURSDAY, September 11.—11.30, "Gerontius" (Elgar), "The Lord is a Sun and Shield" (Bach), 3rd Symphony (Brahms); 7.30, "Stabat Mater" (Dvorák), "Hymn of Praise."
FRIDAY, September 12.—11.30, "Messiah."
ARTISTS.—Albani, Sobrino, Emily Squire, Marie Brema, Ada Crossley, Muriel Foster, William Green, Gregory Hast, Andrew Black, Lane Wilson, and Plunket Greene.
CONDUCTOR.—Mr. Ivor Atkins.

For further information, apply to Deighton and Co., or E. J. Spark, Worcester.

SCARBOROUGH MUSICAL FESTIVAL,

WEDNESDAY, THURSDAY, and FRIDAY, September 17, 18, and 19, 1902.

Conductor: Dr. FREDERIC COWEN.

Solo Vocalists:

Miss AGNES NICHOLLS.	Mr. WM. GREEN.
Miss ADA CROSSLEY.	Mr. ANDREW BLACK.
Madame MADGE ELVEY.	Mr. T. H. BREARLEY.
Miss ELSIE BRADLEY.	Mr. CHARLES KNOWLES.

Chorus Masters:
Dr. THOMAS ELY, F.R.C.O., and Mr. PATMAN, F.R.C.O.

BAND AND CHORUS OF 300.

PROGRAMME.
WEDNESDAY EVENING, Sept. 17.—"Elijah" (Mendelssohn).
THURSDAY AFTERNOON.—Miscellaneous, Stanford's "Revenge," Tschaïkowsky's "Symphonie Pathétique." Songs, Miss Ada Crossley.
THURSDAY EVENING.—"[illegible]t" (Berlioz).
FRIDAY AFTERNOON.—Mi[illegible]aneous Selection, Wagner, and Beethoven's No. 7 Symphony.
FRIDAY EVENING.—"Messiah" (Handel).
All communications addressed, Hon. Secretaries, Musical Festival, Scarborough.

THE SHEFFIELD TRIENNIAL MUSICAL FESTIVAL.

OCTOBER 1, 2, and 3, 1902

Patrons:
HIS MAJESTY THE KING.
HER MAJESTY THE QUEEN.
T.R.H. THE PRINCE AND PRINCESS OF WALES.

Programme of Choral Items:—
ELIJAH, GARETH AND LINET, TRIUMPHLIED.
DREAM OF GERONTIUS, CORONATION ODE.
WANDERERS' STORM SONG, ODE TO THE PASSIONS, SELECTIONS FROM ISRAEL IN EGYPT, STABAT MATER, (Dvorák), JESU, PRICELESS TREASURE, MEG BLANE, BLEST PAIR OF SIRENS, HYMN OF PRAISE.

There will also be Orchestral and Vocal Miscellaneous Items.

Principal Artists:

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AGNES NICHOLLS.	BEN DAVIES.
MAGGIE PURVIS.	WILLIAM GREEN.
MARIE BREMA.	JOHN COATES.
KIRKBY LUNN.	DAVID BISPHAM.
ADA CROSSLEY.	FFRANGCON DAVIES.

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Conductor: HENRY J. WOOD.

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BRISTOL TENTH MUSICAL FESTIVAL,

October 8, 9, 10, and 11, 1902.

Patrons:
HIS MAJESTY THE KING AND H.R.H. THE PRINCE OF WALES.

WEDNESDAY, Oct. 8.—1 o'clock, ELIJAH; 8 p.m., ANTIGONE (Mendelssohn), CONCERTO in A MINOR (Grieg), FANTASIA, AFRICA (Saint-Saëns), LANDERKENNUNG (Grieg), OVERTURES, SONGS, &c.
THURSDAY, Oct. 9.—1 o'clock, CORONATION ODE (Elgar), ST. CHRISTOPHER (Parker); 8 p.m., HIAWATHA (Coleridge-Taylor).
FRIDAY, Oct. 10.—1 o'clock, TRAUER-MARSCH, GÖTTERDÆMMERUNG (Wagner), REQUIEM (Berlioz), RIDE OF THE WALKYRIES and WOTAN'S ABSCHIED (Wagner), BERGLIOT (Grieg), OVERTURE, 1812 (Tschaïkowsky), &c.; 8 p.m., EMPEROR CONCERTO (Beethoven), POLISH FANTASIA (Paderewski), OVERTURES FAUST (Wagner) and TANNHÆUSER (Wagner), &c.
SATURDAY, Oct. 11.—2.30 p.m., MESSIAH.

Vocalists:
Mesdames ALBANI, AGNES NICHOLLS, CLARA BUTT, and ALICE LAKIN.
Messrs. WILLIAM GREEN, CHARLES SAUNDERS, ANDREW BLACK, PLUNKET GREENE and WATKIN MILLS.
Reciters:
Mrs. BROWN POTTER and Mr. RUDOLPH DE CORDOVA.
Pianoforte:
M. PADEREWSKI, Miss ADELA VERNE, and Mr. LEONARD BORWICK.
Conductor: Mr. GEORGE RISELEY.

Ticket office open Sept. 1.
Detailed programme, free by Post, on application to
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St. Augustine's Parade, Bristol.

CARDIFF MUSICAL FESTIVAL.

Patron: HIS MAJESTY THE KING.

WEDNESDAY, October 8, at 1.30, "Elijah" (Mendelssohn); at 7.45, "A Song of Destiny" (Brahms), "Ruth" (Cowen), and Miscellaneous.
THURSDAY, October 9, at 1.30, "The Beatitudes" (César Franck), and Miscellaneous; at 7.45, "The Flying Dutchman" (Wagner), Symphony, "Eroica" (Beethoven).
FRIDAY, October 10, at 1.30, "Stabat Mater" (Rossini), Pianoforte Concerto in A minor (Schumann), and Miscellaneous; at 7.45, "Samson and Delilah" (Saint-Saëns).
SATURDAY, October 11, at 1.30, "Orpheus" (Gluck), New Orchestral Work (Hervey), Symphony "Pathétique" (Tschaïkowsky), &c.; at 7.45, "Faust" (Berlioz).
PRINCIPAL VOCALISTS.—Madame Ella Russell, Miss Maggie Davies, Miss Maggie Purvis, and Madame Lilian Blauvelt; Miss Marie Brema, Miss Maggie Lewis, and Miss Ada Crossley; Mr. Ben Davies, Mr. John Coates, Mr. Gwilym Richards, Mr. A. Dunlop; Mr. Ffrangcon Davies, Mr. David Hughes, Mr. Ivor Foster, Mr. Harry Miller.
SOLO PIANOFORTE—Mr. Mark Hambourg.
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CONDUCTOR—Dr. Frederic Cowen.

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(*b*) "The long day closes" ... ... *Sullivan.*

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MICHAELMAS TERM begins Monday, September 29. Entrance Examination, Thursday, September 25, at 9.30.
Examination for Licentiateship (L.R.A.M.) Syllabus now ready.
Henry Smart Scholarship (Organ Playing and Composition), last day for entry, September 15, 1902.
Erard Centenary Harp Scholarship, last day for entry, September 16, 1902.
Ada Lewis Scholarships.—A competition for the second five of these Open Free Scholarships will be held on Friday, September 26. Subjects: Composition, Singing—two for Tenor, Baritone or Bass, Harp, Orchestral Instruments—Viola, Double Bass, or Wood Wind.
John Thomas Welsh Scholarship (Vocalists), last day for receiving entries, September 12, 1902.
Sir Michael Costa Scholarship (Composition), last day for receiving entries, September 15, 1902.
Maud Mary Gooch Scholarship (Organ Playing), last day for receiving entries, September 15, 1902.
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The next F.R.C.O. Examination begins on January 5, 1903. The Solo-Playing Tests are: Prelude and Fugue in D major, Bach; No. 3, Vol. IV., p. 14, Peters' edition: No. 2, Book VI., p. 10, Novello & Co.; No. 3, Vol. I., Augener & Co. Allegro Moderato in A, E. J. Hopkins; Weekes & Co. Introduction and Fugue in G major, G. Merkel (Op. 100, Six Organ Pieces, Book 2), F. Hofmeister, Leipzig; Novello & Co.; Augener & Co.
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" 25.—Lancaster Choral Society, "Light of the World."
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
SEPTEMBER 1, 1902.

THE CORONATION OF KING EDWARD THE SEVENTH AND QUEEN ALEXANDRA IN THE COLLEGIATE CHURCH OF ST. PETER IN WESTMINSTER, AUGUST 9, 1902.

One's thoughts wander in pleasant retrospect while seated in the Triforium of the venerable Abbey on this Coronation Day. Through the mist of the centuries one can in imagination see a whole procession of Masters of English Church Music—men who, being dead, yet speak. First, Henry Lawes, Milton's 'tuneful Harry,' who set the words 'Zadok the Priest' for the Coronation of Charles II. Here are Henry Purcell and John Blow, two honoured worthies who composed anthems for the Coronation of James II.; and William Croft, with a setting of 'The Lord is a sun and shield,' sung at the crowning of George I. What would one not give to see in the flesh the portly figure of George Frideric Handel as, well-bewigged and in full Court dress, he led his forces of 'Italian Voices, with above a Hundred of the best Musicians,' at the first performance of his noble chain of Coronation Anthems! The onlookers on that occasion—the crowning of George II. in 1727—were indeed to be envied. And are not all these five masters buried in the Abbey, or within its precincts? Moreover, when (in 1870) the grave was being prepared for Charles Dickens, the red velvet on Handel's coffin was exposed to view. Red velvet is very much in evidence in the Abbey to-day, but one cannot help giving more than a passing thought to the great master whose dust lies mingled with the illustrious dead in Poets' Corner. Let us now pass to the Coronation of George III., at which we can fancy the burly form of good old Dr. Boyce, accompanying one or more of the anthems he is said to have composed for that ceremony. And later, at the Coronations of George IV. and William IV., the kindly face of 'dear old Attwood' is beheld in imagination. If no outstanding feature of musical interest marked the crowning of the fair young Queen, revered by all her people as Victoria the Good, the practical interest she and her beloved Consort took in the art is again called to mind at this brilliant Coronation ceremony of their son Edward, our gracious King.

The reverie is soon broken, however, by the sounds, as yet in the far distance, of the fine old tune *Ein feste Burg*, the melody attributed to Luther, with the incomparable harmonies of John Sebastian Bach. The strains foretell the approach of the Procession of the Regalia. Those forming it are the choirs of Westminster and the Chapel Royal,—headed and conducted by Sir Frederick Bridge—a quintet of players on brass instruments, the masters and boys of Westminster School, and the Abbey clergy. They have fetched the Regalia from the Jerusalem Chamber,—where it has remained over night in the custody of the Dean and Chapter—and having passed along the Cloisters, this procession is now wending its way Eastward, the choir, supported by the two trumpet and three trombone players, singing the noble tune (*Ein feste Burg*) to the familiar words—

> Rejoice to-day with one accord,
> Sing out with exultation.

Having reached Edward the Confessor's Chapel, a short service is held in that ancient sanctuary, and, in addition thereto, Tallis's Litany is sung by two Bishops on the steps of Henry VII.'s Chapel, though it is inaudible to us who are assembled in the Abbey itself. And here it may be placed on record that, by reason of the King's illness, the Coronation Service had been postponed from June 26, the date originally fixed for the holding thereof, to this day, August 9; and that in order not to cause the King unnecessary fatigue, the Litany is detached from the Coronation Service and sung as indicated above.

On the return of the Regalia procession, the time-honoured hymn—

> Our God, our help in ages past,
> Our hope for years to come,

by Dr. Isaac Watts, the great Nonconformist divine, is sung, also in procession, to the no less old-world strains of St. Anne's tune by Dr. Croft, a former organist of the Abbey. At the last verse the Coronation choir join their perambulating colleagues, now nearing the great West door, in singing (in unison) the familiar melody, accompanied by the organ in addition to the brass, thus producing a fine, nay thrilling effect. These two hymns are not only really beautiful in their dignified simplicity and processional rendering, but they impart a religious note to the proceedings of this eventful day.

In regard to the alterations that of necessity have been made in the Abbey for the Coronation ceremony, it is a matter for congratulation that the architectural lines of the revered fane—and how exceedingly beautiful they are as viewed from this Triforium height—have not been distorted by the inevitable erection of galleries; the scheme of decoration is above reproach in its unobtrusive effectiveness. The band is located on the organ screen. It consists of seventy-five players (including the ten fanfare trumpeters), as against 117 performers at the Coronation of Queen Victoria; but to-day they are efficient players, which seems not to have been the case on the last occasion, sixty-four years ago. Then they were 'dressed in scarlet uniforms': now they are all clad in surplices, except the fanfare trumpeters, who are resplendent in their habiliments of gold and wear black velvet peak-caps. They, with their silver

trumpets, are stationed in a row at the back of the orchestra nearest the West door of the Abbey.

Unlike the Coronation choir of Queen Victoria, which contained 'women in white dresses,' that of King Edward consists entirely of boys and men, all of whom, like the band, are surpliced, except the Children of the Chapel Royal, who are arrayed in their quaint garments of praise, the scarlet and gold Court uniforms of the time of Charles II. The choir, numbering some 430 voices, are divided into two sections, *Decani* and *Cantoris*. They occupy seats in galleries specially erected in the North and South Choir aisles. As this arrangement necessitates a goodly proportion of the singers being located behind the late Mr. J. L. Pearson's majestic organ cases, two sub-conductors, Sir George Martin and Dr. Joseph Cox Bridge, assist Sir Frederick Bridge, Director of the Music at the Coronation, in securing unanimity of precision so far as the choral forces are concerned. The plan, it may be remarked, worked excellently despite the risks attendant upon second-hand beats, so to speak. The choir is rich-toned, alert, and thoroughly efficient. The purity of the boys' voices greets the ear with all the charm of exquisite sweetness.

There is not a dull or weary moment, even from the early hour of eight a.m. The eye is feasted with the sight of gorgeously arrayed notabilities arriving one after another and passing down the Nave to their respective places, the rich-hued and fur-trimmed trains of the peeresses and Oriental splendour of the Indian dignitaries adding to the picturesqueness of this brilliant and memorable scene. Sir Frederick Bridge has, however, arranged a full programme of instrumental music for our delectation—thus ear and eye are almost surfeited as we approach nearer and nearer the culminating point of this historic ceremony. Coronation Marches galore help to pass the time pleasantly enough and all too quickly. They are conducted alternately by Sir Frederick Bridge and Sir Walter Parratt, both these gentlemen being clad in the gay-coloured State robes appertaining to the degree of Doctor of Music, worn over Court dress. Here is the list of Marches, &c., in which those marked * were composed in celebration of the present Coronation. By-the-way, six of these eleven orchestral excerpts are in the key of E flat, and one is next door to it—in D!

PLAYED BEFORE THE CORONATION.

1. * Coronation March .. .. .. A. C. Mackenzie.
2. * Marche du Couronnement .. C. Saint-Saëns.
3. Huldigungsmarsch .. .. Wagner.
4. Marche du Couronnement .. Tschaïkowsky.
(Composed for the Coronation of Emperor Alexander III., at Moscow.)
5. * Coronation March .. .. .. F. H. Cowen.
(Played during the progress of the first Royal procession.)
6. Marche du Sacre ('Jeanne d'Arc') .. Gounod.
(Played during the procession of the Prince and Princess of Wales.)
7. * Prize Coronation March .. .. Percy Godfrey.

PLAYED AFTER THE CORONATION.

8. Kaisermarsch (with Chorus) .. .. .. Wagner.
(Composed to celebrate the conclusion of peace after the Franco-German War.)
9. Introduction to the 3rd Act of 'Lohengrin' .. .. .. Wagner.
10. March ('La Reine de Saba') .. .. Gounod.
11. Imperial March .. .. .. Edward Elgar.
(Composed for the Jubilee of Queen Victoria, in 1897.)

The words of the choral portion of the 'Kaisermarsch,' which is sung in unison, were specially written for the occasion by Mr. A. C. Benson, of Eton College, and are as follow:—

Hail! Lord and Master, Mighty Sov'reign!
Thou art crown'd with joy, thou art crown'd with love!
God of our Father, look down from Heav'n above!
Peace, peace be with thee,
May God guard thee, guide thee;
God keep thee wise to serve the State,
God keep thee true, God keep thee great!
God, we adore Thee, we implore Thee,
Save the King, Thy grace enfold him,
God, defend him, God, uphold him!
Strong in might, Strong in right,
Grant his heart be stayed on Thee, in faith, joy, and peace!

We may now turn to the music of the Service proper. And here an important innovation upon previous occasions has with satisfaction to be recorded—the publication of the whole of the choral music in one volume. Moreover, the selection of music showed a marked improvement on that of the last Coronation, to which reference was made in THE MUSICAL TIMES of January, 1902, p. 18. The music sung at the Coronation of King Edward has been published ('By authority') by Messrs. Novello, and edited by Sir Frederick Bridge. The volume contained the following Preface, in the nature of historical notes, which, like the book itself, appears for the first time at any English Coronation.

[The original date of the Coronation, June 26, 1902, has been retained in this reprint.]

PREFACE.

The music to be sung at the Coronation of Their Majesties King Edward VII. and Queen Alexandra, in the Abbey Church of St. Peter, Westminster, on June 26, 1902, embraces a period of five centuries of English Church Music, from sixteenth-century Tallis to composers of the present day. The seventeenth century is represented by the honoured names of Orlando Gibbons and Henry Purcell, the eighteenth by Handel—with the most imposing of his masterly Coronation Anthems—and the nineteenth by Samuel Sebastian Wesley, John Stainer and Charles Villiers Stanford. Following the precedent of former Coronations, anthems have been specially composed by contemporary musicians—on the present occasion by Sir Frederick Bridge, Director of the Music at the Coronation, Sir Hubert Parry and Sir Walter Parratt, Master of the King's Musick.

The processional anthem 'I was glad when they said unto me, We will go into the house of the Lord,' contributed by Sir Hubert Parry, is laid out upon lines conditioned by the ceremony. Its opening strains are sung by the choir of Westminster Abbey, but the entire choral force is subsequently employed in antiphonal response to the smaller choir. Midway in the anthem a break is made in order that the boys of Westminster School may exercise their ancient privilege of greeting their Majesties with *Vivat Regina Alexandra!* and *Vivat Rex Edwardus!* These vociferous exclamations have been incorporated by the composer into his anthem in a somewhat novel manner, as the Westminster boys, stationed aloft, *sing* their enthusiastic manifestations of loyalty, and are answered by the 'full-voiced choir below' in mighty unison.

The celebrated Litany of Thomas Tallis (or Tallys, as he himself wrote his name) was in all probability composed soon after the issue of the second Prayer Book of Edward VI. in 1552. It is not known whether Tallis wrote the music in four parts or in five; but the five-part version, from Boyce's Cathedral Music, is sung on this occasion. This time-honoured specimen of old church music possesses a beauty which age cannot fade, and as the late Canon Jebb has so well observed: 'Nothing can be more deeply religious than the effect of this sublime composition.'

The words of the Introit, sung at the beginning of the Communion Service—'O hearken thou unto the voice of my calling, my King and my God'—have been adapted by Sir Frederick Bridge to an extract from the late Sir Arthur Sullivan's oratorio 'The Light of the World,'

SIR FREDERICK BRIDGE, MUS. DOC., M.V.O.
DIRECTOR OF THE MUSIC AT THE CORONATION, AND ORGANIST OF WESTMINSTER ABBEY.
(Photograph by J. Caswall Smith.)

the concluding bars of the chorus 'Men and brethren' in that work.

The Service in E, by Samuel Sebastian Wesley, from which the Creed is taken, raised a storm of indignation when it first appeared in the year 1845. This was not only due to the new idiom of the music, but in a large measure to the remarkable Preface—really a manifesto—issued with the Service. In this he refers to the 'unvarying syllabic accentuation,' and the 'monotonous undescriptive expression' of the contrapuntal music of the dry-as-dust school, compared with the more natural style of poetic treatment, of which latter, it is hardly necessary to say, Wesley was so consummate a master. Wesley states that the Creed was originally written for treble voices only, 'to meet an emergency which occasionally arose at one of the cathedrals [Hereford or Exeter] with which he was connected, and that it was never intended for public inspection.' But an enthusiastic musical amateur, upon hearing it performed at Leeds, induced Wesley to write the entire Service, for which he remunerated the composer with the sum of fifty guineas. The Creed, therefore, is the parent of the Service known as 'Wesley in E,' and was composed by Wesley before he became organist of Leeds Parish Church.

The *Veni Creator Spiritus*, 'Come, Holy Ghost, our souls inspire,' is sung to the Ancient Plain-song—the voices in unison with organ accompaniment—a treatment admirably befitting its old-world character.

'Zadok the Priest' forms one of that noble chain of four anthems composed by Handel for the Coronation of King George II. and Queen Caroline; moreover, this majestic work has been sung at every succeeding ceremony—five times in all. The anthem is performed at that part of the ceremonial where the King is anointed. It has been suggested that the introductory symphony (twenty-two bars long) was designed by Handel to represent the procession of the twelve tribes to the Coronation of Solomon, but this borders upon the fanciful. The arpeggio figure (in the violins) can be traced to a *Gloria* (probably the final chorus of the Psalm *Nisi Dominus*) composed by Handel, and dated 'Rome, July 7, 1707.' A writer in The Musical Times has recently unearthed an interesting reference to the first performance of 'Zadok the Priest,' which took place at the Coronation of George II. It is to be found in a curious old London newspaper called *Parker's Penny Post*, bearing date October 4, 1727:—

> 'Mr. Hendle has compofed the Mufick for the Abbey 'at the Coronation, and the Italian Voices, with 'above a Hundred of the beft Musicians will per- 'form; and the Whole is allowed by thofe Judges 'in Mufick who have already heard it, to exceed 'any Thing heretofore of the fame Kind: It will be 'rehearfed this Week, but the Time will be kept 'private, left the Crowd of People should be an 'Obftruction to the Performers.'

The Te Deum, in the key of B flat, by Professor Villiers Stanford, belongs to the seventies of the last century, at which time its composer held the organistship of Trinity College Chapel, Cambridge, wherein the composition was first sung. The opening phrase is one of the ancient Plain-song intonations to the great Ambrosian Hymn.

The words of Sir Frederick Bridge's Homage Anthem have been selected with peculiar appropriateness. It was at this part of the service that in former times the 'General Pardon' was read by the Lord Chancellor, attended by Garter and the Usher of the Black Rod, at the four sides of the Theatre, hence the words 'That thou mayest say to the prisoners, go forth!' come with particular point. In the last section a march, played by the orchestra, is accompanied by the chorus. The Homage of the whole world is, as it were, signified in the words: 'Behold! these shall come from far; and, lo, these from the north and from the west; and these from the land of Sinim.'

The name of Henry Purcell is one that is rightly honoured in English music. He was organist of Westminster Abbey from 1680 to 1695; moreover, he composed two anthems for the Coronation of James II. in 1685. He also took part in a similar ceremony, in the year 1689, when William and Mary came to the throne. On the present occasion Purcell is represented by an extract from his Latin setting (in five parts) of Psalm III., *Jehova, quam multi sunt hostes*. Its middle movement has been adapted to the words 'Let my prayer come up into thy presence as incense: and let the lifting up of my hands be as an evening sacrifice.' The music of this Psalm, first printed by Vincent Novello in 1844, is to be found in a volume of Purcell's compositions entirely in his own handwriting. The contents show that he began writing in the book in 1680 (the year of his appointment to Westminster Abbey), and continued doing so until 1683. As this Psalm is included in the volume, the date of the composition cannot be later than 1683: it is probably earlier. At all events, Purcell could not have been more than twenty-five years of age when he composed the music. This Offertorium is a remarkable specimen of Purcell's harmony, and the shortness of the movement is in inverse ratio to its impressiveness.

The Sanctus and Gloria from the Service in A—orchestrated for this occasion by Sir George C. Martin—are by the late Sir John Stainer, sometime organist of St. Paul's Cathedral, whose name and achievements are held in reverent memory. The Sevenfold Amen, by the same composer—written in 1872 expressly for use in St. Paul's Cathedral—is sung at the close of the Prayer of Consecration.

The Threefold Amen of the celebrated Orlando Gibbons, organist of Westminster Abbey from 1623 to 1625, is taken from the anthem 'Great King of Gods,' of which the manuscript, in the Library of Christ Church, Oxford, records that this anthem was 'made for the King's being in Scotland.' These simple strains conclude the Coronation Service.—F. G. Edwards.

The Confortare, specially composed by Sir Walter Parratt, is a setting of the words: 'Be strong and play the man; keep the commandments of the Lord thy God, and walk in his ways.' These words, selected from an ancient Coronation service, will be sung, accompanied by brass instruments, at that culminating point in the ceremony when the King is crowned—a most appropriate place for the composition of the Master of the King's Musick.

To return to the incidents which are preluding the arrival of Their Majesties. The procession of the representatives of the Cinque Ports, scarlet clad, of the Royalties of lesser degree, in which the octogenarian Duke of Cambridge is conspicuous, and that of the Prince and Princess of Wales, intensify the interest in the scene as the moments pass. If only the sun would favour us with his smile!

The approach from the West door of the first of the two great processions, that of Queen Alexandra, is the signal for the singing of Sir Hubert Parry's specially-composed anthem, 'I was glad when they said unto me, we will go into the house of the Lord'—strong, majestic music and much above the level of a *pièce d'occasion*. As the beautiful, Queenly figure of Her Majesty, with stately bearing, passes under the organ screen, the Westminster Scholars, stationed aloft in the Triforium, vociferously ejaculate their *Vivat Regina Alexandra*. Then Mr. Alcock plays an interlude on the organ during the progress of the King's procession. The Regalia duly makes its appearance, and the Westminster Scholars shout *Vivat Rex Edwardus!* But lo! the King has not yet entered the Abbey! Some error in signalling has been made. The anthem is, however, proceeded with, its final section, 'Pray for the peace of Jerusalem,' being beautifully sung, and the composition brought to a strenuous conclusion. An unexpected hiatus has evidently been made in the procession. However, all's well that ends well, and preceded by the Bishops of Ely, London and Winchester, bearing respectively the Patina, the Bible and the Chalice, His Majesty is seen to be advancing up the Nave with

THE CHORAL REHEARSAL OF THE CORONATION MUSIC, IN THE GREAT HALL OF THE CHURCH HOUSE, WESTMINSTER, JUNE 23, 1902.

(Photograph by Mr. Walter Ingle, Bessborough Place, Pimlico.)

measured tread of regal dignity. He is arrayed in 'His Royal Crimson Robe of State, the Collar of the Garter, and on His Head the Cap of State,' according to the official order of 'The Proceeding'. The King's train is borne by eight youthful pages, who look resplendently picturesque in their scarlet attire. The *Vivats* are again sung, and from this point to the end Sir Hubert Parry's anthem is repeated. After the Archbishop of Canterbury from the 'Theatre' has presented the King to his subjects, and 'God save King Edward' has been shouted, followed by a fanfare played by the trumpeters, the Communion Service is at once proceeded with, the Litany being omitted as a part of the actual Coronation solemnity. Sir Arthur Sullivan's music falls with soothing effect after the blare of the trumpets, and the Introit is most expressively rendered.

Leaving any further description of the ceremony to the representatives of the daily and weekly press, we may confine our attention to the musical part of the Service. Following the Sullivan excerpt comes the setting, in the key of E, of the Nicene Creed by Samuel Sebastian Wesley, sterling stuff, although a product of his youthful period. It has been orchestrated for this occasion by Sir Frederick Bridge, and the wonderful precision with which the divided choir monotones the concluding portion of the Creed speaks volumes for the intelligence and musicianship of this fine body of singers. And how beautiful the music is! The usually strident voice of Archbishop Temple seems weak at this distance in his recitation of the questions put to the King in the section headed 'The Oath'; but we can distinctly hear the sonorous voice of the King as he says in solemn and emphatic tones: 'The things which I have here before promised, I will perform, and keep.'

The *Veni Creator* is sung, in unison and with organ accompaniment only, to the ancient Plain-song, and then the ear is greeted with the noble introduction to Handel's 'Zadok the Priest.' The anthem is nearly two hundred years old, and yet how strong and free from mere antiquarian interest are its stately tones. The choir seem to revel in the diatonic strains, so refreshing in their simplicity; and the manner in which the boys execute the rapid divisions in the last section calls for unstinted praise. There has probably never been better singing by choristers. After 'the Putting on of the Crown,' to give the official description of this culminating feature in the ceremony, Sir Walter Parratt steps forward to conduct his 'Confortare,' a setting, for voices with accompaniment of brass instruments only, of 'Be strong and play the man.' The music, quite unobtrusive and perfectly natural in expression, touches the opposite poles of dynamic force in its seventeen bars—from the unaccompanied softness of the voices alone to the *fortissimo* of the vocal unison reinforced with blasts of brass. To this succeeds the Homage Anthem, specially composed by Sir Frederick Bridge, a straightforward and vigorous piece of workmanship, in which the melodiously tender phrase, 'He that hath mercy on them shall lead them,' is sung by the Westminster choristers with great refinement.

'When the Homage is ended, the Drums beat, and the Trumpets sound, and all the People shout, crying out:

God save King Edward.
Long live King Edward.
May the King live for ever.'

These vociferations and their attendant Fanfare, as directed by the official 'Form and Order,' having been duly performed, the Coronation of Queen Alexandra takes place. Then follows the *Offertorium*, 'Let my prayer come up into Thy presence as the incense,' composed by the great master of English music, Henry Purcell. It is only fourteen bars long; but how wonderful its harmonic progressions and marvellous the modulations of these old-world strains. Do they not reach the highest point of poetical beauty in the exquisite cadence? And is not this the gem of the Coronation music? The *Sanctus* and *Gloria in Excelsis*, excellently orchestrated for the occasion by Sir George Martin, are from the well-known service in A by the late Sir John Stainer, whose devotional Sevenfold Amen is sung after the prayer of consecration, for which it was originally composed. Immediately after the Benediction has been pronounced the Threefold Amen of Orlando Gibbons, a former organist of the Abbey, is rendered in subdued tones by the choir—a fitting termination to the solemnity of this Coronation service.

During what is termed 'The Recess'—while the King and Queen, the Archbishop and others are performing certain ceremonies in St. Edward's Chapel—the well-known Te Deum in B flat, by Sir Charles Stanford, is sung, the composer's recent orchestration of the work adding to the effectiveness of a composition which needs no eulogy. Upon the reappearance of their Majesties, the National Anthem is given by choir and congregation with thrilling effect. The Marches and the Lohengrin excerpt already referred to are then played during the Royal processions to the West door. As the Queen and afterwards the King pass along the Nave of the Abbey, the pent-up feelings of this great congregation find a natural outlet in spontaneous cheering, again and again renewed, and heartfelt in its genuine enthusiasm. Thus is brought to a conclusion an event of the greatest historical interest in the history of our country.

If the recent serious illness of the King imparted to his Coronation a subdued glorification, the remembrance of it will not easily fade from the memory of those who were privileged to behold the splendour of its magnificence.

It only remains to be said that the whole of the musical arrangements were admirably carried out by Sir Frederick Bridge, Director of the Music of the Coronation and Organist of Westminster Abbey, who spared no pains to bring

REDUCED FACSIMILE OF THE COVER TO THE OFFICIAL BOOK OF THE CORONATION SERVICE MUSIC.

SPECIALLY DESIGNED BY MR. JOHN R. CLAYTON, OF THE FIRM OF MESSRS. CLAYTON AND BELL, GLASS PAINTERS TO THE KING.

so important a feature of the great ceremony to a successful issue. He received able assistance in the matter of assistant-conductorships from Sir Walter Parratt, Master of the King's Musick, Sir George Martin, organist of St. Paul's Cathedral, and Dr. Joseph Cox Bridge, organist of Chester Cathedral. In the administrative department of his arduous duties, Sir Frederick was fortunate in the unwearied aid rendered by Mr. John E. Borland, orchestral secretary, and Mr. Henry King (formerly an Assistant Vicar-Choral of St. Paul's Cathedral), choir secretary, both of whom rendered invaluable service.

Last but not least, 'full marks with honours' must be awarded to Mr. Walter G. Alcock, organist and composer to His Majesty's Chapel Royal and assistant organist of Westminster Abbey, for the admirable and resourceful manner in which he discharged the important duties of organist on this great occasion.

F. G. E.

We give as likely to be a matter of interest to many of our readers, as well as serving the purposes of a record for generations yet unborn, a full list of those who took part in the musical portion of the Coronation service. The names are supplied from official sources.

THE CORONATION ORCHESTRA.

PLAYERS IN THE KING'S BAND.

FIRST VIOLINS.

Gibson, Alfred (Leader of the Music).
Bent, A.
Easton, W. A.
Eayres, W. H.
Hopkinson, E.

SECOND VIOLINS.

Betjemann, G. H.
Blagrove, S.
Slocombe, A. J.
Sutcliffe, W.

VIOLAS.

Hobday, A.
Cox, J. B. (Deputy for E. Tomlinson).
Kreuz, E.
Shelton, E.

VIOLONCELLOS.

Ould, C.
Hann, W. C.

CONTRABASSES.

Winterbottom, C.
Hobday, C.

FLUTES.

Vivian, A. P.
Hollis, H. W.

OBOES.

Malsch, W.
Lalande, D.

CLARINETS.

Egerton, J.
Draper, C.

BASSOONS.

James, E. F.
James, W. G.

HORNS.

Busby, T. R.
Borsdorf, A.
Smith, J.

TRUMPETS.

Short, W.
Paque, P. (Sergeant Trumpeter to the King).

TROMBONE.

Lettington, W. A.

TIMPANI.

Henderson, C.

EXTRA DRUMS.

Chaine, V.

HARP.

Timothy, Miss Miriam.

SECRETARY AND LIBRARIAN.

Mapleson, Alfred.

PLAYERS NOT IN THE KING'S BAND.

FIRST VIOLINS.

Bridge, Frank.
Lardner, E.
Lewis, H.
Marriott, V.
Parfitt, E. W.
Parker, W. Frye.
Richardson, S.

SECOND VIOLINS.

Gunniss, J. W.
Lewis, P.
O'Brien, E.
Pitts, J.
Roberts, Ellis.
Wilby, G. H.

VIOLAS.

Lawrence, T.
Troutbeck, J.

VIOLONCELLOS.

Boatwright, J.
Hambleton, J. E.
Werg, T.
Woolhouse, E.

CONTRABASSES.

Carrodus, E.
Maney, E. F.
Platt, G.
Waud, J. Haydn.

PICCOLO.

Wood, D. S.

HORN.

Brain, A. E.

TRUMPETS.

Morrow, W.
Solomon, J.

TROMBONES.

Case, G.
Matt, A. E.

CONTRA TROMBONE.

Matt, John.

TUBA.

Barlow, Harry.

EXTRA DRUMS

Henderson, S.
Schroeder, J.

FANFARE TRUMPETERS.

(From the Royal Military School of Music, Kneller Hall.)

O'Keefe, W. (*Professor*).
Adams, T. A. (*Student*).
Banbury, R. "
Featherstone, W. A. "
Fowles, J. "
Murray, E. "
Saunders, O. "
Sylvester, F. "

And the two Trumpeters of the King's Band.

Orchestral Secretary - Mr. J. E. Borland.
Assistant ditto - - - Mr. W. D. Borland.
Orchestral Librarian - Mr. T. J. Crawford.
Fanfare Steward - - Mr. J. M. Coward.

THE CORONATION CHOIR.

SOPRANOS (Boys).

Westminster Abbey.

Adams, A. E.
Barnes, P. B.
Barnes, R. C.
Bourne, W. H
Burnham, A. E.
Carden, E. W.
Chanter, R. J. C.
Collingwood, L. A.
Dawson, H. W.
Fisher, R. J.
Gritten, H. A.
Grizelle, H. F.
Hallett, A. C.
Humphreys, D. W. G.
Jameson, J. C. A.
Marshallsay, W. C.
Price, H. S.
Russ, S. H.
Salter, J. E.
Shearwood, A. L.
Stannard, R. J.
Williams, J. R.
Windmill, A. S.

The Chapel Royal, St. James's.

Ackerman, A. E.
Ardley, E. L.
Everitt, W. H.
Minter, T. C.
Osborne, W. E.
Pinnington, A. H.
Stone, N. M.
Thacker, R. S. P.
Viner, C. A.
Wright, W. I.

St. George's Chapel, Windsor.

Atkinson, R.D.
Barber, C. R.
Bowen, D. N. H.
Crofts, G. P. S.
Daman, G. W.
Draper, W. R.
Exham, S. G. B.
Fell, L. F. R.
Goodwin, L. H.
Johnson, G. B.
Johnson, J. B.
Law, J. C. T.
Ley, H. G.
Lister, H. S.
Macbean, I. G.
Macbean, R. E.
Mallaly, C.
Marshall, D.
McCallum, C. D.
Newton, B. St. J.
Owen, E. A. C.
Ponsonby, N. E.
Raikes, J. F. C.
Van der Noot, G.

St. Paul's Cathedral.

Aldridge, P. J.
Belham, E. D.
Bevan, L. P.
Brooker, H. W. J.
Dancey, A. H.
Daws, H.
Denman, J. A.
Eyre, J. V.
Eyre, L. B.
Fenn, M. H. I.
Gibbs, G.
Guy, L.
Knight, H. J. K.
Lyon, S. T.
Montgomery, W.
Phelps, P. J.
Pickering, J.
Pritchard, E. W.
Pritchard, J. H.
Punchard, E. G.
Rayment, A. H.
Root, H. W.
Sadler, G. F.
Sadler, J. A.
Sillitoe, P. J.
Smith, S. P.
Spark, H. K.
Young, A. N.

The Chapel Royal, Hampton Court Palace.

Fox, W. S.
Kemsley, A. G. E.
Mould, H.

The Chapel Royal, Savoy.

Brandle, S.
Crow, R. H. G.

The Royal Collegiate Chapel of St. Katharine's, Regent's Park.

Carter, F.
Harris, P. G.
Searle, S.
Smith, T. V.

Rochester Cathedral.

Hoar, E. W.
Leech, L. A.
Mitchell, C.
Robinson, T. H.

St. Saviour's Collegiate Church, Southwark.

Hopgood, C. L.
Notman, J. G.

The Temple Church.

Greenfield, J. A.
Hall, C. C. H.
Stansfeld, R.

All Saints' Church, Margaret Street.

Grant, R. G.
Higgins, J. B.
Whitney, R. G. E.

St. Andrew's Church, Wells Street.

Fisher, L.
Miller, W. J.
Percival, C. K.

St. Peter's Church, Eaton Square.

Arnott, W. K.
Burdon, W. W.
Charles, M. E.
Garrett, C. J.
Powell, E. H. H.
Steward, A. P.

The London Training School for Choristers.

Bates, H.
Boughton, A.
Craven, L.
Phillips, P. J.
Slatter, S. S.

Miss M. Bridge. Miss R. F. Bridge.

ALTOS.

Alcock, J. W.
Balfour, H. L.
Barnby, S. P.
Belton, F. J.
Bird, Henry R.
Bower, George E.
Brown, James A.
Brown, Leonard.
Button, H. Elliot.
Carden, H.
Coward, Percy O.
Coward, Walter.
Dancey, Harry.
Davison, Munro.
Dear, Frank.
Docker, F. A. W.
Dutton, Henry J.
Foster, John.
Fraser, Haydn.
Frost, W. A.
Goodban, L.
Griffiths, Harold.
Grover, Haydn.
Heney, R. W.
Henry, Frank.
Hewitt, Harold.
Hodges, A. Rolfe.
Hodgkins, E. E.
Hoyte, W. Stevenson.
Hunt, Rev. Dr. H. G. Bonavia.
Hunt, Hubert W.
Jeayes, Herbert.
Jolley, Dr. Charles E.
King, Henry (*Secretary*).
Knight, Henry F.
Large, J.
Larkin, F. G.
Marriner, G. F.
Marriott, Ernest.
Marshall, Frank D.
May, George.
Mayor, Spencer G.
Morgan, Harry.
Naylor, F.
Noble, Samuel.
Oakley, H. T.
Peskett, Frank.
Potter, Edward D.
Powell, Thomas.
Prendergast, A. H. D.
Read, Dr. F. J.
Richardson, W. W.
Roberts, Dr. J. Varley.
Rogers, W. H.
Roper, E. Stanley.
Sarjeant, J.
Schartau, H. W.
Smith, F. G.
Smith, S. F. Colley.
Spear, J. J.
Stilliard, J. H.
Street, J. Edward.
Street, Oscar W.
Taylor, Ernest.
Thomas, W. Henry.
Tower, Bernard H.
Voysey, John.
Wetton, H. Davan.
Woods, F. Cunningham.

TENORS.

Aveling, Claude.
Beckett, Charles.
Bennetts, Vivian.
Benson, Lionel.
Besley, Rev. W. P.
Boyle, S. Malcolm.
Bragg, C. B.
Branscombe, Edward.
Brierley, G. W.
Bryant, Edwin.
Burke, Harold.
Butler, J. J. Ernest.
Carpenter, Rev. H. W.
Clemens, Rev. Alfred R.
Cole, W. R.
Coleman, C. W.

TENORS.—(*Continued.*)

Coleridge, Arthur Duke.
Cooper, E. Ernest.
Cozens, F. H.
Crews, Charles T. D.
Cunningham, Francis B.
Dalzell, Edward.
Dalzell, John.
Davies, Ben.
Davies, B.
Davies, William.
Dear, James R.
Dyson, Thomas.
Ellison, Charles.
Erskine, Rev. Charles.
Everett, Rev. B. C. S.
Fearnley, J. B.
Fell, J. William R.
Finlay, Col. Alexander.
Fryer, A. Lawrence.
Galloway, W. Johnson, M.P.
Gawthrop, James.
Gibbs, H. Brandreth.
Gill, Allen.
Gill, G. F.
Godfrey, Louis.
Greatorex, Rev. T.
Grover, Ager.
Guy, Henry.
Hall, Rev. E. Vine.
Harper, Francis Hill.
Hast, H. Gregory.
Henley, H. B.
Herring, Charles.
Hine-Haycock, Rev. T. R.
Hoare, E. B.
Holden, W. C.
Honeychurch, C. W.
Hunt, T.
Hunter, Albert Charles.
Huntley, Dr. G. F.
Ince, Stanley B.
James, Albert.
Jones, F. Oswell.
Kearton, J. Harper.
Kearton, T. Wilfred.
Kenningham, Alfred.
Large, J. P.
Leeds, Frederic.
Leyland, James.
Lloyd, Dr. C. Harford.
Lord, W. Cluley.
Macpherson, Charles.
Masters, Samuel.
Maunder, J. H.
McGuckin, Barton.
Monday, Joseph.
Norcup, F. W.
Oldroyd, T.
Owens, E. J. M.
Parry, S. H.
Pinches, J. H.
Pinnington, Alfred.
Sanderson, W. E.
Saunders, Charles.
Saxe Wyndham, H.
Shakespeare, William.
Sheath, Charles.
Shirley, Arthur.
Sinclair, Dr. G. R.
Squire, W. Barclay.
Stainer, Edward.
Stainer, J. F. R.
Stapley, E. James.
Starkey, Charles A.
Strong, Charles.
Strong, David.
Stubbs, Harry.
Tahourdin, Rev. S. K.
Tann, W. R. B.
Thompson, C. W.
Tower, Rev. Noel P.
Vincent, Dr. Charles.
Walker, Fred.
Waterman, Alfred A.
Wilde, Harold E.

BASSES.

Ackerman, Charles.
Adams, Thomas.
Aikin-Sneath, Rev. D.
Akerman, R. F. Martin.
Andrews, George F.
Archdeacon, Albert.
Armes, Dr. Philip.
Bailey, Rev. John.
Baker, Henry J.
Baker, P. T.
Baker, Santley.
Banks, Rev. C. Pendock.
Barker, C. M.
Barker, John.
Bayley, Clowes.
Bell, H. Owen.
Bendall, R. S.
Billin, R. W.
Birkbeck, W. J.
Blackmore, Rev. R. C.
Bly, Dr. Arthur.
Bradford, W.
Breadmore, G. H.
Brereton, W. H.
Bridge, R. T.
Bristowe, Alexander J.
Brooke, H. W.
Buchanan, G. H.
Burgess, G. W.
Carter, J. Hilton.
Chapman, Charles.
Cheadle, Rev. J. H.
Conning, G. J.
Dale, C. J.
Daniell-Bainbridge, Rev. H. G.
Deane, H. F. Williams.
Dearth, Harry.
Dunstan, Dr. Ralph.
Fellowes, Rev. E. H.
Flamank, S. W.
Ford, Ernest A. O.
Forington, W.
Foster, Myles Birket.
Gilbert, G. W.
Gilbertson, Rev. Lewis.
Gill, George T. S.
Graham, John.
Grahe, Otto G.
Gritten, Walter.
Hadlow, S. H.
Halkett, J. G. Hay.
Hancock, Charles.
Hardman, E. Trevor.
Harrison, Rev Arthur.
Hawkins, A. J.
Hichens, A. K.
Hildyard, Rev. L. D'Arcy.
Hill, Arthur G.
Hilton, Robert.
Hislop, Edward.
Holliday, T. C.
Horner, Dr. E. F.
Hughes-Hughes, A.
Hulcup, H. J.
Humphreys, David.
Iles, J. Henry.
Jamblin, Rev. Robert

Basses.—(*Continued.*)

Jekyll, C. S.
Johnson, Basil.
Johnson, C. T.
Johnson, M.
Johnstone, G. H.
Jordan, Dr. C. Warwick.
Keates, J.
Keates, W. Allen.
Keeton, Dr. Haydn.
Kempton, Thomas.
Kempton, W. Bell.
King, J. H. Strickland.
Knight, J. D.
Langman, J.
Lord, Charles.
Luttman, W. L.
Hon. Spencer Lyttelton, C.B.
Macnamara, Rev. H. D.
Manchester, J. W.
Mann, Dr. A. H.
Margetson, R. G.
Matthews, James.
Maude, Gerald E.
Miles, E. D.
Miles, R. E.
Mills, A. F.
Mills, Bertram.
Mills, R. Watkin.
Monday, J. Cyril.
Monro, G.
Nelson, B. W.
Nicholls, E. W.
Ogbourne, F. G. M.
Oswald, Arthur L.
Parratt, Geoffrey T.
Peace, Dr. A. L.
Percival, Rev. L. J.
Perkins, Rev. J. H. T.
Philpott, Basil H.
Pownall, R. A.
Ranalow, F. B.
Reid, Donald H.
Rivers, W. P.
Robb, Thomas H.
Roberts, J. P. Slingsby.
Roberts, R. Edwin.
Rootham, C. B.
Ross, W. G.
Rube, Charles.
Sawyer, Dr. Frank J.
Selfe, Claude R.
Shepley, D. Sutton.
Sheringham, Rev. H. A.
Smart, Graham.
Smith, Stanley.
Stewart, Rev. C. H. Hylton.
Stubbs, George.
Sweet, Henry.
Symes, Herbert W.
Tapsfield, Rev. H. A.
Taylor, Vernon.
Thompson, B. G.
Tinney, Charles E.
Vinden, E. L.
Visetti, Albert.
Waterman, T. H.
Watt, John.
Webster, H. W.
West, John E.
Whitehouse, J. F.
Whytehead, H. S.
Wicks, Thomas.
Wilson, Leo.

Choir Secretary—Mr. Henry King.

Organist—Mr. Walter G. Alcock, Mus. Bac.
Assistant Organist—Mr. W. J. Winter.

Assistant Conductors:
Sir Walter Parratt, Mus. Doc., M.V.O.
Sir George C. Martin, Mus. Doc.
Dr. Joseph C. Bridge.

Director of the Coronation Music and Conductor-in-Chief:
Sir Frederick Bridge, Mus. Doc., M.V.O.,
Organist of Westminster Abbey, and
Gresham Professor of Music.

The following players and singers had engaged to take part in the Coronation originally fixed for June, but were unavoidably prevented from attending the postponed ceremony:—

Bourne, T. W. *Contrabass.*
Inwards, J. Haydn - *Violin.*
Rendle, J. W. - ,,
Richardson, W. - - *Violin.*
Sutton, W. - - - ,,
Tomlinson, E. - *Viola.*

Westminster Abbey.
Salmon, D. A. *Soprano.*
Chapel Royal.
Garton, A. R. ,,
St. Paul's Cathedral.
Lincoln, E. R. W. ,,
Wild, W. H. ,,
The London Training School for Choristers.
Osgathorpe, F. *Soprano.*

Randegger, A. *Alto.*
Cummings, Dr. W. H. *Tenor.*
Green, William ,,
Lloyd, Edward ,,
Morgan-Brown, Rev. N. M. *Tenor.*
Black, Andrew *Bass.*
Borwell, Montague ,,
Cheyne, W. Watson ,,
Cooter, F. E. ,,
Cotton, F. ,,
De Lacy, R. ,,
Hankins, F. Harold ,,
Hedley, John ,,
Horner, Burnham W. ,,
McNaught, Dr. W. G. ,,
Pierpoint, Bantock ,,
Price, Dan ,,
Ranalow, F. G. ,,
Wright, Rev. H. H. ,,

HORATIO PARKER.

America has been so very busy in material development during the formulative period of her history that little time has been left for cultivating the art of music as a national attribute. Uncle Sam and the almighty dollar have become so much a part and parcel of each other as to be almost inseparable, at least as a figure of speech. In the matter of mechanical invention, too, our ever cute cousins across the sea are hard to beat. But turning to less material things, what splendid names the literature, for instance, of the other side recalls! Let us mention a few in haphazard order—Emerson, J. L. Motley, Washington Irving, Edgar Alan Poe, Nathaniel Hawthorne, Oliver Wendell Holmes, Whittier, Longfellow, T. B. Aldrich, W. D. Howells, Henry James, Bret Harte, and we must add Mark Twain and Frank Stockton—a goodly company of which any nation might be proud. But music in America has for the most part been in the hands of foreigners. No native composer in the higher walks of the art seems to have been born till the year 1839, when John Knowles Paine first saw the light at Portland, Maine. He now holds the important post of Professor of Music at Harvard University, and justly ranks as the pioneer of musical development in America. In the second half of the nineteenth century there arose such distinguished creative musicians as Arthur W. Foote, George W. Chadwick, Edward A. MacDowell, Arthur Whiting, Henry H. Huss, all of whom have made reputations beyond the great continent which gave them birth. One other composer must be added to these good men and true, that of Horatio Parker, who forms the subject of this Biographical Sketch.

Horatio William Parker was born at Auburndale, a beautiful village ten miles from Boston, Mass., on September 15, 1863. His ancestors originally hailed from Chelmsford, the county town of Essex in the old country, whence they emigrated in 1635. On both sides of his family his forbears can be traced to the best English stock; not a little of his intellectual superiority and mental equipment are due to this cause, and the inherited talents of many generations of gifted American ancestors, covering a period of nearly three centuries. His father, the late Mr. Charles Edward Parker (who died in 1891), was a prominent architect in Boston for forty years. He held the responsible post of Superintendent of construction and repairs for all Government buildings in New England, and he twice declined the appointment of General Superintendent of construction for the whole country, an office under the United States Treasury in Washington. The town halls of Chicopee and Easthampton, the Shawmut Church in Boston, St. James's Church, Keene, N.H., and Bethany Church, Montpelier, Vt., are monuments to his constructive skill and artistic taste—talents which his musician son Horatio has inherited in no small degree.

A GIFTED MOTHER.

How many musicians can trace their first love of music to their mothers! So it is in regard to the subject of this sketch. Mrs. Isabella G. Parker, a daughter of the Rev. John Jennings, is a highly-gifted lady of literary

MRS. ISABELLA G. PARKER.

accomplishments. She has made excellent translations from modern languages, in addition to those from Latin and Greek into the mother tongue for her son's compositions. Her translation of 'Hora Novissima' is a remarkably clever achievement, and was attended with no small difficulty. The excellence of her original work as a librettist may be instanced in 'The Holy Child,' and especially in 'St. Christopher.' Moreover, the musical qualifications of Mrs. Parker are of no mean order. Her interest in the art has shown itself in a practical form, as she formerly held the post of organist of Grace Episcopal Church, Newton, where her husband and two eldest sons sang in the choir.

NATURE AND MEMORY.

The country around Auburndale is not unlike that of the English Midland Counties, fertile and beautiful, with rare spoils for gun and butterfly net. Horatio showed a great fondness for Natural History, and explored the country for miles round, bringing home all manner of treasures. He was a very acute observer and had a remarkable memory even in his earliest years. When only five years old he recited Browning's 'Pied Piper of Hamlin' at a school function, in a large hall, without missing a word or hesitating for a moment, and he delivered the lines with excellent expression. This achievement has often been alluded to by those who were present, but singularly enough his mother never knew how or when he learned the poem. It was doubtless a feat of memory, as Mrs. Parker was in the habit of reciting poems to her children, and the 'Pied Piper' was a favourite of her little five-year-old son.

A SUDDEN AWAKENING.

As a boy, Master Horatio positively disliked music! His mother tried various methods in order to stimulate in him an interest in the art she so much loved, but, to her great disappointment, her efforts were in vain. 'He was a dreamy little chap,' records the Rev. Dr. Shinn, minister of Grace Church, but quite suddenly a change came over the spirit of his dream. 'In the month of October, 1877,' writes Mrs. Parker, 'Horatio suddenly began to take great interest in music, to ask all sorts of questions about it, and to spend literally whole days at the piano, beginning at daylight, and stopping only when his father sent him to bed, perhaps at 11 p.m. From this time onwards he had but one object. Sports and recreation were left out of

THE LATE MR. CHARLES EDWARD PARKER.

his life, and the necessary education was with great difficulty imparted in the intervals of music study.' His mother gave him pianoforte lessons. 'Such lessons and such work have seldom been seen,' says Dr. Shinn—'the teacher so eager to

impart all that the pupil could receive, and the pupil so absorbed that there seemed to be nothing else in the world for him but music.'

He soon began to compose, saying he did not want to play music without knowing how it was made. When only fifteen years of age he set the fifty poems of Kate Greenaway, 'Under the window,' to music in less than two days. Each setting is a tuneful and characteristic melody with appropriate accompanying harmony, though he now smiles at those youthful attempts. He made excellent progress with the organ lessons he received from his mother, so much so, in fact, that at the age of sixteen he became organist and director of the music of St. Paul's Church, Dedham,—not the Dedham of Constable—and afterwards of St. John's Church, Roxbury, a part of Boston. At the 'hub of the Universe' he studied harmony with the late Stephen A. Emery, the pianoforte with John Orth, and composition

THE SEAL OF YALE UNIVERSITY.

with Mr. George W. Chadwick. He began to do a little teaching himself, but, to use his own words, 'not enough to do any harm.'

RHEINBERGER'S FAVOURITE PUPIL.

At the age of eighteen (in 1881), Horatio Parker left the New World and made his way to Munich. In the Bavarian capital he studied for three years under the late Joseph Rheinberger. He became a favourite pupil of that distinguished organist and contrapuntist, and it speaks well for the tuition he received from his mother, and for his own industry, that the famous Hofkapellmeister pronounced his organ technique to be perfect. Rheinberger thought so highly of his American pupil's attainments, that he selected Parker from his quartet of organ pupils to give the first public performance of his (Rheinberger's) new Organ Concerto in F, for organ, strings, and horns, at Munich. Several of the young composer's compositions were performed at the Odeon Saal by the orchestra of the Royal Music School, and received favourable notices from the German critics. At Munich, Parker made the acquaintance of Franz Lachner, the intimate friend of Schubert and a fascinating old man. Lachner's journey from Munich to Vienna on a raft was made when he was a penniless student, about the year 1825. He was a warm personal friend of Schubert, and walked side by side with him, both carrying torches, at the funeral of Beethoven. Schubert himself died shortly after this interesting episode.

GOOD WORK IN NEW YORK AND BOSTON.

Upon his return to the United States, in 1885, Horatio Parker entered upon the duties of a busy professional life. He became director of musical instruction in St. Paul's and St. Mary's Schools (for boys and girls respectively) at Garden City, Long Island. Soon afterwards he was appointed organist of St. Andrew's Church, Harlem, a part of New York, where he had a 'boy choir.' In 1888 he held a similar post at the Church of the Holy Trinity, Madison Avenue and Forty-second Street, New York. For several years he taught counterpoint in Mrs. Thurber's National Conservatory, an institution founded by that lady of independent means.

After eight years of hard work in New York, the composer of 'Hora Novissima' changed the scene of his musical activities when (in May, 1893) he went to Boston as organist and director of the choir of Trinity Church, of which the famous Philip Brooks was the minister. During the eight years he held this important appointment (till June, 1901) he had a large mixed choir of forty voices, all of whom were paid. This gave him the opportunity of performing, besides much other ancient and modern church music, the masterly church cantatas of Sebastian Bach, and, it need hardly be said, he took the fullest advantage of these opportunities.

YALE UNIVERSITY.

In the spring of 1894, being only thirty years old, Dr. Parker was appointed Professor of Music in Yale University. He was the second occupant of the Chair, founded in 1893 by the gift of a considerable sum of money from Robbins Battell, a Yale *alumnus*. Yale University, one of the largest and most important in the United States, is situated at New Haven, Connecticut. Last year it celebrated with much *éclat* its bi-centenary. Its charter, dated October, 1701, refers to the foundation as 'A Collegiate School, wherein youth may be instructed in the Arts and Sciences who through the blessing of Almighty God may be fitted for Publick employment both in Church and Civil State.' President Roosevelt bore striking testimony to its *alumni* at the Bi-centennial celebration last year when he said: 'I have never yet worked at a task worth doing that I did not find myself working shoulder to shoulder with some son of Yale.' It derived its name from Elihu Yale

(1648-1721), a native of Boston, Mass., who, as Governor of Fort St. George, Madras, had acquired great wealth. In the year 1718, Governor Yale sent from Madras to the College, East India goods which sold for £562 12s.; also 300 books and a portrait of the King, the latter being still preserved. It was in recognition of the bounty thus so unexpectedly and generously bestowed upon the young institution—founded at Saybrook as the Collegiate School of the Colony, and removed to New Haven in 1716—that it was named Yale College in 1745, and Yale University in 1887.

A CURIOUS EPITAPH.

Elihu Yale is buried in Wrexham churchyard, North Wales. His tombstone bears a quaint epitaph, which, however, seems to have been edited in the process of restoration. According to Pennant's 'A Tour in Wales,' it read thus in the year 1770:—

Born in America, in Europe bred,
In Africa travell'd and in Asia wed:
Where long he liv'd and thriv'd, at London dead.

Much good, some ill, he did; so hope all's even,
And that his soul thro' mercy's gone to Heaven.

You that survive and read, take care
For this most certain exit to prepare:
For only the actions of the just
Smell sweet and blossom in the dust.

A UNIVERSITY ORCHESTRA.

The buildings of Yale University now cover a space of about 3,000 acres, and represent an investment of many millions of dollars, apart from the endowments. The students number about 3,000, and it is stated that there are 10,000 living graduates of the University, of which Dr. Horatio Parker holds the honorary degree of Master of Arts. As at the University of Edinburgh, under the beneficent rule of Professor Niecks, the Chair of Music at Yale is by no means a lounge for an idle occupant to repose upon. The eminently practical nature of the American people does not stop short at a Professorial office. Professor Parker teaches counterpoint, composition, and instrumentation. He gives lectures on the history of music, and conducts six orchestral concerts every season. An additional orchestral concert is devoted chiefly to the compositions of the students. No anxiety is felt in regard to the financial result of these concerts. The orchestra is supported by the University as a laboratory for the Department of Music, where, as in a chemical laboratory, the students may, by means of their compositions, blow themselves up with their own hands. Courses in orchestration are offered by the University, and common sense requires that the means of practical exemplification of the results of studies in such courses should be available. Where have we in old England, or even in Auld Reekie, anything to approach such a boon and privilege as is enjoyed by the students in music at Yale?

PROFESSORIAL ACTIVITIES.

The inhabitants of New Haven, who number 100,000, have the opportunity of attending these orchestral music-makings at Yale University. Previous to each concert, Professor Parker delivers an analytical lecture, with musical illustrations on the pianoforte, upon the symphonies, &c., to be performed. A large male-voice chorus is always available among the students, though there is yet no regular organization. There is also an excellent oratorio society in New Haven which stands in friendly relations to the University, and has taken part in University functions. The orchestral concerts have hitherto been given in the local theatre, but a bi-centennial gift of a million dollars has effected a change in the matter of proper accommodation. A new

HORATIO PARKER,
IN HIS CHILDHOOD.

concert hall—to be called Woolsey Hall—is being erected which will accommodate between 2,000 and 3,000 people. Moreover, it will contain an organ of eighty stops—the Newberry Memorial Organ, the gift of Mrs. Helen H. Newberry, in memory of her husband Mr. John S. Newberry, of Detroit. It is claimed for this organ 'that for dignity and grandeur of tone this new instrument will be unique in America, and will rank among the great instruments of the world.' Professor Parker enjoys a vacation of four months every year, and one year in seven is a Sabbatical Year—twelve months' complete rest from his ordinary avocations! Who will say that his lot is not a happy one?

COMPOSITIONS.

As a composer, Professor Parker has not only shown remarkable industry, but the quality of his work is of a very high order. From the subjoined list of his compositions it will be seen that the range of his productivity is very wide. His best-known work to English audiences is 'Hora Novissima,' first performed by the New York Church Choral Society in Holy Trinity Church, New York, on May 3, 1893. This excellent setting of the Rhythm of Bernard de Morlaix on the Celestial Country, formed an attractive feature of the Worcester Musical Festival—the Worcester of the old country—in 1899, when it was conducted by the composer. This event was made still more memorable for the fact that it was the first time a composition by an American musician had been heard at one of the Three Choirs Festivals during their long history of 175 years, or, indeed, at any English Festival. So successful did 'Hora Novissima' prove to be that Professor Parker was commissioned to compose a work for the Hereford Festival in the following year (1900), and 'A Wanderer's Psalm' was the result. At two Festivals in the West of England he will again be welcomed—by Act III. of his 'The Legend of St. Christopher,' at Worcester, in September, and the complete work at Bristol, in October. 'St. Christopher'—a setting to an excellent libretto compiled by Mrs. Isabella G. Parker, the composer's mother, and produced at the Albany Festival of 1895—is a fine dramatic work which offers abundant scope for variety and beauty of invention and development on the part of a poetic composer, and Professor Parker has certainly risen to great heights of imagination in his treatment of the 'Legend.'

The following is a list of Dr. Parker's compositions:—

OP.
1. The Shepherd Boy. Male chorus.
2. Five part-songs.
3. Psalm 23. Female chorus, organ, and harp.
4. Concert overture in E flat.
5. Regulus. Overture in A.
6. Ballad of a Knight and his Daughter.
7. Symphony in C minor.
8. King Trojan. Ballad for chorus and orchestra.
9. Five pieces for pianoforte.
10. Three love songs for a tenor voice.
11. String quartet in F (MS.).
12. Venetian overture in B flat (MS.).
13. Scherzo in G minor. Orchestra (MS.).
14. Blow, thou winter wind. Male chorus.
15. Idylle (Goethe). Cantata.
16. Ballad of the Normans. Chorus (MS.).
17. Four organ pieces. (Set 1.)
18. Morning and Evening Service in E.
19. Four pieces for pianoforte.
20. Four organ pieces. (Set 2.)
21. The Kobolds. Chorus and orchestra.
22. Three Sacred Songs.
23. Six Lyrics for pianoforte.
24. Six Songs.
25. Two Love Songs.
26. Harold Harfager. Chorus and orchestra.
27. Two choruses for female voices.
28. Four organ pieces. (Set 3.)
29. Overture to Count Robert of Paris (MS.).
30. Hora Novissima. Cantata.

OP.
31. The Dream King and his love. Cantata. Prize Composition.
32. Five organ pieces.
33. Six choruses for male voices.
34. Three songs.
35. Suite for violin, pianoforte, and violoncello (MS.).
36. Four organ pieces.
37. The Holy Child. Christmas Cantata.
38. Quintet for strings in D minor (MS.).
39. Four choruses for male voices.
40. Cáhal Mór of the Wine-red Hand. Baritone solo and orchestra (MS.).
41. Suite for violin and pianoforte (MS.).
42. Ode for Commencement.
43. The Legend of St. Christopher.
44.
45. Adstant Angelorum Chori (*à capella*). Prize Composition.
46. A Northern Ballad for Orchestra (MS.).
47. Six Old English Songs.
48. Choruses for male voices.
49. Three pieces for pianoforte.
50. A Wanderer's Psalm. Cantus Peregrinus.
51.
52. Three Songs.
53. A Greek Ode, for chorus and orchestra, for the celebration of Yale Bi-centennial, 1901.
54. A Star Song, for solo quartet, chorus, and orchestra.

A NEW ORGAN CONCERTO.

The last work in the above list, which gained the Paderewski prize offered by the distinguished pianist last year, is to be performed at the Norwich Musical Festival to be held in October next, for which it was expressly composed. To the foregoing must be added much church music, songs, &c., which have been published without opus number. His latest work (Op. 55), now in the press, is a concerto for organ, brass and string orchestra, and harp. This concerto will doubtless be warmly welcomed by English organists. In all his compositions, Professor Parker gives evidence of a directness of expression which is too often lacking in modern productions. Whatever he has to say is presented in a coherent manner, and he never strives after effect for the mere making thereof. His scholarly and thoughtful mind is well reflected in his music. Gifted with melodic invention, he disdains not the use of counterpoint to serve his end—that end, however, being an artistic production, in which the means thereunto are kept in the background. His choral writing is excellent, and he specially excels in music of a devotional character. The Yale Professor is still on the youthful side of forty, and his past achievements undoubtedly point to the hope of still greater things to come.

HOBBIES.

In regard to hobbies, Professor Parker is an ardent cyclist. For many years he has spent most of his summer vacations in Europe, and has journeyed over a great part of England and most of the Bavarian, Tyrolese, and Swiss Alps on foot or on the wheel. He is fond of mountain climbing or 'any other occupation which promotes a rapid change of tissue.' Having had this last College year free, he has spent it in Europe studying European music as a disinterested listener, chiefly in Germany and France, and in composing.

ENGLAND AND ENGLISH MUSICIANS.

As to his visits to the old country, Professor Parker may speak in his own words:—

'Since my first visit to England I have felt very much at home in that country. It seemed at first as though I was visiting relatives of whom I had always heard, but whom I never had seen. I have had most delightful experience of English hospitality, and feel a profound admiration for that distinctly Anglo-Saxon institution as well as

THE HOUSE AT AUBURNDALE, MASSACHUSETTS, IN WHICH PROFESSOR HORATIO PARKER WAS BORN.

gratitude for the cordial frankness and good-will I have always met among my British colleagues.

'My first experience with an English chorus was rather amusing. I attended a rehearsal with the understanding that it was to be strictly as a listener, but the conductor was delayed by a lame locomotive somewhere in Yorkshire and I had to conduct. There were a few misunderstandings. What is called a "pause" in England we call a "hold" in America. I did not know what minims and breves and crotchets were—we call them half, and whole, and quarter notes. But we soon got into sympathy, and I enjoyed the practice thoroughly. The best English choruses are quite the best choruses in the world. I have great hopes for English music. With Cowen, Elgar, Mackenzie, Parry, and Stanford the nation has made great progress within my own memory. The Germans and French have made enormous strides in recent years, but I am not sure that they are in a direction in which Anglo-Saxons need strive to follow. I hope for a powerful school of Anglo-Saxon music in time,—less subjective and nerve-racking than that of Continental races, more broad, reserved and self-contained, with a larger respect for that economy of resource which characterises all true artistry, and I hope that Americans may bear their part in the development of this school.'

PERSONALITY.

As to the personality of the subject of this biographical sketch, it may be said at the outset that throughout his life he has been a very hard worker. He has often been heard to say that

his talent consisted in a willingness to work more hours a day than others. When he was preparing to go to Munich his mother begged him to take a holiday. He replied: 'Life is too short, mother; there is not half time enough for what a fellow wants to do.' Underneath his quiet, thoughtful manner there is an earnestness of purpose and strenuousness of intent that go far towards the making of a strong individuality. Cultured, courteous, considerate, he possesses those old-world manners that denote the true gentleman. He is, moreover, an exceedingly congenial companion; thus it is no wonder that one of his London friends lately greeted him with 'Yale fellow, well met!' The recent conferment upon him of the honorary degree of Doctor in Music by the University of Cambridge has set the seal of commendation, so far as England is concerned, on the art-work of one of America's gifted sons.

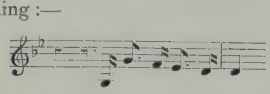
HANDEL'S MESSIAH:

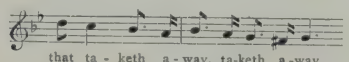
PREFACE TO THE NEW EDITION.

By Professor Prout.

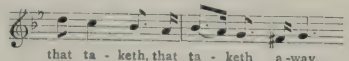
(*Continued from page 531.*)

PART II.

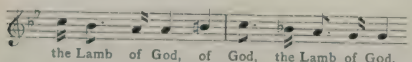
No. 22.—Chorus.—'Behold the Lamb of God.' In this movement I have, for the reasons given in speaking of No. 5, shortened the first quaver of the opening subject, and adopted throughout what I have no doubt was Handel's own reading:—

In bars 7 and 8 the words in the treble are wrong in every edition I have seen:—



which gives an uncomfortable wrong accent to the second 'taketh.' It is true that Handel at first wrote it thus, but he afterwards corrected it in the autograph to—

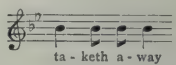


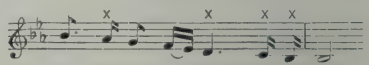
Another improved reading of the text is furnished by Mr. Goldschmidt's copy. At bars 11 and 12 the autograph and all printed editions have in the treble—

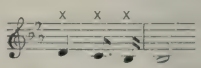


In Mr. Goldschmidt's score the word 'Behold' is substituted for the repetition of the words 'of God' at the end of the bar—a manifest improvement. Both these corrections I have naturally incorporated in the text.

A far more important correction has been made in bar 16. All editions, following Walsh, as usual, give the treble thus:—

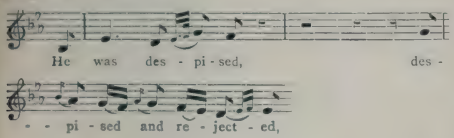
The E at the fourth note of the bar is simply a misprint; in Handel's autograph D is perfectly distinct, both in the treble and in the first violin part; yet, in spite of the unpleasant effect of the E, even Franz did not take the trouble to refer to the facsimile! At bar 18 Handel writes in the treble—

not , as invariably printed. At bar 25 the second beat in the alto and tenor is , not ; the voices move with the bass. In the final chord of this chorus Handel has omitted the third. As he has done so in no other number of the oratorio, I feel little doubt that he intended the effect of the bare fifth, exactly as Mozart did at the end of the *Kyrie* of his 'Requiem'; I have therefore deleted the third which appears in Mozart's bassoon part. I have made no addition to the score of this movement except a fully written out organ part.

No. 23.—Air.—'He was despised.' There is only one point to be noticed with regard to the text of this air. At bar 20 Handel's autograph has—

Some editions print A♭, and others A♮ here, either being possible. In the Dublin score the leaf is missing; but Mr. Goldschmidt's has a ♮ before A; and in Dr. Cummings's transposed copy in the key of G, a ♯ is put before the C. There can therefore be no doubt that the omission of the ♮ in the autograph is a mere oversight.

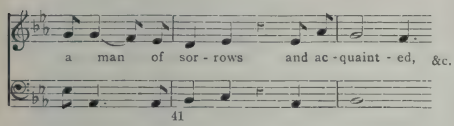
The last three notes of the bar are incorrectly given in all editions, except Arnold's, thus:—

As the autograph is here quite unmistakable, and its reading is corroborated both by Mr. Goldschmidt's score and by Dr. Cummings's transposed copy, I have, of course, adopted it.

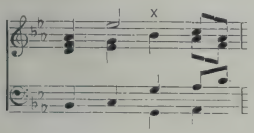
In this, and in a few other numbers, Mr. Goldschmidt's score has a number of ornaments added in the voice part which do not seem in

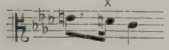
keeping with the character of the music. One example will suffice. The voice in this MS. begins thus:—



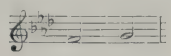
As the small notes here quoted are not in the composer's handwriting, I have not incorporated them in the text. In the score of this number it has been necessary to make several additions and alterations. In some passages (*e.g.*, bars 11, 13, 25 and 26) the outlines of the harmony are not filled up at all; while in two places Mozart's (Hiller's ?) wind parts destroy the beauty of Handel's idea. The first of these is the addition of four chords for the wind in bar 33, where Handel had left a most impressive silence; the other is the cadence in bar 41. Handel wrote—I give voice and bass only—



Here Mozart has introduced a chord on the third beat of the bar—

which not only destroys the effect of Handel's silence, but alters the progression of his harmonies. I need hardly add that I have removed both these excrescences from the score.

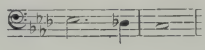
No. 24.—Chorus.—'Surely he hath borne our griefs.' Handel wrote this and the following number, both of which are in F minor, with only three flats in the signature. I have adopted the modern notation as being less likely to cause mistakes in performance. The opening of this chorus shows another case of the old method of notation discussed in speaking of No. 5, and also to be seen in No. 22. An examination of the music makes it quite clear that the figure should be in every case, and not, as written after a rest, In bar 19 the viola should read—

The manuscript admits of no doubt here; but Walsh printed C for the semiquaver instead of D♮, and other editors have followed him. Franz gives the correct reading here.

No. 25.—Chorus.—'And with his stripes.' In this number I have added wind and organ, as Handel himself did, to the strings printed in Mozart's score; the additions are throughout in unison with the voices. At bar 4 Handel at first wrote in the treble—



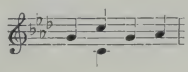
then he added a dot to the F, and filled up the head of the G, making it a crotchet. He then changed his mind, and wiped out the head of the crotchet—apparently with his finger—thus making the voice part agree with the organ, in which the two minims have never been altered; but he forgot to cancel the dot that he had added. As the subject has two minims in all the other voices, I have no doubt that this is the correct reading here.

At bar 45 many editions, including Franz's, mark a flat to the D in the bass—

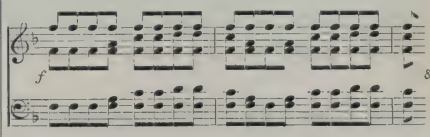


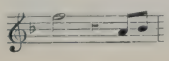
for which there is no warrant in the autograph. Handel has D♮.

At bar 71 Handel writes in the alto—

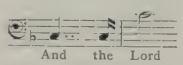


The part was always sung in his time by men, and the alternative lower C is given for those who might find the upper note uncomfortably high. The upper C should alone be sung here; as the lower note is in the autograph I have retained it, but printed it small.

No. 26.—Chorus.—'All we like sheep.' The iterated notes for the wind at the commencement of this chorus—

are so un-Handelian in character, and so unlike anything I have found in the other Mozart-Handel scores, that I feel but little doubt that here we have some of Hiller's additions. In any case, I have felt no hesitation in removing them, and in employing the wind to double the voice parts in the unison and octave. I have done the same in similar passages at bars 17, 33, and 52. But I have retained Mozart's counterpoint for the wind at bar 29, because it is an effective and ingenious use of Handel's own material. At bar 45 Walsh gives in the second violin part—



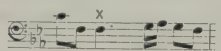
and is followed, as usual, by later editors. In the autograph the F is a dotted minim. At bar 65 we have a parallel case to that just mentioned in bar 71 of 'And with his stripes'; the lower notes in the alto are an alternative reading for male voices. In the concluding *Adagio* I have adopted Dr. Crotch's reading of—

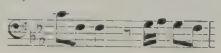


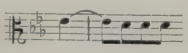
in all the voices. It is true that there is not the same reason here for the change of Handel's quaver into a semiquaver as in the passages already discussed in speaking of Nos. 5 and 22; but the article 'the' being an unimportant word, and the musical effect of the passage much improved, I believe that Dr. Crotch's traditional reading, derived, as has already been said, from one who had played in Handel's orchestra, is reliable.

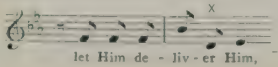
No. 27.—Recit.—'All they that see Him.' In this number I have deleted some marks of expression which are not in the autograph; the only *piano* indicated by the composer is in bars 4 and 5.

No. 28.—Chorus.—'He trusted in God.' In this number I have attempted approximately to reproduce Handel's orchestration. The wind parts are his own, as found in the parts bequeathed by him to the Foundling Hospital; the organ doubles the voices, according to his custom in fugues. His full effect will, of course, not be obtained, owing to the small number of oboes and bassoons in our modern orchestras.

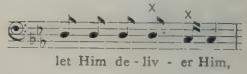
There are several mistakes in the printed scores of this chorus; most of them are due to Walsh, who has, as usual, been copied unquestioningly by later editors. At bar 4 Handel writes in the bass of the orchestra—

not, as printed,—



Similarly, in bar 8, the viola does not begin with a rest, but with an E, tied from the preceding bar—

In the autograph the three upper string parts are only written out when they differ from the voice parts, being in other places indicated by *ut Canto*, *ut Alto*, &c. In a few places (*e.g.*, in the second violin part of bars 12 and 13) I have made them to correspond with Handel's own organ part. At bar 26 is an important mistake. In Walsh, and also in Mozart, the alto reads—



thus altering the form of the subject. Handel wrote E for the second quaver of the bar. The mistake has been corrected by Franz; and the passage is also rightly printed in some recent editions of the vocal score. At bar 44 all editions I have seen give as the bass of the chorus—

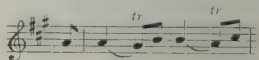
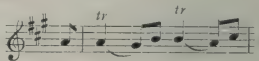


Handel writes ♪♪, not ♩.♪ here, as in the instrumental bass.

No. 29.—Recit.—'Thy rebuke hath broken his heart.' The only point to notice in this number is that Handel has written a ♯ under the last note of the bass. This note (D♯), which is not in any of the string parts, was doubtless played by the composer upon the harpsichord; I have therefore added it in the second violin part.

No. 30.—Air.—'Behold and see.' In bar 3 I have filled in the harmony indicated by Handel's figured bass. I have added a few marks of bowing and expression, and have deleted a superfluous shake on the third quaver of the last bar; in other respects the movement is as Mozart left it.

No. 31.—Recit.—'He was cut off.' Requires no remark.

No. 32.—Air.—'But thou didst not leave.' The passage seen for the first time in bar 3—

is incorrectly given in many editions. Some omit the *tr* altogether; others place them over the crotchets:—

Mozart's arrangement of this air is very unsatisfactory from the numerous passages in which the harmony is not filled up at all. I have therefore thought it best to re-score the whole movement.

(To be continued.)

Many happy returns of the day to—

H. Walford Davies	September 6.
Antonin Dvorák	,, 8.
Edwin H. Lemare	,, 9.
Sir George C. Martin	,, 11.
Alfred Hollins	,, 11.
Horatio W. Parker	,, 15.
August Wilhelmj	,, 21.
W. Stevenson Hoyte	,, 22.
J. Varley Roberts	,, 25.
Karl Klindworth	,, 25.
J. S. Shedlock	,, 29.
Sir Charles Stanford	,, 30.
J. Spencer Curwen	,, 30.

BRUGES AND THE 'SCHOLA CANTORUM.'

A NOTE FROM TOUR.

The mysteries of Bruges are not those of Eugene Sue. Not dark corners to show a lantern to. Rather facts which excite a dialectic marvel. In that sense mysteries. It is a marvel that an almost imperceptible operation of nature should first have made this 2,000-year-old town into the chief town of Northern Europe, then plunged it into obscurity; the land envious of the sea has pushed itself up here, so that first a marsh-land or polder-land has become a northern Venice with maritime opportunities, then later the good Brugeois have found themselves tilted right out of the coast-line with their opportunities turned into their ruin; and in proof the 700-year-old Belfry leaning 15 inches N.E. It is a marvel that a town never exceeding about a mile in longest axis should have played such a part in history. It is a marvel that men should have devised such a romantic obliquity as the central 'Grand' Place,' which in shape is what children would make playing bricks. It is a marvel that Bruges should have concentrated within itself all the feminine beauty of West Flanders; it is the heart of a once-Celtic country, perhaps of Pliny's Toxandri, and it may be suspected that the Spaniards of the 15th to 17th centuries colonized as well as ruled, while there are even Moorish traces. It is a marvel that the modern population keep their heads with a dual and absolutely diverging (that is to say Flemish and French) name for every single place, person, and thing. It is a marvel that the residents should maintain spotlessly clean houses above such reeking foundations. It is a marvel that a population drinking such water (and the mosquitos are of a giant brood) should not ere this have been exterminated. It is a marvel that white swans swimming in filthy canals for 2,000 years have not ere this become the rare bird of Horace and of our 4th Form reminiscences. It is a marvel that anyone (antiquarian or otherwise) should call this town, in spite of its reduced estate, a dead town; in that case a fallen acorn is dead. It is a marvel that Englishmen should know so little of a Flemish population distant only seventy miles, talking what is very nearly the same language as their own, and showing absolutely English personal features. It is a marvel that visitors who have discovered this town of exceptional allurement should (in spite of its drawbacks) ever get away from it.

In plainer language, Bruges is a singularly beautiful town of Northern Europe, with a unique history and record. Whatever guide-books with facile follow-my-leader may say, its name has nothing to do with bridges, and means the town of the brugga, bruyère, or 'heath.' It is called Brugge die Schoone, Bruges of the windmills, Maria-stad, the Venice of the North, &c., &c. It is astride of a stream called the Reie, is environed and intersected with canal upon canal, and was once fronted by an estuary the Zwin now almost silted up so as practically to put seven miles between it and the North Sea. It absorbs into itself, in a way too intricate here to discuss, the Legend of Brünnhilde the north-country wife of Gunther of Upper Burgundy, and the enemy but not lady-love of Sigurd (Siegfried) of the Rhine; regarding which in connection with Wagner the present writer might perhaps quote his own paper in the June, 1901, *Monthly Journal* of the Incorporated Society of Musicians. It was the nearest over-water landing-place for our forefathers, north of Portus Itius (near Calais) whence Julius Cæsar came to invade us. In the 3rd century St. Chryseuil (Chrysolius), the Armenian-born Bishop of Tournay, preached here the Christian gospel. The Municipium Flandrense (later Brugense), capital of Flanders, was a flourishing town when St. Ouen

A CORNER OF BRUGES:
LE QUAI DU ROSAIRE ET LE BEFFROI.

(Audoënus) wrote the Life of St. Eloi (Eligius) in the 7th century. In the 9th century it was a Bourg fortified against the French, with church to St. Donatian. By the 12th century various Counts of Flanders had developed its canals and its immense harbour, and in the 13th century it was the practical clearing-house for the whole of the German Hansa. In the 14th century, apart from its own cloth-making and tapestry, it was the metropolis of the world's commerce; and merchants from Bruges (then more than twice as populous as London) definitely founded the London Hanse.

Bruges declined in the 15th and 16th centuries, with the silting of the *Zwin*, the break-up of the Hanses, and the re-discovery of America, but chiefly with the first; and then gave way to Antwerp. The Bruges school of painting ran from 1200 to 1650, with John and Hubert van Eyck, Hans Memlinc, and less known painters afterwards; then it too went to Antwerp. The Bruges architecture shows variously beautiful and elegant private buildings in brick, less noticeable church exteriors. The former have predominantly gable-ends facing the street with corbie-steps (crow-steps, pignons à redents), such as those in Nuremberg and Edinburgh; and windows progressing through four marked periods. The chief beauty of Bruges is the totality, mixture of water, verdure, and building; but the detail is also wonderful. The view from the Quai du Rosaire here shown in illustration is one of the most fascinating. Bruges is more beautiful than Nuremberg. As to the interiors, it is needless to say that she is one vast mediæval museum; except a trouble in 1578, she has escaped great religious or political revolutions. With regard to the chimes in the Town-hall belfry, the most celebrated in Europe, Longfellow heard them (and moralised thereon),

> As they loud proclaim the flight
> And stolen marches of the night;

the resident of one or two days ceases to hear them, as one ceases to hear cicadas in a forest. For music Bruges only shared the general Flemish School, running from Dufay to Roland de Lattre (di Lasso), or from about 1400 to about 1600, and had no special school of her own; though she takes credit for the birth of Adrian Willaert. She is full of convents, is the centre of Flemish catholicism, and charity has survived political decay.

This is a long preamble; but when Bruges is visited for any purpose, 'Brugge die Schoone' claims first attention. The last ten years there has been a great revival of general life. In three years' time she expects to be again connected by ship-canal with the sea at Lisseweghe or Heyst, under the old general plans of Lanceloot Blondeel of the 16th century, and to play at any rate some cards against Antwerp with a 'Zee-Brugge.' Especially in art-conservancy and art-exposition is there a revival, and this year there has taken place her first great 'Exhibition of Flemish Antiquities and Pictures' collected from sources without and within herself. The Flemish exhibits are Coins, Damask, Embroidery, Enamels, Iron-work, Ivory-work, Jewellery, Lace, Linen, Manuscripts, Paintings, Pre-historic remains, Sculptures, Tapestry, Weapons; besides other things. The Exhibition is open from June 15 to September 15 current. The Historical and Archæological Federation of Belgium has held its 16th Congress during course of proceedings, or from August 10 to 15. Seizing the opportunity the 'Schola Cantorum' of Paris have organised a propagandist Music Festival in Bruges, in which they have themselves played the chief part, lasting from August 7 to 10. This has now to be explained.

Off the Rue St. Antoine, Paris, and behind the Hôtel de Ville, is the church dedicated to the First-century brother-martyrs of Ravenna, SS. Gervasius and Protasius, otherwise the church of St. Gervais, founded in 1420, large and beautiful, and not many years ago restored. The acoustics of the building are admirable. About thirteen years ago the curé of the parish, the venerable Canon de Bussy, appointed a young man, Charles Bordes, a pupil of César Franck, to the maîtrise or choir, with a clean slate before him. Whether as the pupil of a strict school, or from innate qualities, Bordes displayed exceptional energy, in the direction both of the plain-chant and of the part-music. Breaking special ground for the latter in June, 1890, with a festival performance of his master's three-part Mass (Franck died five months later), he attracted Paris on February 8, 1891, by performing in a similar way Schumann's posthumous four-part Mass (op. 147). On March 26, 1891, with Julien Tiersot, another pupil of Franck's and Assistant Librarian of the Conservatoire, as co-conductor, he performed Palestrina's 'Stabat Mater' and Allegri's 'Miserere,' each for two choirs *a capella;* for these he ventured to introduce women-singers into the church, finding the boys not competent. In May, 1891, Schubert's Mass in B flat was given, but without success. On December 17, 1891, he gave as extra-liturgic works, a first performance of Franck's Prologue and second Beatitude from the 'Beatitudes' (sacred choral-symphonic-poem in nine movements), and Schumann's 'Adventlied' (op. 71). In Holy Week of 1892 the church choir supplemented gave a performance which for Paris was monumental. The Gregorian plainsong was according to the edition of the Benedictine Dom Joseph Pothier, abbé of St. Wandrille at Vonèche (following the Solesmes use), who has himself been called in France a modern Gregory. At the Tenebrae of Wednesday, Thursday and Friday, at Friday Mass, and at the Matins of Friday and Saturday, was performed an extensive series of part-music *a capella* pieces by Allegri, Bach, Bernabei, Corsi, Gallus, Guidetti, Josquin, di Lasso, Lotti, Nanini, Palestrina, Pitoni, and Vittoria. The Bach consisted of two eight-part motetts. The conductors for all this were Vincent d'Indy and Bordes. The former held 50 rehearsals, the latter 103.

Consequent on this celebrated performance in 1892, a formal performing-society, the '*Chanteurs de Saint-Gervais*,' was enrolled for extra-ecclesiastical purposes, with most careful co-operative details. In 1893 and 1894 'Concerts Historiques' were given in the Rue Rochechouart. In 1894 began extensive performances of Bach cantatas, too numerous to quote. Schütz was intermingled with Bach. In 1894 the 'Chanteurs' began provincial tours, taking this and that soloist, and making their first great success in South-West France.

On June 6, 1894, the movement took a still more general form, a meeting of clerics and musicians at the St. Gervais church discussing the reform of church-music in the Catholic church of France, and projecting an organization thereto directed. Other meetings followed. Meanwhile the Pope's standing committee at Rome for regulating the church service, &c., otherwise the Sacred Congregation of Rites, issued a decree on June 12, 1894, on the same subject. This seems at first to have fluttered the Paris dovecote, and to have been taken as the prohibition of activities other than at Ratisbon. The decree does not read so. The Paris movement at any rate went on, and shortly adopted four main theses for its objects:—(*a*) A return to Gregorian tradition for plain-chant, and where practicable the assimilation of different

diocesan uses; (*b*) The adoption of Palestrina's music as a perpetual high model for church music other than plain-chant, *i.e.*, for musique figurée (part-music); (*c*) The creation of a modern style founded on the first two heads; (*d*) The improvement of organ-solo music so as to mix with the above. The Association was to have duly enrolled subscribers, officers, &c. The maîtrise or choir-department of any particular monastic institution is called its '*Schola Cantorum*'; furthermore the Christian Church had general instructionary 'Scholae Cantorum' even before St. Ambrose; hence this title was adopted as that of the new Association. Its functions were apparently to consist:—(1) In issuing a newspaper-organ, *La Tribune de Saint-Gervais;* (2) In giving exemplary performances by the agency of the 'Chanteurs de Saint-Gervais'; (3) In publishing a repertoire for the same and for organists; (4) In holding lecture-debates or 'Conférences'; (5) In instituting competitions for execution and composition; (6) In founding a teaching-school for church purposes. The educational operations of the Schola were to be directed to such matters as Vocal emission, Tempo observance, Phrasing, Use of legato, Accent, and so on; all this according to Benedictine practice. The notation was to be modern, halving the time-values, with G and F clefs only, and giving dynamic signs.

All the six functions above mentioned have been carried out, unless competitions are to be excepted. The *Tribune* appears monthly, about 32 pages, with contributions from Guilmant, d'Indy, Tiersot, Dom Pothier, and others. The 'Chanteurs de Saint-Gervais' (meaning a small chorus of mixed voices, with quartet of soloists) have appeared in about 120 towns outside Paris; they sing for profit, but a most exiguous one, and practically they give their services from zeal; they were in evidence at the 'Vieux Paris' in Paris Exhibition of 1900; in fact they are the best church-music choir in Paris. The music-publications are already of respectable volume, and come under these heads:—Sacred vocal works of 15th, 16th, and 17th centuries, in vocal score; organ-music of 16th, 17th, and 18th centuries; several other more modern series, for schools, &c. The lectures are a special feature. About the competitions no information. The practical teaching school has been opened at 269, Rue St. Jacques since 1896; this forms the official address of the 'Schola'; it has thirty-five professors, chief of whom are Guilmant and d'Indy, and some 200 pupils mostly adult; the instruction given comprises everything useful to a 'chantre' and to a church musician; Bordes (as in other departments) retains position of director; it has no Government grant.

It will be seen that a formidable concern is directed to a wide subject. A single musician (albeit a very modest one) drives *quadrigas multijugas*. A general society possesses an executive choir, a music-publishing department, a Journal, and a teaching-school. The future of such an organization cannot be foreseen. Being a reformer, Bordes already pays penalties. At this moment he is *capite minutus*, a revulsion of feeling towards the lighter church-style beloved of Parisians having driven him from the music-directorship of his own church of St. Gervais. And the title of the singers is so at this moment historic, not actual. But a powerful body of clergy, and some of the leading musicians of France and Belgium (*e.g.*, Bourgault-Ducoudray, Gevaert, Guilmant, d'Indy, Ropartz, Tiersot, Tinel, De la Tombelle), are still behind Bordes; he is on the right side for evoking educated sympathy; as far as known the finances are sound; and a little persecution is a good thing—it is said camomile grows better for being trodden on. The Parisian movement of A. E. Choron (1772-1834), which came to an end with the extinction of French royalty at the Revolution of July, 1830, was the old prototype of this; the same having been partly revived by L. Niedermeyer (1802-61) in an institution called the 'École Niedermeyer,' with organ *La Maîtrise*. A German parallel organization on a large scale is of course the great society for German-speaking countries, the 'Cäcilien-verein für Länder deutscher Zunge,' founded in 1868 at Ratisbon (Regensburg in Bavaria), with its organ the *Fliegende Blätter für katholische Kirchenmusik*. The more distinctive feature of the eight-year-old French 'Schola Cantorum' would seem to be its propagandist and travelling executive choir; and this, it is believed, will come to London next year in connection with a Westminster Cathedral scheme.

This leaves little room to report the Bruges proceedings, August 7 to 10, 1902. They were equally divided between performances in the churches, lecture-debates at the new and unpretentious Trades Hall (Salle de la Gilde des Métiers), and concerts in the latter. The chief church performance was Tinel's fine five-part Mass of the Immaculate Conception in the Cathedral (director, Auguste Reyns). The rest were poor.

The lecture-debates (different persons stepping on to the platform) were of some note. M. Bordes acted as showman to illustrations. Baron Henri Cochin, deputé du Nord ('French Flanders'), gave a really eloquent harangue on 'L'Âme flamande.' Mgr. Foucault, Bishop of St. Dié, seemed an able prelate, with a suave tenor voice, the combination beguiling him to make mathematical theories about the plain-chant not consistent with its elastic character. M. Gastoué, second conductor, supported his chief. Dom Gatard from Farnborough said what was being done, or not being done, in England. Dom Laurent Janssens, Rector of the Benedictine University at St. Anselmo, Rome, with apparently a Cardinal's hat not very far distant from him, spoke with astonishing fervour in Flemish and French. Dom Pothier above mentioned showed that he carried the whole practical plain-chant question in his pocket. Mr. R. R. Terry of Westminster spoke up manfully (in English) for the English early church style. M. Tinel, the composer, Principal of Malines Conservatoire, Professor of Brussels Conservatoire, and who is expected to succeed the aged Gevaert, gave a lecture much applauded. Père Villetard, curé of Serigny, remarked on the *Rassegna Gregoriana* newspaper of Rome.

The music by the 'Chanteurs' (supplemented by local chorus and orchestra) was a plenitude, old and new. The unaccompanied Gregorian Alleluias and Graduals (equal voices or mixed) were a revelation of effect and expression. The manner of conducting them with two waving hands is curious. The music-styles illustrated were Franco-Flemish, Franco-Walloon, French, German, Italian, and Spanish. One concert was called 'Un Jubé Modèle,' or specimen organ-loft (not congregational or plain-chant) performance; Jubé is the rood-screen. There was abundance of Bach. Beethoven's 'Elegischer Gesang' (op. 118), in memory of the Baroness Pasqualati, died 1811, for four voices and strings, made a great effect. Franck's oratorio 'Redemption' (1871) was an exciting work, with inspired soprano solos and strong rhythmic choruses. England should welcome this warm style, and his 'Beatitudes' are to be done in October at Cardiff. Franck has the mysticism of Elgar, though more superficial, and walking in a more confined harmonic sphere. He is plaintive and melodious, with occasionally the Walloon joyous lilt. W. W. Cobbett's lecture at the Musical Association in January, 1901, should

be read on the whole of this style. The free glowing methods of the 'Chanteurs de St. Gervais' might not suit lofty vaults, but in the concert-room they make old music live. The solo quartet is Mlle. de la Rouvière, Mme. de la Mare, MM. Jean David and Alb. Gébelin; each really distinguished.

The audiences were immense; 7,000 at Cathedral, 2,000 at Hall. The numerous priests apart, their outward appearance greatly resembled English audiences. But for intense interest, and united swift apprehension of musical and argumental points, these show a superiority over anything that is usual in England.

Charles Maclean.

Occasional Notes.

The King has conferred upon Sir Frederick Bridge the Fourth Class of the Royal Victorian Order in recognition of the valued services recently rendered by him as Director of the Music at the Coronation. We understand that Sir Frederick has received from the Earl Marshal a cordial letter of congratulation 'on the great success and beauty of the music.'

An unusually pleasant if not unique function took place at the Holborn Restaurant on July 29, when Sir Walter Parratt was entertained at dinner by his old pupils. No fewer than 140 would have been present could that have been possible, but about eighty sat down to dinner, which was presided over by Sir Hubert Parry, Bart. Speeches were made by the chairman, Dr. H. Walford Davies, Dr. F. G. Shinn, Miss Rosamond Philpott, Mr. T. Tertius Noble, and Dr. A. Madeley Richardson. The guest of the evening, in responding to the toast of his health, thanked, in feeling terms, his old pupils for their great and constant kindness and for the honour they had paid him of which he felt so unworthy. In the course of the evening an antique silver urn, *temp.* George II., was presented to Sir Walter. It bore upon it the following inscription:—

To
Sir Walter Parratt,
From 140 Pupils,
in gratitude,
July 29, 1902.

The King Cross Prize Brass Band, Halifax, had the honour of playing 'by command' before His Majesty the King, at Buckingham Palace, on the 8th ult., the eve of the Coronation. The Band, which consists of working men who devote all their spare time to the practice of music, fulfilled an engagement with the London County Council to play for a week in the Metropolis during the past month, when their admirable performances were much appreciated.

The 'descriptive' Gentlemen of the Press had a magnificent opportunity for the display of their genius in that direction at the recent Coronation. It must, however, be feared that in matters musical their high-falutinism exceeded the limits of their technical knowledge. In proof thereof, we have culled the following extracts, not from journals of the Little Peddlington type be it noted, but from some of the great London dailies. The first, a fugitive quotation, reads thus:—

In places where the bands were close together you got the music rendered as a fugue.

The performance of a Coronation March is referred to in these terms:—

Sir F. Bridge seized his baton and started off his orchestra on an inspiriting drum-and-trumpet piece, while the turned-up lights of the organ loft were flashed back from the brass instruments of the band, including the clarions of the State trumpeters . . . ready at the slightest nod to blow a triumphal blast that would make the ancient Abbey ring.

Sir Hubert Parry's anthem, with its novel treatment of the Westminster boys' shouts, furnished excellent 'copy.' Here are some specimens:—

Sir Hubert Parry's psalm, with storm of symphony, had worked to its greatest point.

It was the first shout of the Westminster scholars, and the clamour had not died away before the choir attuned the cry to music, and basses and tenors rolled the cry upwards to the altos and sopranos, 'Vivat Regina—Vivat!'

Their [the King's Scholars of Westminster School] harsh 'Vivat Regina Alexandra' being pitched in a key most effectively discordant to the march of the band.

The shouts of the Westminster boys shook the fane with the virile rhythm of their athletic voices.

Voice strainers, please take note.

One might almost imagine that the silver trumpets had all undergone operations for tracheotomy, judging from the following quotation, which, by-the-way, is not out of the *Echo*:—

The silver throats of the trumpets were lifted again into the air, and a wild blast from them rang across the choir, while, out of its echoes, followed, softly, as if it had fallen from them, Sir Arthur Sullivan's tender little introit.

Still they come:—

Wesley's setting in E minor [!] of the Nicene Creed.

This [a prayer] was followed by the anthem [Zadok the priest]—a curiously zigzagging, trolling, jerking, flamboyant, but yet effective piece of music.

Adjectivity in excelsis!

The swollen condition of one of the anthems attracted special attention, though the result of the swelling is variously stated.

The anthem swelled to a noble sweetness.

The grand finale swelled and melted.

Lastly:—

The Abbey shook with the ascending note.

Poor Abbey!

Apropos of the account of the Coronation in another column, the following in the handwriting of the late Sir George Grove is from some of his papers now in the possession of the writer of that article:—

BAND.

At the Coronations of various Kings, the Sovereign's Band is designated in the *Wardrobe Book* as follows:—

Edward VI.—'King's Majesty's Musicians.'
Elizabeth.—'Musicians.'
Charles II.—'His Majesty's Musicians.'
James II.—'Master of the Music,' 'Musicians.'
William and Mary. } 'Musicians.'
Anne. }
George I.—'Master of His Majesty's Music,' 'Musicians.'
George II.—'Master of the Music,' 'Musicians.'
George III. } 'Master of H.M.'s Musick.'
and } 'Master of the Musick.'
Victoria. } '24 Musicians.'

The Memorandum is headed: 'Scarlet cloth for the Band of Musicians.'

In the receipt, Fifteen yards . . . . . for the Master of His Majesty's Band of Musick.

George IV. and William IV. } 'The State Band.' 'Musicians.'

No mention of Master or Director.

In accordance with our usual custom we give a time-table of the approaching Worcester Musical Festival; it may prove useful for reference.

September 7, 9, 10, 11, and 12.

* *Conducted by the Composer.*

† *Composed specially for the Festival.*

Sunday (September 7).—*Afternoon*, at 3.30: Grand opening Service in Nave of the Cathedral; Adagio and finale ('Il Pensieroso') from Symphony in D, Op. 56, Sir Charles Stanford; Magnificat and Nunc dimittis in C, C. Lee Williams; Anthem, *† 'O praise the Lord,' A. Herbert Brewer; Anthem, 'Glory, honour,' Mozart; 'Sursum Corda' (Orchestra), Edward Elgar.

Monday (September 8).—Rehearsals in the Cathedral and in the Public Hall.

Tuesday (September 9).—*Morning*, at 11.30: National Anthem, arranged by Elgar; 'Elijah,' Mendelssohn. *Evening*, at 7.30: Coronation March (Op. 21), Percy Pitt; 'The King shall rejoice,' Handel; Symphony in C minor, Beethoven; *† 'The Song of Deborah and Barak,' Hugh Blair.

Wednesday (September 10).—*Morning*, at 11.30: Prelude, 'Parsifal,' Wagner; *† 'The Temple,' H. Walford Davies; * 'St. Christopher' (Act III.), Horatio Parker; Pathetic Symphony, Tschaïkowsky. *Evening:* Concert in the Public Hall at 8; Overture, 'Melpomene,' G. W. Chadwick; Orchestral Poem, 'The Witch of Atlas,' Granville Bantock; Overtures, 'Cockaigne,' Elgar, and 'Der fliegende Holländer,' Wagner, &c.

Thursday (September 11).—*Morning*, at 11.30: * 'The Dream of Gerontius,' Elgar; 'The Lord is a sun and shield,' Bach; Symphony in F, Brahms. *Evening*, at 7.30: 'Stabat Mater,' Dvorák; 'Hymn of Praise,' Mendelssohn.

Friday (September 12).—*Morning*, at 11.30: 'Messiah,' Handel.

Choral Service, sung by the Three Choirs on each day of the Festival (except Sunday) at 5 p.m. (Friday, 6 p.m.), at which will be performed—*Services:* Hopkins in F, Wesley in E, Garrett in F, Walmisley in B flat.

Anthems: 'Who is like unto Thee?' Sullivan; 'Great is the Lord,' Ouseley; 'I saw the Lord,' Stainer; 'Cry aloud and shout,' Croft; 'Ascribe unto the Lord,' S. S. Wesley.

PRINCIPAL VOCALISTS.

Madame Albani, Madame Sobrino, Madame Emily Squire, Miss Marie Brema, Miss Ada Crossley, and Miss Muriel Foster; Mr. William Green, Mr. Gregory Hast, Mr. Andrew Black, Mr. H. Lane Wilson, and Mr. Plunket Greene.

Principal First Violin—Mr. W. Frye Parker.

Organists:

Mr. A. Herbert Brewer and Dr. G. R. Sinclair.

Conductor—Mr. Ivor Atkins.

The following letter from Canon Ainger, which appeared in the *Pilot* of the 2nd ult., speaks for itself, more especially in the reference to *melody*:—

SCHUBERT IN LINCOLN'S INN FIELDS.

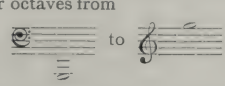
Sir,—I was present at a musical incident last evening, the most interesting that I have lately noticed as bearing on the musical education of the people, and I hope it may be equally interesting to your readers. I was on my way to call on a friend, at about half-past five in the afternoon, and had to pass through Lincoln's Inn Fields. As I approached that green and umbrageous enclosure I became aware that a band was playing, which I rightly assumed to be one of those that play in various public gardens and places under the direction of the London County Council. As I drew nearer I detected that they were giving a well-known pianoforte impromptu of Franz Schubert's. I entered the garden, and, skirting the crowd, waited to hear what would follow. I soon discovered that it was a pot pourri of very varied extracts from Schubert's compositions. Two of his loveliest songs—'Lob der Thränen' and 'Am Meer'—followed; and after one or two interludes, which I failed to recognise, the selection wound up with the gay and delightful strains of the overture to 'Rosamunde.' On my return from my call, an hour and a-half later, I succeeded in procuring a programme, and discovered that some of the 'links' in the Schubertian chain that I had missed were a *Salve Regina* and an *allegretto* from a pianoforte sonata.

As I have said, this is a very hopeful sign of an improving musical taste among our people, or at least of a really artistic ambition on the part of those who are catering for such taste. It is to be devoutly hoped that experiments of the same kind are being tried elsewhere, and that they will be persevered in. They should be carried on, no doubt, with great care and judgment, and too much should not be expected of the people at once. But there can be no reason why the lighter works of Mozart, Haydn, Mendelssohn, and Weber should not be given in abundance, and nothing better can be interspersed with them than the melodies of Schubert and Schumann, the lovely Volkslieder of Germany, and the standard old English songs, such as are contained in Mr. William Chappell's collection. It is *melody* that the undeveloped taste cries out for, and let it have the best and purest and most refined. Out-of-door bands for the people in summer are everywhere spreading. Let their conductors not throw away their opportunities.

Master's House, Temple, July 28, 1902. Alfred Ainger.

I should add, in justice to this particular body of instrumentalists, that they bear the name of the 'London Temperance Prize Band,' and that their conductor is Mr. S. Cope.

The same writer who has supplied the account of last month's Bruges Musical Festival (the 'Schola Cantorum'), which appears in another column, furnishes us with the following particulars gathered on the spot regarding the celebrated Chimes or Carillon in the Belfry of the Town Hall at Bruges. The Belfry tower in brick is 265 feet high; it is longer than square, like the tower of Magdalen College, Oxford; built as to its main structure in 13th century or earlier, it now leans N.E. 15 inches in the 265 feet; it is mounted by 402 steps. The big bell or Bourdon or Cloche de Triomphe in a lower chamber is distinct from the Carillon proper, and used for Fêtes only, or (in possible events) as a danger-signal; it weighs 12,295 lbs.; it was cast in 1680 for the Nôtre Dâme church, but transferred; it was baptized 'Marie,' the town being under special protection of the Virgin. The bells that take part in the chimes are 46 in number, covering four octaves from



with all the semitones except low G sharp and A sharp. The pitch is as nearly as possible that of the present French Diapason Normal. There was a previous carillon in 1299, but these bells were cast mostly by Jacques Dumery in 1743-4. They weigh 44,355 lbs. The copper barrel (tambour) connected with the clock was made in 1748 by one Antoine de Hondt, and has 30,500 perforations for staples. The weight driving the barrel is 4,000 lbs., and has to be wound day and

night every two hours, for which a gang of workmen (two and two) keep a turn and turn vigil, light-house fashion, and constantly signal their presence to the town by special strokes on the bells. The tunes are changed during the silence of Holy Week every two years. Those set at this moment are:—(*a*) The Hour, 'Lustige Brüder,' by Vollstedt; (*b*) First Quarter, 'La Czarine,' by Ganne; (*c*) Half Hour, 'Moederziel alleen,' National air; (*d*) Third Quarter, air from 'Cloches de Corneville,' by Planquette. The bells are of course all stationary and there can be no change-ringing. The usual clavier and pedal-board however are there (for fist and feet), and these strike the bells with other hammers. The pedal-board tallies with the clavier, being 16 notes, G to C; and the corresponding fist-levers are scarcely used. The music for the carilloneur (two-part and three-part) is played from book on a music-desk. The present carilloneur, Edouard Dupan, plays three times a week, or to order. In the belfry itself the hearer cannot distinguish the tunes.

The annual 'Return,' in other words, the blue-book of the British Museum for the year ending March 31, 1902, has just been issued. Turning to matters of musical interest in this official yet interesting compilation, we find that no less than

8,511 Musical Publications have been added to the collection, of which 8,063 have been received under the provisions of the Copyright Act, 257 by Colonial Copyright, and 191 acquired by Purchase.

To think that upwards of 8,000 compositions have come into existence in one year! What will become of them? In regard to 'the old stuff,' the 'Return' informs us, under the sub-heading *Music* in the Department of Printed Books, that

The accessions to the collection of Music have been more than usually important. The most noteworthy additions have been:—

'Missarum Josquin Liber Secundus,' printed by Petrucci at Fossombrone in 1515.

Four Bass parts of the very rare edition of the four books of Masses of Josquin des Près, printed by Pasoti and Dorich at Rome in 1526.

'Breve Introduttione di Musica misurata,' by G. del Lago, Venice, 1540.

'Intabulatura di Lautto, Libro Quarto, de la Messa di Antonio Fevino Intabulata dal Messer pre Marchiore de Barberijs,' Venice, 1546.

'Intabolatura de Lauto di Simon Gintzler. Libro primo.' Venice, 1547.

'Intabolatura de Lautto Libro Settimo. Recercari del divino M. Francesco da Milano.' Venice, 1548.

'Madrigali a cinque voci,' by Guglielmo Gonzaga, Duke of Mantua, Venice, 1583.

'Second Livre de Clavessin,' by N. A. Le Bègue. Paris, about 1680.

A set of the proof sheets of an unpublished Collection of Sixteenth Century Motets and Madrigals formed by E. T. Warren and printed in 1777.

In these additions the vigilance of Mr. W. Barclay Squire can be traced. The only specified acquisitions in the Department of MSS. are the following:—

English Operas, formerly belonging to the English Opera House, 1834–1841. *Presented by Mrs. A. W. Arnold.*

Autograph music of T. Attwood and Jacob Meyerbeer; 19th cent.

The replica portrait of Sir John Stainer by Professor Herkomer will be on view in the Lord Mayor's Vestry, St. Paul's Cathedral, during the present month. Its ultimate destination is the Music School, Oxford, as part of the Stainer Memorial.

The Promenade Concerts at Queen's Hall were announced to begin on the 23rd ult., under the management of Mr. Robert Newman, and with Mr. Henry J. Wood in his usual rostrum as conductor of the orchestra. Several English composers have written works for this series of concerts: Messrs. Rutland Boughton, Ernest Blake, Josef Holbrooke, Charles Maclean, and Percy Pitt, while Miss Ethel Smyth will be represented by the dance music arranged by her from the opera 'Der Wald.' Of no less interest to musicians and amateurs is the announcement that on successive Tuesdays the whole of Schubert's eight symphonies, and the entire orchestral works of Brahms, are to be played; on Wednesdays the six symphonies of Tschaïkowsky will form the chief feature in the bill of fare; and Beethoven's 'immortal nine,' to be given on Fridays, are sure to attract large audiences. It is now thirty-two years ago—in 1870, the centenary of the great composer's birth—that the whole of Beethoven's symphonies were given on successive Saturdays at the Crystal Palace, and eleven years later (in 1881) that the Schubert symphonies were similarly set before the habitués of the Sydenham concert-room. We venture to think that the Tuesday and Friday evenings of the Queen's Hall music-makings will be popular in the best sense of the term. Mr. Newman announces the production of many novelties.

The splendid series of concerts recently given at New Brighton Tower deserve to be recorded with the highest commendation. The weekly programmes have been of great interest and sterling merit—one being devoted entirely to the works of British composers, when the names of J. C. Bridge, Cowen, Elgar, Mackenzie, Parry, Somervell, Stanford and Sullivan figured in the scheme. On another occasion, Mr. Granville Bantock, who initiated these concerts, conducted some of his compositions—the 'Eugene Aram' overture, 'Songs of Persia,' and the 'Dante' Symphonic Poem—in addition to Mr. Josef Holbrooke's tone-poem, 'The Skeleton in Armour.' Mr. A. E. Rodewald, the honorary musical director, is to be heartily congratulated upon the results of his artistic enthusiasm.

The Athenæum of July 26 contains the facsimile of a letter written by Clementi to his partner, F. W. Collard, and dated 'Vienna, April 22, 1807.' In this he says:—

> 'Dear Collard,—By a little management, and without committing myself, I have at last made a complete conquest of that *haughty beauty*, Beethoven!'

That 'haughty beauty' had just composed his Coriolan Overture.

Under the presidency of Dr. W. H. Cummings, the fifth Annual General Meeting of the Incorporated Staff-Sight-Singing College was held on July 26, at the Guildhall School of Music. The Annual Report was read by the Hon. Sec. (Dr. Hamilton Robinson), and was highly encouraging. Much progress had been made in the spread of the systematic study of sight-singing from staff notation in secondary schools, and mention was made of the fact that classes had now been started at the Guildhall School of Music for instruction in the system advocated by the College. During the year one hundred and sixty-three certificates and diplomas have been awarded.

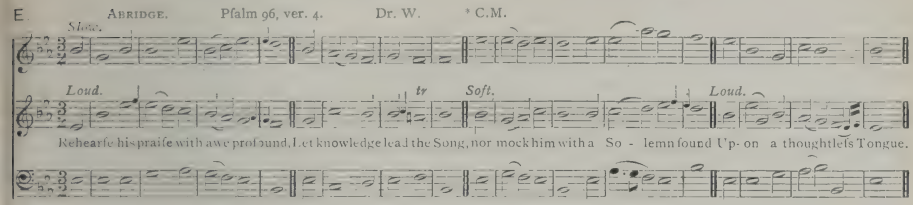
Church and Organ Music.

THE TUNE 'ABRIDGE.'

The familiar common-metre tune 'Abridge' is one of those old melodies that have taken deep root in the services of the church, but concerning its origin we know very little, and of its composer still less. It first appeared in a psalmody entitled:—

A COLLECTION OF PSALM TUNES IN THREE PARTS
Adapted to each Measure as now sung in several churches, chapels and Meeting Houses
in and about London: to which are added 2 Anthems & 2 Canons.
By IS. SMITH.
London: Sold by Mrs. Davenhill, No. 30, Cornhill; and Mr. Buckland, No. 57, Paternoster Row. Price 2s. 6d. unbound.

The tune is to be found on page 1 of the above book in the following form:—



The harmony is incomplete; the absence of the third of the chord evidently did not trouble those old folks, who may simply have revelled in bare fifths. The expression marks are interesting, as showing that in those long-ago days an attempt was made to avoid a bawling monotony in the service of praise, though the 'Loud' direction for the words 'Upon a thoughtless tongue' speaks more for good intention than appropriateness in the matter of expressive rendering.

No date of the publication of this Psalmody is known, but the year 1770 has been approximately assigned as that of its first appearance.

From the Preface to the *fifth* edition, 'with very great additions by S. Major' (of which the British Museum copy bears the written date 1790), we gather the following information:—

> The letter or key which seems best adapted to the harmony, is placed over each Tune. Some of them are placed half a tone higher, and some half a tone lower, than they are set. But the last note in the Bass will always point out the original key. . . . Those tunes which have a star placed before the Metres, were composed by Mr. Isaac Smith, a gentleman greatly admired for his fine taste, and to whom the public are much indebted for the pains he has taken to improve Church Music.

To the foregoing may be added a few extracts from the Preface to the *original* edition, written by Smith.

> Having been frequently requested by many respectable friends, to publish a Collection of Psalm Tunes, adapted to the different Metres, I could no longer refuse to comply with their desire. The Treble is omitted; because, except in choirs, proper voices are not easily found; besides, I would not unnecessarily increase the size of the book.

As to the qualifications of the Precentor, he says:—

> The person chose to officiate as clerk, ought to have a good voice, a good ear, and some knowledge of Music. I say, *some* knowledge, because, however desirable a thorough acquaintance with Music may be, it is not often to be met with; and common tunes may be very well sung by one who is not a perfect master. The compass of his voice should be an Octave and a Fifth; at least, he should be able, clearly and distinctly, to sound an Octave and a Third. A person not equal to this, is very unfit for his office.

After referring to the advantages of the pitch-pipe, and stating that 'in order to render this Collection as useful as possible, the musical directions are given in English, and not in Italian, as is the general practice,' Mr. Smith goes on to say:—

> It is much to be wished that every congregation would appoint an hour or two, some evening every week, to practice such tunes as may be thought proper. By that means, the mistakes of those who sing out of tune or out of time, will easily be corrected; and by being accustomed to sing together in private, they will naturally adopt each other's manner, so as to render this part of worship delightful indeed.

The biographical particulars concerning Mr. Isaac Smith, the composer of 'Abridge,' are of the scantiest nature. In 'Psalmo-Doxologia'—a psalmody published in 1823 and prefaced with a Biographical Index—we learn that he was clerk to Alie Street Meeting, Goodman's Fields, one of the Nonconformist chapels in London a century or more ago. He is said to have been the first Dissenting clerk to have received a salary of £20 per annum for his services. 'Latterly,' we are told, 'being in a respectable line of business, he declined that profession; but having a taste for music, he composed and published a number of Psalm-tunes, which are in very general use among Dissenters, and some of them in many churches.' The 'respectable line of business' above referred to may have been that of a linen-draper, as the name of one Isaac Smith following that avocation at 141, Cheapside appears in the 'London Directory' of 1780 and in subsequent years; a grocer and tea-dealer of the same name and at the same time was in business at No. 54, Margaret Street, Cavendish Square. Whatever the nature of the old Psalmodist's business, a sample of his 'fine taste' in music has been handed down to us in 'Abridge.'

Isaac Smith doubtless lived his life in quiet, humble circumstances, little thinking that his tune would be sung by countless millions of worshippers long after he had passed away. 'Abridge,' which is the only one of his twenty-five tunes that has survived, finds a place in the hymnals of all denominations. It probably received its name from the little village of Abridge, near Theydon Bois, in Essex, not far from Epping Forest. Possibly Isaac Smith may have been born at Abridge. In some Scottish hymnals it is designated 'St. Stephen,' a rather unfortunate change of name, as it is apt to cause confusion with the tune 'St. Stephen's' of similar metre, composed by the Rev. William Jones, of Nayland. Concerning the first appearance of Jones's tune we may have something to say on a future occasion.

S. S. WESLEY'S CREED IN E.

The freshness of youth and the vitality of its productiveness have been repeatedly demonstrated in the art of music—to wit, Mendelssohn's Midsummer Night's Dream overture, the graceful overtures of Sterndale Bennett, and, in our own day, the 'Hiawatha' of Coleridge-Taylor. In the region of church music, however, Samuel Sebastian Wesley stands out as a brilliant example, his anthems 'Blessed be the God and Father' and 'The Wilderness' both having been written before he was five-and-twenty years of age. To these must be added his setting of the Creed in E, sung at the recent Coronation, and to which reference is made in the article on that event in another column. It may not be without interest to give a further quotation from the elaborate Preface which Wesley contributed to the original edition (1845) of his famous service more especially in regard to the Creed.

For the appearance in print of certain portions of the following composition he would also offer a few words of apology. The Creed and Kyrie Eleison (No. 2) were written for treble voices only, to meet an emergency which occasionally arose at one of the Cathedrals with which he was connected, and were never intended for public inspection. . . . The Creed would not have been published by the Author's desire. It was a youthful effort, is without merit, and was intended for private use. This will, it is hoped, be a sufficient defence against criticism in respect to this piece.

Surely no one but the author would admit that this noble specimen of church music 'is without merit.' How many composers of the present day would be proud to have produced it, even as a mature effort?

BOYS ONLY.

The Precentor of Corpus Christi College, Cambridge, the Rev. A. E. Herrman, communicates the following in connection with the Sunday services in the College Chapel during the Long Vacation, which, in their way, are probably unique:—

The choir consists of sixteen boys and members of the College. During the Long Vacation none of the altos, tenors, and basses are necessarily in residence, and the two choral services on Sunday are sung entirely by the boys in parts. The Ferial Responses and the Litany have been harmonized for four treble voices in the key of B flat, and the result is very effective. Dr. Naylor, Organist of Emmanuel College, has kindly adapted a Te Deum in A flat, originally written for tenors and basses, for performance in four treble parts, and he has added to this a Kyrie for boys' voices. At Evensong the Canticles are sung to chants in unison (there do not apparently exist any settings of the Magnificat and Nunc dimittis for treble voices) and the Anthem is one for three or four trebles.

During this Long Vacation, among other things, there have been sung the first of the three motets (*Veni, Domine*) written by Mendelssohn at Rome in 1830; also Schubert's setting of 'The Lord is my Shepherd.' Of anthems solely for trebles there is a bound volume containing almost everything which has been published and is now procurable, the number being about thirty, in addition to complete works such as Pergolesi's 'Stabat Mater.' Evensong usually concludes with the Sevenfold Amen, for S.S.A., by Agutter. A service such as this entails a very great deal of practice on account of the difficulty of getting boys to sing in parts (four to a part) with a satisfactory tone and perfectly in tune.

ORGAN RECITALS.

Dr. H. C. Perrin, Canterbury Cathedral (Finale in B flat, Wolstenholme).—Mr. A. Herbert Brewer, Sherston Parish Church, who played his own Triumphal Song.—Professor J. Matthew Ennis, Elder Conservatorium Hall, Adelaide (Rheinberger's Sonata in E flat minor).—Mr. H. J. M'Ardle, Stonyhurst College (Petite Fantasie, Callaerts).—Dr. J. C. Bradshaw, Christchurch Cathedral, New Zealand (Concert Fantasia in D minor, Sir Robert Stewart).—Mr. H. J. Davis, Okehampton Parish Church (Grand Chœur Dialogue, Gigout).—Mr. George Rathbone, Cartmel Priory Church (Scherzo for the soft stops, Hoyte).—Mr. F. J. Livesey, St. Bees' Priory Church (War March from 'Gideon,' C. E. Horsley).—Mr. Thomas Lane, Parish Church, Littleborough (The Question, The Answer, Wolstenholme).—Mr. Sydney L. K. Crookes, Glencairn Parish Church (Guilmant's Fourth Sonata, Op. 61).—Mr. W. E. Belcher, St. Asaph Cathedral (Sonata in G, Elgar).—Mr. R. Cecil Rodham, St. Michael and All Angels', Longton (Toccata in G, Dubois).—Mr. Allister Proctor, Llangollen Parish Church (Imperial March, Elgar).—Mr. Sydenham J. Janes, Okehampton Parish Church (Andante in F, Smart).—Mr. R. Garrett Cox, St. Luke's, Maidenhead (Overture 'Ruy Blas,' Mendelssohn).—Mr. Lloyd Hartley, Bethesda Baptist Church, Barnoldswick (St. Ann's Fugue, Bach).

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. H. A. Bennett, St. Luke's Church, Crosby.
Mr. Harrison Cooper, St. Brycedale United Free Church, Kirkcaldy.
Mr. Sidney H. Cooper, Parish Church, Ventnor.
Mr. Sydney L. K. Crookes, Glencairn Parish Church.
Mr. F. E. Ellis, St. Andrew's Presbyterian Church, Sheffield.
Mr. Stanley Kirkness, Buckhurst Hill Congregational Church.
Mr. Burritt Lane, Redhill Congregational Church.
Mr. Frederick Meen, Muswell Hill Baptist Church.
Mr. A. W. Salter, Parish Church, Ilfracombe.
Mr. F. J. Tattersall, Parish Church, Haslingden.
Mr. Ivan Williams (Choirmaster), St. Peter's Church, Pontardawe, Swansea.

Miss Florence Holderness (Soprano), Foundling Hospital Choir.
Mr. William Gribble (Alto), St. Anne's, Soho.

The gifted Berlin musician, Professor Heinrich Hofman, widely known as the composer more especially of choral works and songs, died on July 16, at Tabarz, in Thuringia, aged sixty. The number of his works, including several operas, is considerable. His symphony, entitled 'Frithjof,' first established his fame as an orchestral composer in Germany, while his important choral work, 'Prometheus,' as well as many of his charming cantatas, including 'Cinderella,' 'Melusina,' and others, are equally well known and esteemed by choral societies in this country.

Reviews.

The Temple. An oratorio. Words selected from the Bible. By H. Walford Davies (Op. 14).

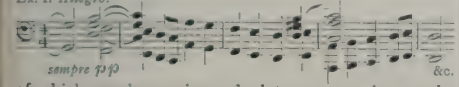
[Novello and Company, Limited.]

There is something appropriate in Dr. Davies's choice of subject for his new choral work, written for this year's Worcester Festival. He is, as most of our readers already know, the organist at the beautiful old church of the Inner Temple, within the round chapel of which sleep many of the Knights Templars of old, an Order which I believe received its name from the efforts of its knights to tear the Temple of Jerusalem from the grasp of the Saracens. Yet when I heard that this clever young composer had chosen, for the central idea of his new choral work, the inception of The Temple by David and its building by Solomon, my first thought was, 'How is it possible to invest such a subject with musical and human interest, without which an Art-work is foredoomed to dulness?' On further thought, however, the possibilities of the subject opened up, and I rather expected that the composer had made his work a vehicle for the painting of a picture of Oriental magnificence.

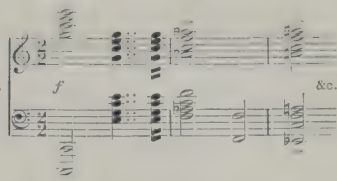
David, 'the sweet psalmist of Israel,' has always been an object of affection to the musician, while the personality of Solomon is one that stands out boldly through the mists of the dim, forgotten past as the archetype of the Oriental monarch; a king famed, even in those days of prodigal luxury, for his supreme magnificence, yet, in his moods of repentance before God, as abjectly humble as only an Oriental can be; a man thoroughly imbued with a belief in himself as an instrument in the hands of the God he worshipped, yet, in his philosophy, as pessimistically pagan as an Omar Khayyam or any other of the numerous Oriental philosophers. Many others among the old Judaic kings seem unreal and shadowy personalities, but there is a reality and a consistence of characterisation about the Biblical narrative of Solomon's reign that compels belief and holds one's interest, so much so that we can almost believe the claim of Menelik of Abyssinia to be a direct descendant of the son of Solomon and Balkis, Queen of Sheba. So one would hardly have looked upon it as out of place had Dr. Davies presented us with a glowing piece of Oriental picture-making, brilliant with local colour, setting to luxuriously exotic music words which tell of the most magnificent piece of work achieved by this most magnificent of Oriental monarchs. Yet the composer has not allowed himself to be led into what many an English critic would consider a pitfall to be avoided, but has rather chosen a form for his work that is, I believe, much more acceptable to the majority of British ears and susceptibilities, I mean the much more austere and rigid mould of the 'oratorio'; for 'The Temple' is oratorio pure and simple. For the most part Dr. Davies's effects are produced by fine though rather complex choral-writing, interspersed with narrative and arias for the solo voices.

The very first page of 'The Temple' (which, by-the-way, is labelled Op. 14) shows us in what direction the composer's tastes lie. After four *fortissimo* chords the soprano solo begins the 'Choral Overture' with the words 'Let all the earth fear the Lord,' the six-part chorus joining in with the words 'Let all the earth stand in awe of Him.' So is the 'atmosphere' fixed; the work is to rely on its choral treatment for its effect, the orchestra being evidently intended to take second rank, a *modus operandi* which will come as a relief to many who dislike the tendency in many choral works of to-day to make the voices accompany and explain, as it were, the complex and emotional writing for the orchestra. After this impressive opening the overture starts off with a phrase for the basses—

Ex. 1. *Allegro.*



of which much use is made later on, serving as the nearest approach to *leitmotiv* that the work affords. After contrapuntal treatment for some forty bars, the chorus enters with a setting of the words of the fine old hymn, 'Before Jehovah's awful throne.' After the first verse has been given out, somewhat in the manner of a chorale, the orchestra is entrusted with what may stand for the second subject of the overture, commencing thus—

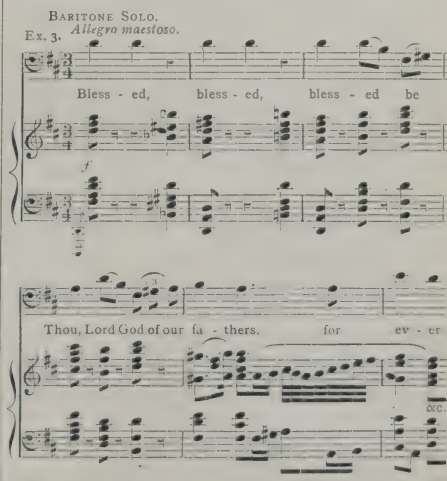
Ex. 2.

and evidently a phrase intended to be suggestive of the Divine power, the chorus entering afterwards with the words 'His sovereign power,' &c. On these two subjects the whole of the dignified overture is built.

No. 2 is divided up between the soprano solo (Narrative) and semi-chorus, the words dealing with David's desire to build a Temple, the word of God, through Nathan, forbidding him to do so, and the prophecy that one should come after him by whom the work should be effected. Then we have a long and impressive prayer of David for help, set as a baritone solo and followed by a soprano solo and chorus, treated *a capella* and of great simplicity.

This is followed by No. 5, wherein the soprano solo tells how David assembled the princes of Israel and the mighty men, and acquainted them with his former desire, how its fulfilment had been forbidden, and how his son Solomon had been chosen in his place to bring his idea to fruition, the sopranos and contraltos of the chorus breaking in several times with the words 'Give unto the Lord, O ye mighty, glory and strength.' To this succeeds David's appeal to the mighty men for help, and the rejoicing of the people when this is offered 'willingly'.

Then comes what to many will seem the best number of the work, 'The Song of Thanksgiving' (No. 6), an elaborate and impressive number, for chorus and baritone solo, beginning in this strain:—

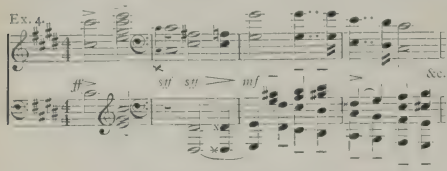
Ex. 3.



Space forbids one to go into a detailed account of this imposing number, and neither the time nor place is suitable for anything like criticism, but I would merely point out the massive choral writing and the freedom of the contrapuntal treatment, as also the pathos of the solo 'But who am I?' &c., followed by the beautiful but complex 'Give unto the Lord,' written for semi-chorus

and soprano and baritone solos. This leads back to the first subject (Ex. 3), now elaborated into a fine contrapuntal finish for chorus and semi-chorus. Then, after a short solo, 'And David died' and a kind of 'Elegy' for orchestra alone, entitled 'Solemn Interlude'—

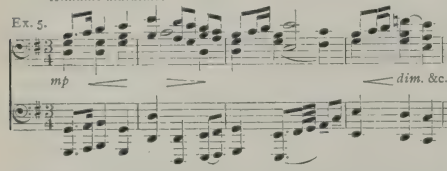
Lento maestoso.

Ex. 4.

a soprano solo, 'Lord, into Thy hands I commend my spirit,' brings Part I. to a hushed conclusion.

Part II. commences with a narration—for chorus and soprano solo—of the building of the Temple by Solomon, and the placing therein of the Ark of the Covenant.

No. 11. is a chorus for tenors and basses labelled 'Andante Marziale' and of a strongly marked rhythmical character. It is a setting of the words 'We will go into the tabernacle of the Lord,' commencing thus—

Andante marziale.

Ex. 5.

and followed by a double chorus, 'O give thanks unto the Lord.' The situation, though not the music, is strongly suggestive of 'The Procession of the Ark' in Mackenzie's too rarely heard 'Rose of Sharon,' and we would have pardoned Dr. Davies here if he had allowed himself a little local colour as did Mackenzie in his work; but the composer has evidently set his face strongly against such treatment, deeming it, perhaps, to savour more of the opera-house than the cathedral, so that we have to be content with a thoroughly English setting of the words, a setting that once more proves the abundance of the composer's technique, rather than the exuberance of his imagination. However, the chorus is a fine, massive one, as are all the choruses in the work, and evidently Dr. Davies's tastes lie strongly in the direction of this kind of work, so that it were mere hypercriticism to find fault when the work is so well done.

This chorus is followed by a soprano solo, No. 13, 'It came even to pass,' in the middle of which we have what looks like a dramatic piece of tone-colour accompanying the words 'The house was filled with a cloud,' though, not having the orchestral score before us, it is impossible to quite gauge its effect. It is certainly dramatic in the shortened score. Following this comes Solomon's prayer (No. 14), beginning 'O Lord God of Israel,' a number marked by great earnestness of expression. It is of great length and broken up by a quartet at intervals singing, as though in parenthesis, 'Hear thou from Heaven,' after which the whole work finishes with another massive chorus 'King of kings! Lord of lords!' in which much use is made of the first subject of the overture (Ex. 1). This number is of elaborate proportions, and after working up to its climax at the words—

> Firm as a rock Thy truth shall stand,
> When rolling years shall cease to move,

we have, by way of Epilogue, a setting of the words 'Howbeit, the Most High dwelleth not in temples made with hands,' the oratorio finishing *pianissimo* with the words 'Know ye not that ye are the Temple of God, and the Spirit of God dwelleth in you.'

To sum up this rather discursive though inadequate analysis, we have in Dr. Walford Davies's new work an impressive and scholarly composition, imbued with deep earnestness of purpose, and never for one moment calculated to outrage the susceptibilities of an English oratorio-loving audience, yet, by its sound musicianship and clever, massive contrapuntal writing, calculated to call forth the admiration of the musician. Although the complexity of the choral-writing will place it beyond the efforts of the average choral society, it is a work that should receive numerous hearings, and one must congratulate the composer on having written, and the Worcester Festival authorities on having secured the first hearing of, a work worthy to rank beside the best works that have been done on the same lines by British composers. While we have young men like Dr. Davies who can write in this manner, we need have no fear of the traditions of English choral-writing dying out, traditions of which we are all so justly proud.

The Roll Call of Westminster Abbey. By Mrs. A. Murray Smith (E. T. Bradley). With illustrations and plans. [Smith, Elder and Co.]

The daughter of Dean Bradley is favourably known by her excellent 'Deanery Guide to Westminster Abbey,' the sanctuary of which her father has been the guardian since the death of Dean Stanley, twenty-one years ago. The unusual opportunities she has had of investigating on the spot, and in gaining access to the archives of the venerable fane, have resulted in the mass of information contained within the covers of this interesting and historically valuable volume. The authoress not only takes her readers round about the resting places of the remembered and the unremembered dead, saying so-and-so is buried here, but she furnishes us with details of their lives and the part they played in the history and the well-being (in some cases the ill-being) of their country. That 'The Roll Call' is a very long one, the index to the book at once bears testimony.

Of the twenty-five chapters into which Mrs. Murray Smith divides her volume, that treating of the musicians who sleep the long sleep of death within the walls of the Abbey or in its precincts, naturally attracts our attention. Most of the names are household words, *e.g.*, Purcell (the inscription on his monument as here quoted needs a little correction), Handel, Henry Lawes, Blow, Croft, Clementi, Sterndale Bennett, and others. Mrs. Murray Smith does not profess to give *all* the names of those who are buried in the great Walhalla of Westminster, but in regard to the musicians, we venture to suggest, in the certainty of a new edition, the addition of the familiar names of John Banister, Pelham Humphreys, the Rev. Luke Flintoft (composer of one of the most beautiful of minor chants), J. P. Salomon, Haydn's friend, and Jack Wilson, said to have been Shakespeare's tenor. And should there not be a complete list of the Abbey organists who are therein interred? These names and those referred to above might at least be given at the end of the chapter, with dates and the locality of their graves. By this means the 'Roll-Call' would become more useful, not only as a guide-book, but as one of reference. A few slips of the pen may be pointed out by way of friendly correction. Purcell's grave was restored at the instance of the late Henry F. Turle, a *son* of the Abbey organist, who, by-the-way, was never *Dr.* Turle; Sir John Hawkins was the author of a *history* of music, not a musical *dictionary*; and Dr. Burney's Account of the Commemoration of Handel, held in 1784 (the first Handel Festival), appeared in 1785, not 1704. These are, however, as spots on the sun, and we feel sure that so fascinating and well-illustrated a volume will find a host of delighted readers.

Nights at the Opera. Wagner's 'Lohengrin.' By Wakeling Dry. [Alexander Moring. The De La More Press.]

This is one of a series of attractive little volumes which merit a welcome. The author, whose style is very readable, divides his handbook into five chapters—The Maker of the Music, The Story of the Swan-Knight, The Presentation of the Opera, The Characters represented, and Music and Story side by side. The result is a companionable *multum in parvo*; but in a future edition the tiny facsimile music examples should be type-printed and thus be made clearer.

REVIEWS.—(*Continued.*)

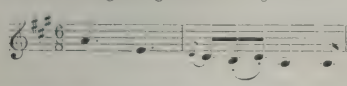
VIOLIN MUSIC.

A Modern School for the Violin. By August Wilhelmj and James Brown. Nos. 20—28.

[Novello and Company, Limited.]

Several new numbers have recently been issued of the section of *A Modern School for the Violin* devoted to pieces for the violin and pianoforte. Messrs. August Wilhelmj and James Brown show excellent discrimination in their selection, all stages of proficiency and varieties of style being gradually provided for in the course of the series. Although primarily designed to be studied concurrently with the editors' twelve books of Technical Exercises and Studies—thereby completing their great scheme of including in one systematic school all that is necessary for the acquirement of the art of violin playing—the concertos, sonatas, solos, &c., comprised in these newest additions are, of course, of equal value if used in conjunction with any other school or method. The contents of each number are chosen so as to make them of special suitability to a distinct degree of progress, as far as can be graded by knowledge of the various positions of the violin; this fact must in itself be of considerable assistance to teachers when engaged in the difficult task of selecting pieces for their pupils.

Taking the present numbers according to their degree of difficulty, *Twelve Christmas Carols*, and *Four Little Pieces*, the latter by Pleyel, are for quite young players who have made a little advancement in the first position. There is no reason why the drudgery and dreariness of the pupil's first efforts to master the difficulties of the violin, or indeed of any other instrument, should not be relieved by the practice of pure, simple melodies, such as are contained in these two books. The Carols will specially help to impart expression, rhythm, and cantabile playing, while the pieces by Pleyel (arranged from the well-known Duets for Two Violins, Op. 8) will serve as an easy introduction to sonata form.

The *Sonata in A* by Mozart, and the *Bourrée and Gigue* by Bach, are suitable for those who have become proficient in the third position. The Sonata is that in two movements beginning with an *Allegro molto*—

and followed by an exquisite *Tema con Variazioni*, a theme which may serve as a beautiful example of Mozart's power of melody. The *Bourrée and Gigue* have been arranged by the editors from a *Suite in D*, originally written for small orchestra. Besides forming excellent practice before attempting the more difficult works of the same character by such composers as Bach and Corelli, these two pieces may be recommended to teachers who require something suitable for violins in unison. Occasional practice in unison playing is very beneficial to young as well as to more advanced students. It not only helps to impart confidence to them, but also to impress on them the absolute necessity of a strict observance of bowing directions, phrasing, *nuances*, &c.

Haydn's *Sonata in G* (No. 8), is an arrangement by the composer of one of his string quartets (Op. 77, No. 1). Amongst the many pleasures to be derived from violin playing perhaps the keenest of all is that of leading a string quartet—*when it can be done well*. In this arrangement the first violin of the quartet can be practised with the (arranged) pianoforte part of the Sonata, and then the other instruments may be added *ad lib*. After all goes well with the quartet, the pianoforte part should, of course, be dispensed with. The violin part is not very difficult, but the performer must be well acquainted with the sixth position. We now come to the *Concerto in A minor*, by Bach, a delightful work which contains one of the most exquisite and graceful slow movements ever written. Two very popular solos form the next number—*Rêverie*, by Vieuxtemps, and the *Sarabande and Tambourin*, by Léclair. The editors have added to the close of the *Rêverie* two short cadenzas, either of which can be taken instead of the one supplied by the composer. To depart from the original text in performance cannot be commended, but the extra cadenzas will prove admirable little studies in octave playing.

Last of this instalment is Rode's *Concerto in A minor*. This is one of the finest of the old violin Concertos, and may be practised with advantage again and again by those who wish to advance beyond a mere superficial knowledge of their instrument. It would be difficult to overpraise the admirable bowing and fingering supplied by Messrs. Wilhelmj and Brown—not only to this Concerto, but throughout the entire series of pieces. Moreover, each number contains interesting historical notes, and many useful hints as to the best way of playing and practising the various pieces and movements.

WAGNER AT BAYREUTH AND AT MUNICH.

(BY OUR SPECIAL CORRESPONDENT.)

One does not look for novelty in the works given at Bayreuth, but novelty in their production experience has taught us to expect. 'Der Fliegende Holländer' was the nearest approach to a novelty at this year's festival, having been introduced at Bayreuth only a year ago. Many have inclined to doubt whether this early work would quite repay the cost and trouble of an elaborate revival, but I fancy that most of those who have witnessed a performance will feel that it fully justified itself. It certainly illustrated in striking fashion the methods which distinguish Bayreuth. Stars are always discouraged, but in this case there was not an individual performer who could fairly be styled of the first rank, while as vocalists pure and simple one would hesitate before placing the majority as high as the second. The impression made by the opera was, none the less, the deepest in my experience. It was treated quite seriously as a drama, which the actors set themselves to expound, not simply contenting themselves by making the best effect out of their parts, and still less seeking to create a series of isolated musical sensations. This, joined with perfect stage management, artistic scenery, and the most wonderful stage appliances, accounted for the impressiveness of the production.

In the *Dutchman* there is a curious mingling of styles. The characters which appealed strongly to Wagner's imagination evoked, even at this immature period, his characteristic individual style—there are, for instance, many passages in the *Dutchman's* part which are big enough in their lines, and dramatic enough in feeling, to belong to a period quite as late as 'Lohengrin,' if not later. In other minor parts he would seem to have been hardly sufficiently interested to raise himself above the current operatic style. *Erik* is a mere operatic tenor lover, and his cavatinas have tunefulness enough, without a trace of the warmth of melody which characterises Wagner's later works. *Daland* is rather different. He is a thoroughly commonplace individual, with a veneer of heartiness that does not conceal a keen eye for the main chance. His superficial cheerfulness is exactly reflected in his music, though later on Wagner would no doubt have made it equally appropriate by different means. Now the point of the Bayreuth performance lay chiefly in this, that the dramatic significance of each character was carefully and consistently suggested. Emmy Destinn's *Senta* was full of intensity; she was possessed by her one idea of saving the unhappy man who had won her sympathy. Emil Borgmann had the hard, unpleasing timbre that seems to be the rule with German tenors, but he atoned by making *Erik* really a man, and not a warbling barber's block. Theodor Bertram's conception of the title part was thoughtful, but by no means convincing; he did his best, but the study was too apparent, he never felt the romance of the character. On the other hand, Madame Schumann-Heink's *Mary* and Paul Knüpfer's *Daland* were well finished and altogether excellent interpretations. The

stage management was not only artistic, but the perfection of common sense. The maidens who listened to *Senta* did not all face the audience, or sit in stiff rows, but grouped themselves about the singer, and concentrated their attention upon her song. The ships were marvellously handled, but the Norwegian crew was rather inclined to be fussy, especially considering that its numbers were far in excess of any possible Board of Trade regulations. The spectral phenomena about the *Dutchman's* ship in the last act were for once above the level of pantomime, for they took account of the necessity of mystery. The ship was shrouded in clouds, and the skilful management of the lighting greatly helped the illusion. The whole work was played without a break, and took two and a-half hours, yet there was no suspicion of monotony, while the quickness and noiselessness with which the elaborate set scenes were changed was little short of marvellous. Mottl conducted, but was less successful in keeping the orchestra in its proper place than Richter, who directed the first of two performances of the 'Ring des Nibelungen,' on July 25-28.

Concerning this work, the chief thing to be recorded is that Richter did not fall into the Bayreuth failing of dragging the *tempi*, but gave the music all its proper warmth and passion, without, of course, any sacrifice of dignity and force. Gulbranson's *Brünnhilde* is a fine impersonation, and van Rooy is well known as one of the best of *Wotans*. Miss Wittich as *Sieglinde* and Burgstaller as *Siegmund* were excellent, but the *Siegfried* of Ernst Kraus did not commend itself to me. He, like many others of the minor performers, did not sufficiently consider the claims of vocal beauty of tone, but indulged in a hard method of production that occasionally approached shouting. His attitudes were forced and stagey, and he was altogether too pretty for this son of the woods. To some extent the same complaint might be made of Erik Schmedes as *Parsifal*, but there are in truth very few artists living who can quite satisfy one's idea of the character, and in many respects his thoughtful interpretation deserves great praise. Wittich was good as *Kundry*, singing beautifully as well as acting with dramatic power. Dr. Muck conducted the performance I witnessed, and did not drag it so much as one at least of his recent predecessors, though he took it more slowly than Levi, who conducted it under Wagner's own supervision. A new scene for the Magic Garden was a very decided improvement upon what used to be the least satisfactory piece of Bayreuth scenery. As for the audiences, they showed the deterioration that has set in since Bayreuth became fashionable, and there was not that intentness upon the drama that used to be noticeable, while its place was ill-supplied by an increased attention to the toilet. If 'smart' people once make their influence felt at Bayreuth, then good-bye to its artistic importance. But it is to be hoped they will drop it as quickly as they have taken it up, and I think this is not unlikely to happen.

MUNICH.

If imitation be the sincerest flattery, then Munich has made ample amends for its treatment of Wagner thirty years ago. Then, as is well known, it would have nothing to say to his plans for a special theatre for his music dramas, and, indeed, made the place 'too hot to hold him'; now it has erected, close to the spot on the bank of the Isar originally chosen by Wagner and King Ludwig II., a theatre which in all essentials is an avowed copy of the Bayreuth House. The only structural difference in the auditorium is, so far as I could see, a different treatment of the side walls, which converge towards the stage, instead of being in effect a series of recesses, growing shallower as they approach the stage. The contrast between the two buildings lies chiefly, however, in their decoration, and in this particular the Prinz Regenten Theater has a distinct advantage. At Bayreuth economy was, of necessity, the first consideration, though a certain impressive effect, due to the good proportions, is undeniable. At Munich, though the means have not been unlimited, decorative effect has been attempted, with quite exceptional success. The Germans are not as a nation conspicuously gifted with a faculty for colour, which makes this success the more remarkable. The style of the theatre is severely classical, and this severity is carried out in the auditorium by a colour-scheme of greys, bronze greens, and gold, perfectly harmonious, cool, and pleasant to the eye, and more satisfying, in the general impression it creates, than any theatre interior I can recollect. For comfort it is at least equal to the Bayreuth house, and, indeed, I understand that even a rather more liberal allowance of room is given to each spectator.

As with the building, so with the performances, a comparison with Bayreuth is inevitable. The means employed are in many cases identical with those of Bayreuth, and in no respect inferior; the singers are perhaps of higher individual ability—where the performances seemed to fall short of the Bayreuth standard was in regard to preparation. While of course far exceeding in completeness and finish anything one is accustomed to in England, there were signs that the work of rehearsal had not been quite so thorough as at Bayreuth. The chorus, an exceedingly powerful one (the exact number was 112), was well drilled, but signs of drilling were too apparent. The lighting was most cleverly managed, but the effects were a trifle overdone, and, on the whole, the art—which was undeniable—was not perfectly concealed.

The works performed were chosen to form a sort of supplement to the Bayreuth Festival, so that by attending both one could witness a series of all Wagner's dramatic works, from the 'Dutchman' to 'Parsifal.' 'Tannhäuser,' 'Lohengrin,' Tristan,' and 'Meistersinger' formed the Munich series, and at the cycle I attended (August 15-20) they were given in the above chronological order. A few remarks on each must suffice. Mr. Zumpe conducted both the earlier works with excellent taste and much refinement of detail. The chorus sang with great vigour, and as 'Lohengrin' was given with few, if any, cuts, they had here an excellent opportunity for display. Sometimes their ardour overmastered them, and they inclined to run away from the conductor, but the effect of the important male-voice choruses in the second act, so rarely heard in their completeness, was very fine, and the martial vigour of the assembling of the nobles with their retainers in the last scene, which I suppose has never been properly done in England, was tremendous. Of the individual singers, Morena, as *Elizabeth*, commended herself by her grace of style and of person, and by her highly sympathetic manner. In 'Lohengrin' the vocal standard was somewhat higher. Feinhals, as *Telramund*, and Moest (of Hanover), as the *King*, were not only dignified as actors, but were good vocalists, their tone never degenerating into mere noise. Knote was an excellent *Lohengrin* in bearing and appearance, and satisfactory as a singer. In *Tristan*, which was conducted by Fischer, the level of performance was a very high one, thanks to the singing and acting of the chief parts by Nordica and Forchhammer (of Dresden), who were quite excellent. The glorious music was splendidly interpreted throughout, and the fine orchestra of 134 players came in for warm praise. The tone of the strings was quite superb. After the passionate intensity of *Tristan* the genial humour of the *Meistersinger* was very refreshing. It was conducted by Zumpe, who is a master of orchestral detail, and the performance was in every respect admirable. The difficult ensemble passages for the *Masters* which are so commonly muddled, were for once reasonably clear, and the cast was, collectively and individually, of exceptional merit. The *Walther* of a like-named artist, Herr Walter, was refined and manly, if not of commanding power vocally. The *Hans Sachs* of Feinhals had the right touch of geniality and sympathy, the difficult music of *David* was perfectly sung by Reiss, and a most interesting and able study of *Beckmesser* was given by Geis, who made the Town Clerk not merely comic, but conveyed the idea of malevolence, which is undeniably suggested in the text. Altogether, I think that 'Die Meistersinger,' as given in the city where it first saw the light, marked the highest level of the Festival. I, for one, have no great expectation of seeing a finer performance.

HERBERT THOMPSON.

TWO INTERESTING FESTIVALS.

HOVINGHAM.

The Musical Festival at the beautiful village of Hovingham, in Yorkshire, has been for some years past a highly artistic function, under the zealous and enthusiastic direction of Canon Pemberton. That which took place on the 7th and 8th ult. was no exception to the rule. On the first day Sir Hubert Parry's fine oratorio, 'Judith' was performed in a manner which would doubtless have gratified the composer—choir, orchestra, and conductor alike entering into the dramatic spirit of the music, while the solo vocalists, Miss Agnes Nicholls, Mrs. Burrell, and Mr. William Green, were admirable exponents of their respective parts. The novelty of the Festival was Dr. Wood's 'Song of the Tempest,' given on the 8th ult., a work full of breadth and dignity. This was followed by the special event of the meeting, the performance of Beethoven's Violin Concerto, the solo part interpreted by Dr. Joachim—in what manner it is needless to state, further than that the great violinist was in his best form and that he was most ably supported by the orchestra. The evening concert, which terminated the Festival, included Bach's Cantata, 'God's own time is the best,' Schumann's Pianoforte Concerto (Miss Fanny Davies, soloist), Mozart's E flat Symphony, and Bach's 5th Concerto in D major, in which Miss Davies played the important pianoforte part, while the more subordinate parts for violin and flute were played by Dr. Joachim and Mr. Eli Hudson. It is to be hoped that Canon Pemberton will be able to continue the direction of these Festivals, notwithstanding his removal from the locality.

NATIONAL CO-OPERATIVE FESTIVAL AT THE CRYSTAL PALACE.

The fifteenth of these Festivals took place on the 23rd ult., when one of the features of musical interest consisted of a concert by children, conducted by Mr. Charles J. Jeapes, on the Handel Orchestra. The important event of the day was, however, the great concert of adults (5,000 voices), under the able direction of Mr. Allen Gill. We give the complete programme of the adult concert:—

Coronation March	...	...	... Edward German.
Psalm xcv.—'Come, let us sing'	...	...	Mendelssohn.
Part-Song—'Love and Summer'	...	...	John E. West.
,, 'Who is Sylvia?'	...	...	Edward German.
,, 'O happy eyes'	...	...	Edward Elgar.
March and Chorus—'Hail bright abode' (*Tannhäuser*)			Wagner.

A word of special praise should be awarded to Mr. Allen Gill for his care and pains in rehearsing and conducting the large choir. His eminently practical notes printed and circulated beforehand to conductors of the separate choirs—especially those with regard to articulation—were excellent in their directness and common sense.

Miscellaneous.

The Royal Academy of Music announces a number of Scholarships to be competed for during the present month. We can only give a bare outline of the valuable prizes which the old Institution in Tenterden Street has to offer:—The Ada Lewis Scholarships (five: composition, singing, harp, orchestral instruments); John Thomas Welsh Scholarship (vocalists); Sir Michael Costa Scholarship (composition); Erard Centenary Harp Scholarship; the Maud Mary Gooch Scholarship (organ playing); Henry Smart Scholarship (organ playing and composition); Stainer Exhibition (value £20, organ playing). Full particulars, conditions, and entry forms, &c., in regard to the above Scholarships may be obtained from the Secretary, Royal Academy of Music, Tenterden Street, Hanover Square, London, W.

A choral Festival is announced to be held in Tewkesbury Abbey on the 25th inst., when Mr. A. Herbert Brewer's 'Emmaus,' conducted by the composer, and Mendelssohn's 'Hymn of Praise,' conducted by Mr. Alfred W. V. Vine, organist of the Abbey, will be performed by the Festival choir with full orchestral accompaniment.

Mr. Georges Jacobi has been looking after the interests of English music at Dinard, where he directs the orchestral performances at the Grand Casino. Two of his programmes during the past month are headed 'Festival de Musique Anglaise,' and include compositions by Sullivan, Mackenzie, Elgar, Edward German, Percy Pitt, and John E. West.

The death is reported, on the 14th ult., of Ernst Wilhelm Fritzsch, the well-known music publisher, of Leipzig. Herr Fritzsch was the editor, proprietor and publisher, whose publications included that of the 'Musikalisches Wochenblatt.'

Foreign Notes.

Berlin.—Two State services of different character recently took place at the English Royal Church of St. George. On the 5th ult. a memorial service for the late Empress Frederick, who presented the beautiful organ to the church, and on the 9th the official service in celebration of the Coronation of King Edward VII. The music on both occasions was under the direction of the organist, Mr. C. G. Thomas.

Carlsbad.—The centenary of the birth of the popular composer of dance music, Joseph Labitzky,—a name almost as familiar at one time as that of Lanner or Strauss—was celebrated last month by the unveiling of a commemorative tablet at the house inhabited by him, and the performance of a Mass of his composition in the Parochial Church. Labitzky was for many years the conductor of the 'Cur-capelle,' or municipal orchestra, at this fashionable watering place, a position occupied at the present time by one of his sons.

Donaueschingen.—On the initiative of Prince Fürstenberg, a monument has just been erected, in the grounds adjoining the castle, to Johann Wenzel Kalliwoda, the once famous composer.

Graz.—The sixth annual Festival of German male choirs was held in this city in the last week of July and extended over five days. No less than twelve thousand singers took part in the performances, which included a most excellent interpretation of Wagner's oratorio 'Das Liebesmahl der Apostel,' under Herr Eduard Kremser's direction.

Lauchstädt (Saxony). — The Lauchstädt Theatre recently celebrated the centenary of its existence. This modest institution is associated with Goethe, who wrote a prologue for its inaugurative performance, when Mozart's 'La Clemenza di Tito' was produced, and likewise with Richard Wagner, who, in 1834, was musical director here.

Leipzig.—The Stadt Theater opened its new season on the 8th ult. with the revival of a little-known opera in three acts by Spohr, 'The Crusaders,' the libretto founded upon a drama by Kotzebue. The work was performed once or twice under the composer's direction at Cassel, in 1845, and, it is interesting to note, shows traces of the influence upon the much older master of Wagner's 'Der fliegende Holländer,' which Spohr had produced, in his capacity as musical director of the Cassel theatre, some time previously.——A bust of Richard Wagner has just been placed, in a prominent position, at the new building erected on the site of the house in which the master was born. Modest though it be, it is the only Wagner monument as yet existing in this city.

Lourdes.—The first performance took place last month, by the Toulouse Society 'La Tolosa,' of an oratorio, in three parts and a prologue, entitled 'Nôtre Dâme de Lourdes,' from the pen of the well-known composer of church music, Lucien Comire. The new work, which is scored for chorus, solo voices, and orchestra, was ably conducted by M. Petrus Soulignac, and greatly impressed the audience.

Marienbad.—A commemorative tablet has been placed at the house, known as the 'White Swan,' in the Kaiser Strasse, where Chopin resided in 1836.

PALERMO.—An oratorio, 'Judith,' by the young composer, Salvatore Averna, has obtained the first prize of one thousand lire in the competition opened some time since by the authorities of the Palermo Conservatorio.

SOFIA.—Under the title of 'Horo-Dance,' what may be described as the first national Bulgarian opera has just been produced at the Grand Theatre. The composer is M. K. Machanyi, who, as a matter of course, has largely availed himself in his score of the folk-song element of which Bulgaria is by no means destitute.

STRASSBURG.—A noteworthy performance of Eduard Grell's sixteen-part Mass (unaccompanied) took place last month at the Church of St. Thomas, under the direction of Musik-director Münch. There was a choir of seven hundred members and sixteen solo vocalists. The remarkable work of the whilom director of the Berlin Singakademie is but rarely performed, owing to the difficulties presented by it, and there was consequently a very numerous and discriminating audience on the present occasion.

TERAMO.—A new one-act Biblical opera, 'La Figlia di Jefte,' the music by Giuseppe Righetti, has been brought out with much success at the Municipal theatre. The libretto is an adaptation of a drama bearing a similar title, by Felice Cavalotti.

VIENNA.—A number of Schubert autographs have recently been discovered in the archives of the Church of St. Peter, the most important of which is a setting, with orchestra, of a Hymn to the Holy Sacrament, which the composer completed shortly before his death, in 1828.

Correspondence.

GEORGE SMART.

SIR,—The notice of Henry Smart in your May number suggests a question as to a certain George Smart, treasurer and one of the founders of the New Musical Fund, established in 1786. He died in Edinburgh on September 4, 1818, aged sixty-seven, and was buried in St. James's Church, Hampstead Road, where there is, or was—for the 'restorers' are always at work—a tablet to his memory. Was he the father of Sir George Smart?

I am also looking after another George Smart, an inventor, who took out several patents between 1800 and 1822. He was a timber merchant, carrying on business, first at Camden Town and then at Ordnance Wharf, Westminster Bridge.

Should this letter come under the notice of any members of the Smart family, perhaps they will be able to throw some light upon these questions.

R. B. P.

[We think the George Smart, No. 1, referred to by our correspondent, was the grandfather of Henry Smart, the composer.—ED. *M.T.*]

WORDS, WORDS, WORDS!

SIR,—Cannot something be done to make the words of singers intelligible? Often when listening to singers, supposed to be of the first rank, I find it extremely difficult to accurately determine the language, or languages, in which their vocal efforts are being presented to their audience. There is no doubt that librettists and composers have something to answer for in so serious a shortcoming, as they often handicap the vocalists by their handiwork. But for all that, the singers are the culprits. 'I am afraid they are getting worse and worse. 'A national defect,' they may be inclined to retort. And there may be some truth, though no justification in the observation. The other day, before I came here, and while walking along a main thoroughfare in a highly respectable neighbourhood, I overheard this remark from a respectably dressed person: 'I hav'nt an ocean in my head.' I thought to myself: 'If you had, it would certainly be a serious case of water on the brain,'—Yours reflectively,

PLAIN SPOKEN.

By the sad sea waves. August 20.

Brief Summary of Country and Colonial News.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

CHERTSEY.—At the Parish Church, on the 9th and 10th ult., in connection with the Coronation celebrations, there were performed the 'Coronation March' (Meyerbeer), Coronation anthem, 'Zadok the Priest' (Handel), Te Deum in F (Smart), and Coronation Prize March (Percy Godfrey). At All Saints' Church, on the 12th ult., the same music, with the addition of Clare's Magnificat in D, was given. The accompaniments at all the services were rendered by a small orchestra under the direction of Mr. F. Monk, organist and choirmaster, who presided at the organ on both occasions.

CHRISTCHURCH (New Zealand).—The Musical Union gave their second concert of the season in the Canterbury Hall, on June 24, when Sullivan's 'Golden Legend' was performed for the first time here, preceded by Handel's Coronation Anthem 'Zadok the Priest.' The choir sang with excellent attack and tone, being especially good in the Evening hymn 'O gladsome light,' and the choral epilogue 'God sent His messenger the rain.' The orchestral accompaniments were admirably played throughout; Mrs. Burns, Miss Maud Graham, Mr. Percy Aylmer, and Mr. H. M. Reeves were the solo vocalists, and Mr. F. M Wallace was as usual an able conductor.

MATLOCK BANK.—Miss Lucie Johnstone gave a successful concert in Victoria Hall, on the 21st ult., when she was assisted by Madame Adelaide Mullen, Mr. Henry Beaumont, Mr. Hulbert L. Fulkerson (vocalists), and Miss Ethel Knapp (pianoforte). Mr. Fulkerson gave the music-recitation entitled 'Te Deum' (Stanley Hawley's music) with powerful effect, and Miss Lucie Johnstone rendered her songs with artistic charm. Miss Gertie de S. Webster accompanied, and Miss Ethel Knapp's pianoforte solos were much appreciated.

MELBOURNE (Australia).—The programme of the North Suburban Choral Union's Concert on June 10, given at the Masonic Hall, Ascot Vale, included Cowen's cantata 'St. John's Eve,' Macfarren's part-song 'Break, break, on the cold grey stones, O sea,' Mendelssohn's 'Son and Stranger' overture, and Strauss's concert waltz 'Morning Leaves' (the last two being given for the first time here)—the inclusion of the last being apparently due to a remark in THE MUSICAL TIMES of January last, apropos of the introduction of good light music in classical concert programmes. The solo vocalists were Miss Doris Carter, Miss Florrie Gordon, Mr. G. Baulch, and Mr. T. H. Lightfoot. Mr. E. A. Jäger conducted.

WELLINGTON (NEW ZEALAND).—The Orchestral Society gave the first concert of its twelfth season at the Opera House, on June 18, under the direction of Mr. Robert Parker. Mozart's 'Jupiter' Symphony received an admirable interpretation throughout, that of the *Finale* being especially noteworthy. Other items in an excellent programme were Mendelssohn's 'Ruy Blas' overture, two movements from the same composer's violin concerto (admirably played by Miss Grace Kennedy), Edward German's three dances from Henry VIII., and Schubert's 'Rosamunde' Ballet Music. Miss Phœbe Parsons was the vocalist.——Mr. Maughan Barnett (pianoforte) and Herr Max Hoppe (violin), with the assistance of Mr. A. Hamerton (violoncello), gave a concert on July 7, when the programme included Rheinberger's Trio in A (Op. 112), Gade's Novelletten (Op. 20), and soli for their respective instruments, by the above-named artists. Miss Amy Murphy was the vocalist.——On July 15, Mr. Maughan Barnett gave a pianoforte recital, the principal items of the programme being Beethoven's 'Sonata pathetic,' a group of pieces by Chopin, including the Polonaise in A flat, Rubinstein's Staccato Study in C, and the second Rhapsodie Hongroise of Liszt.

Answers to Correspondents.

BATON.—Tschaïkowsky's 'Pathetic Symphony' was first performed in England by the Philharmonic Society at its concert of February 28, 1894, and repeated at the following concert, March 14, both performances conducted by Sir Alexander Mackenzie. It was designated in the programme 'New Symphony in B minor (No. 6, Op. 74).' The title 'Pathetic' was given by Tschaïkowsky after the first performance of the work, under his direction, at Petersburg, October 16, 1893: a few days later the composer drew his last breath.

A LONG SUFFERER.—(1) Perfectly true. The curate who always sings out of tune is a very trying member of the community. Cannot you try to convince him that in this respect he is a 'miserable sinner'? (2) Your plan is an excellent one—to make the boys *read* together such verses of the Psalm that cause any difficulty in the pointing. (3) A cessation of the boom of the pedals is a good feature in organ accompaniments, and some tunes do not lend themselves to solo treatment in being played over.

OLD COLWYN.—The following works, suitable for a choir concert, with soprano or bass, or soprano and bass, solos and chorus, will doubtless answer your requirements: 'Hero and Leander' (C. H. Lloyd), 'May Day' (Macfarren), 'The Forsaken Merman' and 'Ode to the Sea' (A. Somervell), 'The Ballad of Carmilhan' (A. D. Arnott), 'The Death of Minnehaha' (Coleridge-Taylor).

THEORY.—You seem to be very well supplied with books for your Theory of Music Examination. But you should read the theoretical articles in Grove's 'Dictionary of Music,' especially that on Form, by Sir Hubert Parry, Bart. The Harmony Course by Bridge and Sawyer might help you still further.

W. P.—(1) We do not know of any book on 'arranging from score.' This is a matter of practical experience and studying good models. (2) Beethoven's Op. 63 and 64 are arrangements of his Op. 4 and 3—the first for pianoforte, violin and violoncello, the second for pianoforte and violoncello.

COLONIAL.—You are quite right in regarding the ambiguity of compound time signatures as 'unsatisfactory.' Your suggestions of amendment, though not altogether novel, are ingenious. But it would be simply impossible to make any change that is likely to be generally accepted in all countries, or, indeed, even in one.

G. R.—So far as we know, none of the houses in which Wagner stayed during his three visits to London have been commemorated with tablets recording the event. Sentiment in these matters is almost a negative quantity in London—and, indeed, in England—compared with continental cities, towns, and even villages.

HIAWATHA.—We are not familiar with any distinguished musician named Boxer, though such an one may hail from the Celestial Empire. Perhaps you mean Bochsa. He was a harpist of some, and a composer of less repute who died at Sydney in 1856.

H. G. C.—If the music is copyright, it is a distinct infringement of the copyright to make any transcription without the sanction of the owner. See the article 'Copyright' in Stainer and Barrett's 'Dictionary of Musical Terms.'

ENQUIRER.—A matter of taste—evenness and good touch are most important factors in scale-playing, and the proper use of the pedal comes under the head of discretion, regulated by a knowledge of harmony.

FUGUE.—The 'Life of Merkel,' by Gustav Jansen, is published only in the German language. The price of the book is 2s. 6d. net.

AN OLD SUBSCRIBER.—The song entitled 'L'Addio,' attributed to Mozart, is a melody by Gottfried von Jacquin, though the accompaniment is by Mozart.

A. W. F.—The centenary of the birth of Hector Berlioz will not fall due till next year; the composer was born on December 11, 1803.

We are greatly indebted to a large number of correspondents for their kindness in furnishing information in respect of Dr. Joseph Parry's hymn-tune 'Aberystwyth.' The tune appears in several Welsh hymnals, and it may be obtained, printed on a card, from Messrs. Hughes and Son, Wrexham.

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His was not the only loss that this book had to undergo in the course of revision, for on the eve of its completion, Mr. Briggs was suddenly called to his rest. So the foregoing words which he had written about Sir John Stainer have now become his own epitaph. Without competing with Sir John Stainer in the wider domain of Church Music he had, in the narrower department of Plainsong, an influence and a competence which were unrivalled; and whatever merits this book may have are due almost entirely to him.

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This work is laid out for Soprano and Baritone Solo, Chorus, and Orchestra, and embraces altogether twelve numbers, one-half of which are given to the Chorus. Noteworthy features of the Cantata are the agreeable and tastefully written Accompaniments—never difficult or obtrusive, and the free and flowing part-writing. One of the choral items, "And the ransomed of the Lord," takes the form of a Four-part Female Chorus. Besides a rich store of Choral music, there are Soprano and Baritone Solos, especial attention being due to "His going forth is sure." The Libretto is interesting and well planned. Time of performance about Seventy minutes.

Daily Telegraph—"The Music, solid and straightforward in character, is well made and worthy. . . . It exhibits life and freshness."

Staff Notation, One Shilling and Sixpence.

Sol-Fa, 6d. Words, 6s. net per 100. Band parts on hire.

BETHANY.

WORDS BY MRS. ALEXR. ROBERTS.

This Cantata deals with the story of the miraculous raising of Lazarus, and paints the life of the inmates of the house of Bethany.

The work is scored for the usual soloists and chorus, and contains 25 numbers, of rich and varied interest. Part I. introduces the Master and His disciples on their way to Bethany. Certain incidental features are here detailed which tend to endow this section of the work with point and interest, and, it is believed, with some degree of originality also. Part II. deals with the death and resurrection of Lazarus, and is more strict in outline than Part I.

In performance the Cantata will take about an hour and a-half.

Price Two Shillings.

Sol-fa, 6d. Words, 4s. net per 100. Band Parts on hire.

THE GARDENS OF THE LORD.

SACRED CANTATA.

WORDS WRITTEN BY ALICE G. DYER.

The Cantata consists of thirty numbers, and is divided into four parts:—

PART I.—"The Garden" has reference to the Creation, the Fall, and the ejection of Adam and Eve from the Garden.

PART II.—"The Garden of Gethsemane" portrays the closing scenes of our Lord's life on earth.

PART III.—"The Garden of the Resurrection" deals with the events following the Crucifixion up to the Ascension of Christ.

PART IV.—"The Garden of Paradise" is an attempt to set forth the glories of the future life, as indicated by the Saviour in His teachings, and, later on, by St. John in the Book of Revelation.

While a performance of the complete work is advisable (time about 1¾ hour), any one section can be used entirely apart from the others; and Parts II. and III. are specially adapted for the Church seasons of Lent and Easter respectively.

Staff Notation, Two Shillings.

Sol-fa, 9d. Words, 6s. per 100. Band parts on hire.

THE JOURNEY OF LIFE.

A SACRED CANTATA FOR YOUNG PEOPLE.

THE WORDS COMPILED AND MUSIC COMPOSED BY F. A. CHALLINOR, MUS. BAC.

This Cantata is designed for Soprano and Contralto Solo, Two-part Chorus, and is intended for Sunday School and Juvenile Choirs, for whom it is admirably suited. The work consists of twenty numbers, and will occupy about an hour in performance. All the numbers are full of charm; but No. 13, "In the March of Life," may be specially commended for its energy of movement and the attractiveness of its melody. Young people are under obligation to Mr. Challinor for providing them with music of so high an order, which yet never loses touch with the qualities of simplicity and directness, without which no music can engage the sympathies of the young. A Welsh translation of the words accompanies the English text, a feature which should give the work a wider appeal.

Staff Notation, One Shilling and Sixpence.

Sol-fa, 5d. Words, 4s. per 100.

A SONG OF THE SEA.

ODE.

WRITTEN BY HENRY BRANCH.

SET TO MUSIC FOR CHORUS AND ORCHESTRA BY F. A. CHALLINOR, MUS. BAC., A.R.C.M.

This Ode may be commended with confidence to the attention of Choral Societies. It supplies exactly what is so often required, viz.—an interesting and musicianly short work to make up a programme with a cantata only occupying a part of the evening. The poem by Mr. Branch is a picturesque presentation of its subject, and Mr. Challinor has found in it inspiration for what is undoubtedly one of his finest works. He has treated it *con amore*, and the varying moods of the poem have been faithfully reflected in music which is remarkable for its melodious beauty and the strength of its writing.

Time of performance, about fifteen minutes.

Staff, in Choral Album, No. 384, price Sixpence.
Tonic Sol-fa, in Tonic Sol-fa Series, No. 405, price Threepence.
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EDWARD ELGAR.

(OP. 38.)

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2. BE MERCIFUL, BE GRACIOUS. Price Threepence.
3. GO FORTH UPON THY JOURNEY (arranged for Bass solo and four-part Chorus, S.A.T.B.). Price Fourpence.
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(Suitable also for Flower Services or Sunday School Festivals)

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HANDEL.—Let me wander not unseen (from L'Allegro)	1 0

BARITONE.

PANSERON.—42 Vocal Exercises for Baritone, Part I., Nos. 3 and 12 (Edited by A. Randegger)	2 0

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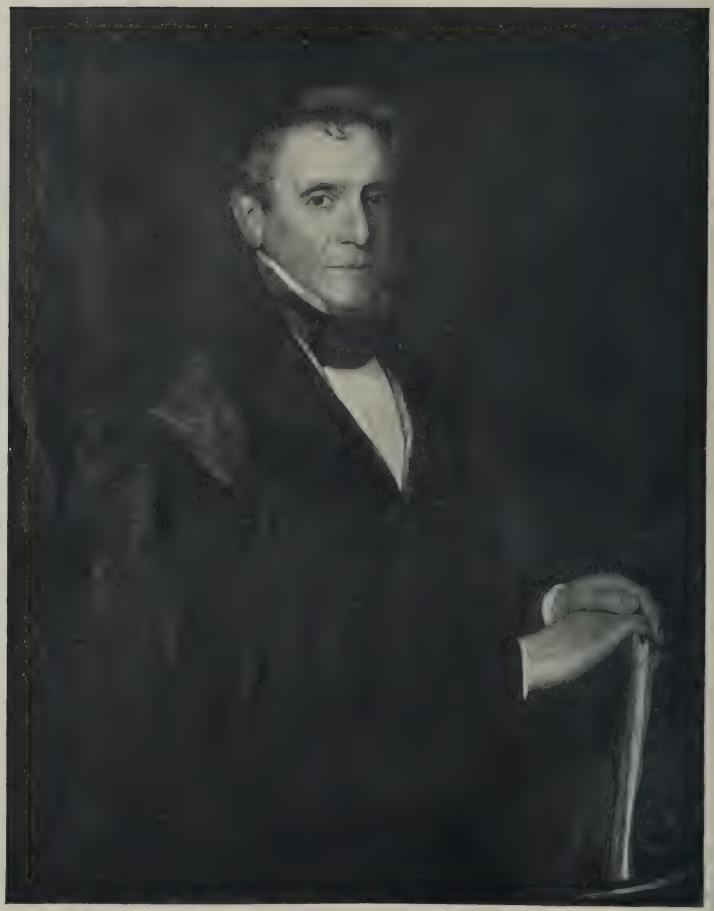
(From an oil painting by Mr. John Callcott Horsley, R.A., in the possession of Messrs. John Broadwood & Sons, Ltd.)



J. Moscheles

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 716.—Vol. 43. OCTOBER 1, 1902. *Price 4d.; Postage, 1½d.*

Registered for transmission abroad. *Annual Subscription, Post-free, 5s.*

ROYAL CHORAL SOCIETY,

ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.

Conductor: Sir FREDERICK BRIDGE, M.V.O., Mus.D.

THIRTY-SECOND SEASON, 1902-3.

PROSPECTUS.

The Series will comprise Eight Concerts, at which the following works will be performed.

Nov. 6. "Elijah."
Dec. 4. Berlioz's "Faust."
Jan. 1. "Messiah."
Jan. 29. "Hiawatha."
Feb. 25. "Light of the World."
Mar. 19. "Golden Legend" and Cowen's "Coronation Ode."
April 10. "Messiah."
April 30. It is hoped that a new Choral Work will be composed specially for the Society by Sir Hubert Parry. This will be followed by another composition, to be announced later.

The following artists have been engaged:

Miss Macintyre	Mr. Charles Saunders
Madame Sobrino	Mr. James A. Bovett
Miss Evangeline Florence	Mr. Andrew Black
Miss Maggie Purvis	Mr. Watkin Mills
Madame Clara Butt	Mr. Kennerley Rumford
Miss Ada Crossley	Mr. Daniel Price
Madame Kirkby Lunn	Mr. Charles Ackerman
Miss Emily Foxcroft	Mr. Frederick Ranalow
Mr. Ben Davies	Mr. Harry Dearth
Mr. William Green	

Organist: Mr. H. L. Balfour.

The Band and Chorus will consist of 1,000 performers.

Of the Eight Concerts to be given, seven will be included in the Subscription Series. Prices of Subscription for these seven concerts: Stalls, £2 2s.; Arena, £1 15s.; Balcony (Reserved), £1 8s.

Prices of Tickets for each Concert: Stalls, 7s. 6d.; Arena, 6s.; Balcony (Reserved), 5s.; Unreserved, 4s.

Subscribers' names can now be received, seats secured, and prospectuses obtained, at the Ticket Office, Royal Albert Hall, and the usual agents.

FIRST CONCERT, THURSDAY, NOVEMBER 6, at 8.

MENDELSSOHN'S "ELIJAH."

Artists: MISS MACINTYRE, MADAME CLARA BUTT, MR. BEN DAVIES, and MR. ANDREW BLACK.

There are VACANCIES in the CHOIR for Sopranos, Tenors, and Basses, but not for Contraltos. Only those who have good and powerful voices, and who can read vocal music at first sight, will be accepted. Address, The Secretary, Royal Choral Society, Royal Albert Hall, S.W.

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President: H.R.H. THE DUKE OF CONNAUGHT, K.G.
Principal: Sir A. C. MACKENZIE, Mus.D., LL.D., F.R.A.M.

MICHAELMAS TERM began Monday, September 29.
Examination for Licentiateship (L.R.A.M.). Syllabus now ready. Entry for Christmas period closes October 31.
Prospectus, Entrance Forms, and all further information of—
F. W. RENAUT, Secretary.

THE ROYAL COLLEGE OF MUSIC.

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Incorporated by Royal Charter, 1883.

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Hon. Sec.: CHARLES MORLEY, Esq., M.P.

THE CHRISTMAS TERM began on Monday, September 22.
The NEXT EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will take place in April, 1903.
Syllabus and official Entry Forms may be obtained from
FRANK POWNALL, Registrar.

BRISTOL TENTH MUSICAL FESTIVAL,

October 8, 9, 10, and 11, 1902.

Patrons:
HIS MAJESTY THE KING AND H.R.H. THE PRINCE OF WALES.

WEDNESDAY, Oct. 8.—1 o'clock, ELIJAH; 8 p.m., ANTIGONE (Mendelssohn), CONCERTO in A MINOR (Grieg), FANTASIA, AFRICA (Saint-Saëns), LANDERKENNUNG (Grieg), OVERTURES, SONGS, &c.

THURSDAY, Oct. 9.—1 o'clock, CORONATION ODE (Elgar), ST. CHRISTOPHER (Parker); 8 p.m., HIAWATHA (Coleridge-Taylor).

FRIDAY, Oct. 10.—1 o'clock, TRAUER-MARSCH, GÖTTERDÄMMERUNG (Wagner), REQUIEM (Berlioz), RIDE OF THE WALKYRIES and WOTAN'S ABSCHIED (Wagner), BERGLIOT (Grieg), OVERTURE, 1812 (Tschaïkowsky), &c.; 8 p.m., EMPEROR CONCERTO (Beethoven), POLISH FANTASIA (Paderewski), OVERTURES FAUST (Wagner) and TANNHÄUSER (Wagner), &c.

SATURDAY, Oct. 11.—2.30 p.m., MESSIAH.

The following Composers will conduct their own compositions at the Festival:—
Dr. EDWARD ELGAR.
Dr. EDVARD GRIEG.
Dr. HORATIO PARKER.
Mr. S. COLERIDGE-TAYLOR.

Vocalists:
Mesdames ALBANI, AGNES NICHOLLS, CLARA BUTT, and ALICE LAKIN.
Messrs. WILLIAM GREEN, CHARLES SAUNDERS, ANDREW BLACK, PLUNKET GREENE and WATKIN MILLS.

Reciters:
Mrs. BROWN POTTER and Mr. RUDOLPH DE CORDOVA.

Pianoforte:
M. PADEREWSKI, Miss ADELA VERNE, and Mr. LEONARD BORWICK.

Conductor: Mr. GEORGE RISELEY.

Detailed programme, free by Post, on application to
WALTER J. KIDNER, Secretary.
St. Augustine's Parade, Bristol.

CARDIFF MUSICAL FESTIVAL.

Patron: HIS MAJESTY THE KING.

WEDNESDAY, October 8, at 1.30, "Elijah" (Mendelssohn); at 7.45, "A Song of Destiny" (Brahms), "Ruth" (Cowen), and Miscellaneous.
THURSDAY, October 9, at 1.30, "The Beatitudes" (César Franck), and Miscellaneous; at 7.45, "The Flying Dutchman" (Wagner), Symphony, "Eroica" (Beethoven).
FRIDAY, October 10, at 1.30, "Stabat Mater" (Rossini), Pianoforte Concerto in A minor (Schumann), and Miscellaneous; at 7.45, "Samson and Delilah" (Saint-Saëns).
SATURDAY, October 11, at 1.30, "Orpheus" (Gluck), New Orchestral Work (Hervey), Symphony "Pathétique" (Tschaïkowsky), &c.; at 7.45, "Faust" (Berlioz).
PRINCIPAL VOCALISTS.—Madame Ella Russell, Miss Maggie Davies, Miss Maggie Purvis, and Madame Lilian Blauvelt; Miss Marie Brema, Miss Maggie Lewis, and Miss Ada Crossley; Mr. Ben Davies, Mr. John Coates, Mr. Gwilym Richards, Mr. A. Dunlop; Mr. Ffrangcon Davies, Mr. David Hughes, Mr. Ivor Foster, Mr. Harry Miller.
SOLO PIANOFORTE—Mr. Mark Hambourg.
Chorus and Orchestra numbering 350.
CONDUCTOR—Dr. Frederic Cowen.

Prospectus giving full details may be had from the Hon. Secs., Glen Lyn, Cathedral Road, Cardiff.

QUEEN'S HALL.

PROMENADE CONCERTS,

Nightly, at 8, till November 7.

QUEEN'S HALL ORCHESTRA.
Conductor—Mr. Henry J. Wood.

Mondays, Wagner; Tuesdays, Popular; Wednesdays, Tschaïkowsky; Thursdays, Popular; Fridays, Beethoven; Saturdays, Popular.

Tickets: 5s., 3s., 2s., 1s.
ROBERT NEWMAN, Manager.

MR. REGINALD GOSS-CUSTARD will commence a Series of SATURDAY ORGAN RECITALS at St. Margaret's Church, Westminster, on October 4, at 5.30.

UNIVERSITY OF DURHAM.

The Examinations for Degrees in Music are held in Durham in March (testamur only) and September.

For particulars, with copies of former Examination Papers, apply to the Secretary of Examinations, or to Dr. Armes, Durham.

GRESHAM COLLEGE.

Michaelmas Term, 1902.

The LECTURES in MUSIC, with Vocal and Instrumental Illustrations, will be delivered by Professor Sir Frederick Bridge, M.V.O., Mus.D., as follows:—

Tuesday, Oct. 21 (at Gresham College), "C. P. E. Bach: Early Clavier Music in Germany."

Wednesday, Oct. 22, "Purcell's Sonatas, for two Violins and Bass."

Thursday and Friday, Oct. 23 and 24, "Gluck and the Opera."

(The last three Lectures will be given at the City of London School, Blackfriars.)

The Lectures are free to the public, and commence at 6 o'clock p.m.

THE GUILDHALL SCHOOL OF MUSIC.

Managed by the Corporation of the City of London.

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Victoria Embankment, E.C. Secretary.

BIRMINGHAM AND MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor ... ... Edward Elgar, Mus. Doc.
Principal ... ... Granville Bantock.

SESSION 1902-03.

The Session consists of Autumn Term (September 15 to December 20), Winter Term (January 19 to April 4), Summer Term (April 6 to June 20). Instruction in all branches of music. Students' Choir, Students' Orchestra, Fortnightly Rehearsals, Students' Concerts.

Prospectus and further information may be obtained from

ALFRED HAYES, Secretary.

BAKER STREET CHURCH OF ENGLAND HIGH SCHOOL FOR GIRLS, Ltd.,

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(One Minute from the Metropolitan Station.)

The Rev. Canon Francis J. Holland, M.A., Chairman.

PIANO.—Mr. Oscar Beringer, Miss Ethel Boyce, A.R.A.M., Miss Bryant, certificated Frankfort Hoch Conservatoire, Miss Jessie Davies, A.R.A.M., Miss Kate Robinson, certificated Raff Conservatoire, Frankfort, Misses M. Moore and D. Lucas, Miss Barwell, pupils of Miss K. Robinson.

VIOLIN.—Herr Josef Ludwig, Miss L. M. Nunn, R.A.M., Miss Eveleigh, L.R.A.M., Silver Med., R.A.M.

VIOLONCELLO.—Miss A. F. Vernet, L.R.A.M.

ORGAN.—Mr. F. A. W. Docker, A.R.A.M., Organist of St. Andrew's, Wells Street, Professor of the Organ at the Guildhall School of Music, &c.

SINGING.—Mrs. Hutchinson, Miss Margaret Barter.

SIGHT READING and ENSEMBLE PLAYING.—Miss Harrison and Miss Holland: Piano and Strings.

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QUEEN'S HALL GRAND CHAIR EISTEDDFOD

February 18, 1903.

Under the Patronage of T.R.H. The Prince & Princess of Wales.

GREAT MUSICAL COMPETITIONS.

Adjudicators: Dr. W. G. McNaught and Daniel Price, Esq.

Male-Voice Choirs.—"The Destruction of Pompeii" (D. C. Williams). Prize £50 and a handsome silver cup value £6 6s. Prizes for Mixed Choirs, Duets, Solos, &c.

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"Golden Legend."—Yarmouth Musical Society.—Miss Jaques sang *Elsie's* music with expression, brilliance, and sweetness, and especially made a deep impression in the solo "My Redeemer and my Lord."—*Yarmouth Mercury*, April 26, 1902.

Dunfermline Choral Union.—It is always safe to engage Miss Jaques for oratorio. Her straightforward style, clear enunciation, and beautiful bird-like voice suited the *Elsie* music to perfection. All her numbers received a most adequate rendering, and those who heard her are not likely to forget her splendid effort in "The night is calm," &c.—*Dunfermline Press*, March 29, 1902.

Arbroath Choral Union.—*Elsie's* music seemed peculiarly grateful to the clear and flute-like voice of Miss Maggie Jaques, the beautiful quality of her upper register being especially notable in such solos as "The night is calm," &c.—*Arbroath Herald*, March 27, 1902.

Peterboro' Choral Union.—Miss Jaques' soprano voice and dramatic style are singularly well adapted for the part of *Elsie*, which she interpreted with great charm. Her singing was confident, pure, and full of expression, her sustained top notes in the fine recit. with the *Prince* being magnificent. In the beautiful solos, "I hear him call," "My Redeemer," &c., Miss Jaques held the attention of the audience, so to speak, in a vice.—*Peterboro' Standard*, Dec. 14, 1901.

Miss Maggie Jaques, as *Elsie*, was almost ideal. Throughout the work her conception of the part and the tenderness with which she sang the music allotted to her were all that could be desired.—*Peterboro' Advertiser*, Dec. 14, 1901.

Dundee Choral Union.—"Death of Minnehaha" and Selections from "Tannhäuser."—Miss Jaques has a very pure and telling voice, and she achieved conspicuous success in the soprano portion of the "Death of Minnehaha." In Wagner's "Tannhäuser," Miss Jaques sang the music for *Elizabeth* with much feeling, her duet with Mr. Brearley being specially worthy of commendation.—*Dundee Advertiser*, March 13, 1902.

Verdi's "Requiem."—Hull Vocal Society.—Miss Maggie Jaques sang the soprano solos with remarkable flexibility. Her voice was most admirably adapted to the gigantic task she undertook.—*Eastern Morning News*, March 19, 1902.

Gade's "Psyche."—Newcastle-on-Tyne Postal Choral Society.—The soprano who approaches the part of *Psyche* in Gade's work must do so with considerable force in reserve, for it is a trying rôle. Miss Jaques had this force, and a pure, fresh soprano voice to boot, and acquitted herself meritoriously.—*Newcastle Chronicle*, March 22, 1902.

Miss Jaques was in splendid voice, and she gave her solo work exquisite rendition.—*Newcastle Journal*, March 22, 1902.

"Martyr of Antioch."—Bishops Stortford Musical Union.—Miss Maggie Jaques sang splendidly, her fine voice, rich and brilliant, and pleasing manner combining to produce an impressive *Margarita*.—*Herts and Essex Observer*, April 26, 1902.

"Elijah."—Walsall Philharmonic Union.—Miss Maggie Jaques is a soprano who has already gained a high reputation at Walsall. In "Hear ye, Israel" she was very fine, and was loudly applauded, and in the other parts for which she was responsible, she was equally successful.—*Walsall Free Press*, April 19, 1902.

Stonebroom Choral Union.—Miss Jaques created a highly favourable impression in "Hear ye, Israel," sung with fervour of expression and dramatic power. She was also distinctly pleasing in the dialogue between the *Youth* and the *Prophet* and between the *Widow* and the *Prophet*. Indeed, the most widely known of Derbyshire sopranos sang throughout in a manner which was worthy of her high and advancing reputation.—*Sheffield Independent*, April 7, 1902.

"Messiah."—Ayr Choral Union.—We have to go a long time back to recall a soprano who gave a more satisfying interpretation of the "Messiah" airs than Miss Jaques. With her beautiful and flexible voice, her pure intonation, and easy style of delivery, the florid measure of "Rejoice greatly," became means of expression, and the solos, "Come unto him" and "I know that my Redeemer liveth," were given with touching effect.—*Ayr Advertiser*, April 3, 1902.

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Kingston.—Miscellaneous, October 29.
Glasgow.—Miscellaneous, November 1.
Ilford.—Ballads, November 3.
Edinburgh.—Miscellaneous, November 7 and 8.
Dudley.—Vocal Union, "Elijah," November 19.
Surbiton.—Assembly Rooms, Ballads, November 26.
London.—People's Palace, Ballads, November 27.
Bishops Stortford.—"Judas Maccabæus," December 3.
Beckenham.—"Golden Legend," December 8.
Bolton.—"Messiah," December 13.
Tynemouth.—Vocal Society, "On Shore and Sea," December 17.
Hanley.—"Messiah," December 18.
Hull.—"Messiah," December 19.
West Bromwich.—"Messiah," December 23.
Bognor.—Subscription Concerts, January 29, 1903.
Blackburn.—"Persian Garden," March 2, 1903.
Darwen.—"Persian Garden," March 3, 1903.
Huddersfield.—"Hiawatha," March 6, 1903.
Newcastle.—"Israel in Egypt," March 25, 1903.
Leicester. {"Walpurgis Night" / "Bride of Dunkerron"} March 26, 1903.
Stafford.—Choral Union, "Judas Maccabæus," March 31, 1903.

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OCTOBER 1, 1902.

J. B. CRAMER

(1771—1858).

The fame of a man may hang on a single thread. But the thread may be of such strength that it seems as if it might defy the wear and tear of time. Sever it, and the great man of outstanding eminence in his day rapidly passes into oblivion. Art, science, and literature furnish many instances of one-achievement fame, judged by the severe tribunal of posterity. The reader will have no difficulty in recalling names in proof thereof; but should he momentarily be at a loss for one in the art of music, he may perchance find it in the perusal of this biographical sketch.

John Baptist Cramer, born at Mannheim, February 24, 1771, came of a musical family. His grandfather, Jacob Cramer, was a flautist in the celebrated Mannheim Orchestra; his uncle, Johann, a drummer in the Court band at Munich. Wilhelm Cramer, the father of the subject of this article, settled in England in the year 1772, and remained here till his death in 1799. He speedily made his mark as a violinist of high repute: he led the King's band, the Opera band, the orchestras of the Pantheon, the Antient, and the Professional Concerts, and discharged similar duties at every private concert of importance at which an orchestra was engaged. He also held the office of first violin at the Provincial Musical Festivals, and at the memorable Handel Festivals of 1784 and 1787 in Westminster Abbey—in fact, Wilhelm Cramer was a leading violinist in the fullest sense of the term. His son Franz (known as François), a younger brother of John (as we shall call him), became, like his father, a first violinist of distinction in the land of his adoption; he died in 1848, thus predeceasing his pianistical brother by ten years.

Although John, the great pianist, was born in Germany, he was brought to England in 1772, an infant in arms aged twelve months. Allowing for certain absences on the Continent, London thenceforward became his home during his long life of eighty-seven years. Thus to all intents and purposes John B. Cramer was an Englishman. The boy was cradled in music. His father, anxious that the little fellow should become a violinist, started him on a fiddling career at the age of four. There is evidence that he continued to be a violinist, though no biographer has mentioned this fact. His application for membership of the Royal Society of Musicians, dated February 7, 1802, states that 'he has studied and practised music for a livelihood seven years and upwards in England—is a married man—30 years of age—performs on the Piano Forte and Violin—teaches the Piano Forte.'*

To return to Cramer's tender years. One day the child was sent to practise his violin in an attic wherein stood an old pianoforte. This proved to be the turning point in his life. Instead of violin tones the father heard other strains—harmonies in two and three parts coming from the keyboard instrument. Parental plans were soon, and wisely altered, with the result that Master John at the age of seven was placed under the tuition of one J. D. Benser, a German pianist of repute then resident in London. Three years later he became a pupil of J. S. Schroeter, but although, according to Burney, Schroeter was 'the first who brought into England the true art of teaching that instrument [the Forte-Piano],' young Cramer's progress was not so rapid as his father desired. Fortunately for the young student the services of Clementi were secured as a teacher of the twelve-year-old boy. 'It was impossible,' says an old memoir, 'in the whole range of the musical world, to select a more able preceptor than Clementi, a man profoundly skilled in every branch of music, and a genius of the highest order, whose mind is richly stored with general knowledge.' Although these invaluable lessons from Clementi continued for one year only, owing to the teacher's departure from England, they proved to be a revelation to the boy as to the possibilities of future attainment. Between the ages of fourteen and sixteen young Cramer received some theoretical instruction from C. F. Abel, the famous viol-da-gamba player; but after receiving the inspiring lessons from Clementi, he relied upon his own resources for the further acquirement of technical skill and artistic development.

John Cramer made his first appearance in public at his father's benefit concert, April 5, 1781, at the age of ten years. Three years later we find him playing a 'Lesson' at a concert given in the King's Theatre, Haymarket, January 22, 1784. The following request, which appeared in the advertisement of that music-making, throws some light on the concert-giving customs of the day:—

> The Vocal Performers having often taken Cold by sitting too long on the Stage, it is humbly requested that the Audience will indulge them with coming on to sing, and retiring when the Song is finished.

Later in the same year we find this announcement in connection with 'The Hanover Square Grand Concert,' of March 10, 1784:—

> Duetto for two pianofortes, by Master Cramer and Mr. Clementi.

This 'Duetto,' played by master and pupil, was probably one of Clementi's duet sonatas. At Fischer's concert, on May 14, Master Cramer

* This information has been kindly furnished by Mr. Stanley Lucas, Secretary of the Royal Society of Musicians.

played a duet with Miss Mary Jane Guest, afterwards Mrs. Miles, a Bath pianist of repute and the teacher of the Princess Charlotte. In 1788, aged eighteen, young Cramer went abroad and played in public in the capitals of France and Germany. He was in Paris throughout the stirring times of the French Revolution of 1789. There he formed an acquaintance with a young Russian. Circumstances made this subject of the Czar a debtor of the young English pianist. As the former was wholly incapable of paying the debt, he offered to discharge it with some manuscripts of the works of John Sebastian Bach. Cramer accepted this offer without a moment's hesitation. He thus unexpectedly found himself in possession of some treasures for which he had long and ardently sought, and which afforded him intense satisfaction. 'It would be interesting to know what these Bach manuscripts were,' the reader may be inclined to remark. We venture to think that we can, to some extent, supply that information. On May 16, 1816, there was sold in London by auction 'Mr. J. B. Cramer's select, valuable and entire collection of MS. and printed vocal and instrumental music . . . also some compositions by John Sebastian Bach (*that have never yet been published*), also a portrait of him by Pellegrini, from the original in the Conservatorio, at Leipzig.'

From Cramer's sale catalogue (327 lots) we extract the following J. S. Bach items:—

Lot 33. A very curious Selection of Sonatas (Trios) for the organ or piano-forte, *in score MS.*
[This was knocked down for 15s.!]

,, 82. A valuable volume . . . Suites for piano-forte and Fantasia, *all in score MS.*
[This lot included compositions by W. F. and C. P. E. Bach. Unfortunately none of the prices are marked after Lot 74.]

,, 169. An Anthem adapted from a fugue of J. Sebast. Bach by M. Cooke, *MS. in score.*

,, 244. Sublime Harmony, in 5 parts, for 2 violins, alto, violoncello and contra basso, 1693, *warranted to be a correct copy, MS.*

,, 225. Two celebrated Trios for 2 violins and bass, in score, *MS., warranted to have never been published.* — N.B. The second contains his famous *Canon perpetuus.*

,, 242. Preludes and Fugues, 24 for the Organ, *MS.*, and 24 do. printed, *Zurich.*

,, 244. 6 Lessons, 2 Preludes, 1 Fugue, and 1 by Graun, *MS.*, 7 books.

The catalogue included 'A curious Head of Handel, by Richardson,' and the following book:—

Lot 276. *Nicolaus* (*Elias*). 'Orgel oder Instrument Tabulatur, *Leipzig*, 1571'; this curious book formerly belonged to J. Sebastian Bach, and was given to Dr. Burney by C. P. E. Bach, at Hambro', 1772.

While in this Bach region the opinion of Samuel Wesley on the subject of this sketch may be quoted:—

Among the devoted admirers of that greatest of musicians [Bach] must be enumerated J. B. Cramer, who it is well known has assiduously cultivated and thoroughly digested his works. Every one who has attentively perused his very excellent Studies for the Piano Forte will readily perceive that he has modelled a majority of them upon many of the pieces among the forty-eight Preludes and Fugues.

To return to the career of young Mr. Cramer. In the first month of the year 1791 we can trace him through the *Gazetteer* of January 14, in an interesting notice of a concert given at the Crown and Anchor tavern, Strand, by the Anacreontic Society. Here it is:—

The younger Cramer and Master Humel (*sic*) exhibited their surprising abilities on the Piano-Forte.

'Master Humel' was then a young gentleman aged twelve. The notice concludes in terms more or less amusing:—

Before the grand finale the celebrated Haydn entered the room, and was welcomed by the Sons of Harmony with every mark of respect and attention.

A small party of ladies occupied the gallery that overlooks the Concert-Room, seemingly so well pleased with the instrumental performance, that they returned after supper, joining chorus with 'Anacreon in Heaven,' and his convivial votaries, till 'Sigh no more, Ladies,' gently whispered the restraint which modesty ever imposes on the midnight crew.

Haydn had only just arrived in London for his first visit when his company had been secured by the 'midnight crew' of the Anacreontic Society. The great master took a special fancy to young Cramer, then just out of his teens. He became 'a great and distinguished favourite of Haydn,' we are told, 'and as a proof of the marked predilection of that eminent man, he was allowed to be present in his apartment at Lisson Grove during the time that he composed his "Orpheus" and others of his most celebrated works.' It may be mentioned that Haydn had fled from the worries of the street cries in Great Pulteney Street and sought the quietude of Lisson Grove, then quite in the country.

Cramer doubtless renewed his acquaintance with Haydn during the second visit of the latter to London in 1794-5. He certainly did in Vienna during his sojourn there about 1799-1800. He must have had a good time in Vienna, as, in addition to Haydn, he fraternised with Cherubini, Weber, Albrechtsberger, Woelfl and Hummel; moreover, he 'had the satisfaction of accompanying Beethoven to the opera to hear Mozart's *Don Giovanni*.' How intensely interesting!

After a professional tour on the Continent, which extended to Poland and Italy, Cramer entered upon his long and successful career as one of the most eminent performers and teachers of the pianoforte in London. And this brings us to what has proved to be the great event of his life—the world-famed Pianoforte Studies. Hans von Bülow, in the preface to his edition, remarks: 'We regret to say that, in spite of all our endeavours, we have not been able to ascertain anything definite of the dates of the successive publications of Cramer's Studies.'

The research which baffled the redoubtable Hans we have undertaken with more satisfactory results. The *Morning Post* of June 1, 1804, contains the following advertisement:—

> New Music.—This Day is published, Forty-two Exercises for the Piano-Forte, intended to facilitate the progress of those who study that Instrument, with the leading fingers marked to each passage. Price One Guinea.—By J. B. Cramer; and to be had of him, No. 6, Coventry-Street, Haymarket; and at all the principal Music Shops in Town.

Thus the actual date of publication, confirmed by the copyright entry in Stationers' Hall was June 2, 1804. The title of the first edition reads thus:—

> Studio per il Piano Forte
> consisting of
> *Forty-two Exercises*
> Intended to Facilitate the progress of those
> who study that Instrument.
> Composed and the leading fingers marked to each Passage
> By J. B. Cramer.
> Pr. £1 1s. Op. 30.
>
> Published for the Author, & to be had of him
> No. 6, Coventry Street, Hay Market, and at all the
> principal Music Shops.
> Entered at Stationers' Hall.

It may be inferred from the title-page that this important contribution to the literature of the pianoforte shared the fate of Mendelssohn's 'Songs without Words' (Book I) in being published by the author and at his own expense. It is quite possible that no publisher would take the risk of such an educational work as the Studies. But, with Clementi's *Gradus ad Parnassum*, they have held, and continue to hold, their ground. The Studies preceded Clementi's no less famous *Gradus* by fifteen years. 'I understand,' said Clementi to his former pupil, 'that you have published two books of Studies. But I have long thought of composing some.' 'While you have been dreaming, I have accomplished the task,' said Cramer. Clementi was surprised at this reply, but he at once held out his hand to his young friend and old pupil, complimenting him sincerely. 'Many of his (Cramer's) études are poems,' says Mr. Dannreuther, 'like Mendelssohn's Songs without Words,' and there are few pianists who have not borne testimony to their artistic value.

Mr. J. S. Shedlock has shown us the hall-mark of approval stamped upon them by Beethoven.* He not only set high value on Cramer's Studies, and declared them to be the best preparatory school for a proper understanding of his (Beethoven's) pianoforte works, but he actually prepared twenty of them specially for his nephew to study. Schindler says: 'Our master (Beethoven) declared that these études were the chief basis of all genuine playing. If he had ever carried out his own intention of writing a Pianoforte-School, these études would have formed in it the most important part of the practical examples.' Could any greater praise be bestowed? For further information on this important Beethoven-Cramer matter, the reader is referred to Mr. Shedlock's interesting book. Bülow, in the informing preface to his edition of the Studies (fifty selected) already referred to, speaks of their 'priceless value' and 'lasting importance.' Of the many editions of this classic, that by Henselt, with its second pianoforte part (quite optional) to several of the Studies, is of special interest and poetic beauty; one cannot fail to be struck with the charm of Henselt's melody.

We may now pass to another important incident in the life of J. B. Cramer—'glorious John,' as he came to be designated. It must not

J. B. CRAMER,
(From a drawing by Abraham Wivell.)

be forgotten that he was one of the founders, in 1813, of the Philharmonic Society. Its future historian will have some difficulty in adjusting the conflicting claims to the paternity of the Philharmonic, but the following account contains more than a grain of truth. At a friendly dinner party, Mr. Cramer suggested that 'a certain number of professors should be invited to subscribe five shillings each for the hire of a room, lighting, &c., &c., to meet once a month, to revive the dormant-lying symphonies, concertos, &c., of Mozart, Haydn, &c.' Cramer was one of the first Directors of the Society

* Selection of Studies by J. B. Cramer, with comments by L. van Beethoven, and preface, translation, explanatory notes, and fingering, by J. S. Shedlock, B.A. Augener & Co. 1893.

moreover, he, with his old master, Clementi, alternately conducted—'at the pianoforte'—the first season of eight concerts, Clementi leading off. The programme of the concert of May 3, 1813, contained a 'Full Piece' (whatever that may have been) by 'Cramer and Mozart.' Cramer's name frequently appears as conductor and solo-pianist—in fact, he introduced to English audiences some of Mozart's pianoforte concertos, and, moreover, had the courage to publish them. At the concert of February 23, 1835, we find 'Concerto No. 5, *Cramer*, and the last movement, *Mozart*.' Cramer conducted the concert (May 25, 1829) at which Mendelssohn made his first appearance before an English audience. 'Old John Cramer led me to the pianoforte as if I were a young lady,' the youthful composer wrote to his family at Berlin. This 'young lady' reference on the part of Mendelssohn was doubtless a sly hit at 'glorious John,' as he (Cramer), aged fifty-eight, was soon to lead to the altar a fair damsel thirty-three years his junior, and she not his first bride!

It is said that J. B. Cramer gave the title 'Jupiter' to Mozart's noble symphony in C. For many years the work was known as the 'Jupiter' only in England, and in selecting 'this high-sounding title,' to quote the late Sir George Macfarren, Cramer gave 'expression of his boundless admiration.' It may be interesting to state as a new fact that the designation 'Jupiter' seems to have been first used at the Philharmonic Concert of March 26, 1821. Mendelssohn, conservative as he was, adopted the term in his letter to Moscheles of March 7, 1845; he probably became acquainted with it at the Philharmonic Concert of May 28, 1832, already referred to, and at which he played, when the 'Jupiter' found a place in the programme.*

In the year 1812, Cramer commenced his career as a music publisher by becoming one of the partners in the firm, then newly-formed, of Chappell and Co. All the business arrangements of the Philharmonic Society in its earliest days were made at Chappell's premises, then at 124, New Bond Street. Mr. Samuel Chappell not only lent his house for the meetings of the Directors, but refreshed the weary ones. Cramer was then in the zenith of his fame, and the spirit would sometimes move him to play the pianoforte till one, two, or three o'clock in the morning, to the great delight of his auditors. In 1824 (not 1828 as is often stated) he joined Robert Addison and T. Frederick Beale, music publishers, then in Regent Street; this partnership brought into existence the firm still known as Messrs. Cramer and Company. J. B. Cramer gave his lessons in the long room over the shop, to which his pupils used afterwards to adjourn and purchase their music.

Previous to this, Cramer had been elected one of the first professors of the Royal Academy of Music. He was 'employed for the girls,' according to an official letter recording the commencement of operations at Tenterden Street on March 24, 1823. In spite of his many teaching engagements he kept up his practice, as he gave annual concerts in London for several years, and he can be traced as solo pianist at the Birmingham Musical Festival of 1826, though the two concertos he played on that occasion are not specified in the programmes.

The remaining incidents in the busy life of the subject of this sketch must be briefly recorded. In 1835 he gave a farewell concert previous to his retirement and his intention of settling at Munich. The concert took place on May 19, and the occasion was a memorable one. To quote from a contemporary account: 'When he who took the principal part in this [Mozart's quintet in E flat for pianoforte and wind instruments] rose, amidst the loudest and warmest cheerings, to make his last bow, we saw many lovely eyes filled with tears; and some of the sterner sex exhibited emotions no less honourable to themselves than to the occasion by which they were excited.' At this concert of sixty-seven years ago, Miss Clara Novello (now the Countess Gigliucci) sang, and Malibran gave her 'Rampataplan,' in her own inimitable way. The programme also included, 'New Ballad, Mr. J. P. Knight (his first appearance); "She wore a wreath of roses," Knight.' This was most probably the first public performance of this popular song.

The concert was followed by the inevitable farewell dinner, at which Sir George Smart presided, supported by Moscheles, Herz, Potter, Attwood, and other leading musicians, professional and amateur. J. A. Wade composed a song in honour of the occasion; it was sung by John Parry and accompanied by Moscheles, who, in the symphonies between each of the verses, deftly introduced snatches of Cramer's Studies, greatly to the delight of the guest of the evening and the assembled company. The veteran pianist was ultimately prevailed upon to play and he performed, as only he could, Mozart's beautiful pianoforte sonata in C minor.

Cramer soon returned to London, however, where he spent the remainder of his days. Probably his last appearance in public was at a farewell concert given by his brother François, the violinist, June 27, 1844. On that occasion he played in his own quintet (Op. 60), in which he introduced his melody 'Days of Yore.' The combined ages of the five performers (including Dragonetti, then eighty-three, and Lindley) totalled 342 years,

* Otto Jahn, in his monumental 'Life of Mozart' (English edition, vol. iii., p. 37, note 2) says: 'It has been called, I do not know when or by whom, the "Jupiter" symphony, more, doubtless, to indicate its majesty and splendour than with a view to any deeper symbolism.' Elwart, in his 'Histoire des concerts populaires de musique classique' (Paris, 1864), gives this reference to the 'Jupiter,' from the programme of the concert given January 5, 1862: 'L'enthousiasme des admirateurs des chefs-d'œuvre symphoniques d'Haydn et de Mozart fit donner des noms souvent assez mal justifiés à certaines symphonies de ces deux maîtres. Le titre de *Jupiter* a été sans doute inspiré par le début grandiose de cette belle symphonie.' Hanslick and Doerffel, in their respective monumental works on Vienna and Leipzig concert-givings, do not appear to have recorded the term.

an average of nearly seventy years each. At this concert Mendelssohn and Moscheles played the latter's 'Hommage à Handel,' and Staudigl sang a manuscript song composed by 'W. S. Rackstraw,' subsequently known as W. S. Rockstro. The only artist now living who took part in that music-making of fifty-eight years ago is Miss Sabilla Novello.

In 1851, the year of the Great Exhibition, the friend of Beethoven and Haydn met Berlioz in St. Paul's Cathedral. The great French composer was clad in a surplice as one of the basses in the select choir at the annual gathering of the charity children. Berlioz, like old Haydn on a similar occasion sixty years before, was in tears at the overwhelming effect of those thousands of children's voices singing in unison. He records: 'Going out I met old Cramer, who, in his transport, forgetting that he speaks French perfectly, cried out to me in Italian: "*Cosa stupenda! stupenda! la gloria dell' Inghilterra!*"'

On April 16, 1858, at his residence in Kensington, John Cramer drew his last breath at the age of eighty-seven. His remains are interred in Brompton cemetery, a polished red granite monument marking the spot of his last resting-place. Very few persons attended the funeral of this artist of European fame. One of them, John Ella, records: 'Had John Baptist Cramer been buried in Vienna or Paris, not two musicians only, but two thousand, would have followed his body to the grave!'

As a pianist, Cramer played with fine delicacy, a quality all too rare in these days of strenuous hypervirtuosity. He had a most velvety touch, and produced a lovely singing tone, 'like breathing from the sweet South,' in the words of Moscheles, and Mr. A. J. Hipkins well remembers his perfect *legato* touch and his bent fingers in producing it. As an interpreter of Mozart he was unrivalled. He worshipped at the shrine of that master. 'Have you read Holmes's Life of Mozart?' said Charles Salaman to him soon after the book appeared. 'Read it?' replied the seventy-four-year-old disciple, 'I took it up one evening, could not put it down, and sat up all night to finish it.' Beethoven held Cramer in high esteem as an executive artist. There are some amusing references to him in Beethoven's letters. Writing to J. P. Saloman about the English publication of some of his (Beethoven's) works, the composer of the C minor symphony says:—

> 'I hear, indeed, that Cramer is also a publisher. But my pupil Ries lately wrote to me that Cramer not long since *publicly expressed his disapproval of my works*, I trust from no motive but that of *being of service to art*, and if so I have no right to object to his doing this. If, however, Cramer should wish to issue any of my *pernicious* works, I shall be as well satisfied with him as with any other publisher.

The next extract—from a letter in which Beethoven held out the unrealised hope of visiting London—is written in a less sarcastic vein. It is to Ferdinand Ries, and dated Vienna, March 5, 1818:—

> Farewell; remember me to Neate, Smart, and Cramer. Although I understand that the latter is a *counter subject* both to you and me, still I understand a little the art of managing such folk; so, notwithstanding all this, we shall be able to create agreeable harmony in London. I embrace you from my heart.
>
> Your friend,
>
> Beethoven.
>
> Many best compliments to your charming (and as I hear) beautiful wife.

It must not be inferred, however, that Cramer in any way depreciated Beethoven, who, like many musicians before and since, was not free from hypersensitiveness; nor that he could not interpret Beethoven's works. In proof thereof the following anecdote may be told. On one

MEDAL, DESIGNED BY WYON, STRUCK IN HONOUR OF JOHN B. CRAMER.
(Reproduced from the impression in the possession of Messrs. John Broadwood and Sons, Ltd.)

occasion, at the private house of an amateur in London, there met four of the greatest pianists of the day—Hummel, Kalkbrenner, Moscheles, and Cramer. The first, on being asked to play, improvised at some length, but with comparatively poor results. Kalkbrenner and Moscheles refused to give some 'touch of their quality,' and Cramer was invited to gratify the company. He at first declined to play, but being strongly pressed by Hummel, Cramer consented. 'Sitting down to the pianoforte in his usual unpretending manner,'—records the author of 'Musical Recollections of the last half-century'—'Cramer began to play one of Beethoven's sonatas, then almost entirely new to English, though not to German ears. In a few moments his audience were literally entranced, and sat breathlessly listening to every note and phrase of the several motivos, which seemed to reveal some new inspiration at every turn. When he had finished, Hummel rushed up to him, seized him in his arms, and kissed him on each cheek, exclaiming, "Never till now have I heard Beethoven."'

One more anecdote, in which Liszt—the greatest of all great pianists—figures as the centre of attraction. In the year 1840, during Liszt's visit to England, the veteran 'glorious John' and the 'young lion' met. Cramer, then bordering upon seventy, had not been expressing a particularly high opinion of Liszt, who was a youth of seventeen. But when the latter arrived, the old man joined in the request that he should play. 'Oh, yes,' said Liszt, 'I'll play, and in sooth a duet with you, Mr. Cramer!' Both took their places at the instrument, and seldom was Hummel's beautiful duet sonata in A flat more beautifully played. Old Cramer took the treble, and Liszt, with that true gentlemanly feeling so eminently characteristic of him, 'accommodated' his playing of the bass part to the style of his venerable colleague. When they had finished, Liszt was called upon to perform alone, and this is what he did—he played one Cramer study after another, each one surpassing the other in genial execution. Could there be a more generous tribute of homage from one great artist to another?

Cramer was a prolific composer for the pianoforte. His output included eight, if not more, concertos, 105 sonatas, and a large number of showy pieces of ephemeral value. The 'Periodical Sonatas,' said to have been composed by him, the present writer has been unable to trace, but a clue thereto may be found on the title-page of Op. 42, which states: 'This sonata was composed during the first week in January, 1809.' This may have been one of a periodical series which justified the name. In addition to the foregoing there must be added two pianoforte quintets, about forty trios for pianoforte, violin, and violoncello, and two serenades for pianoforte, harp, flute, and two horns. But all these have passed into the region of oblivion. The fame of Cramer rests on his Studies. They have kept his honoured name fresh for nearly a century, and have become an indispensable part of the equipment of all pianists from Liszt downwards. In the words of so eminent an authority as Mr. Dannreuther,—from his fine appreciation of the old pianist in Grove's 'Dictionary of Music and Musicians'—'Spiritually, though not mechanically, Cramer occupies a field of his own, which all pianists respect. . . . Though not of the first authority, he must be considered one of the fathers of the church of pianoforte-playing, and worthy of consultation at all times.'

The portrait of John Baptist Cramer, which forms our special supplement, is from an oil painting by Mr. John Callcott Horsley, R.A., and an early work of that distinguished artist. It has long been in the possession of Messrs. John Broadwood and Sons, Ltd., and, by their kind permission, is reproduced for the first time.

F. G. E.

EXETER AND ITS CATHEDRAL.

Exeter, under its various names of Isca Damnoniorum, Caer Wisc, Exanceaster, is distinguished as the one great English city which has, in a more marked way than any other, kept its unbroken being and its unbroken position throughout all ages. 'It is the one city of the present England,' says Professor Freeman, 'in which we can see within recorded times the Briton and the Englishman living side by side. It is the one city in which we can feel sure that human habitation and city life have never ceased from the days of the early Cæsars to our own.' In the time of Æthelstan, Exeter was a city of two nations and two tongues, and even now the city remains a county in itself. Its existence of more than eighteen hundred years has been so eventful and important as to place it in the front rank of English cities of historical interest. Long after weekly posts were first despatched from London to various parts of England, Exeter was still, as it were, on the borders of territory scarcely explored, and the city was the farthest western point to which letters were conveyed from the Metropolis!

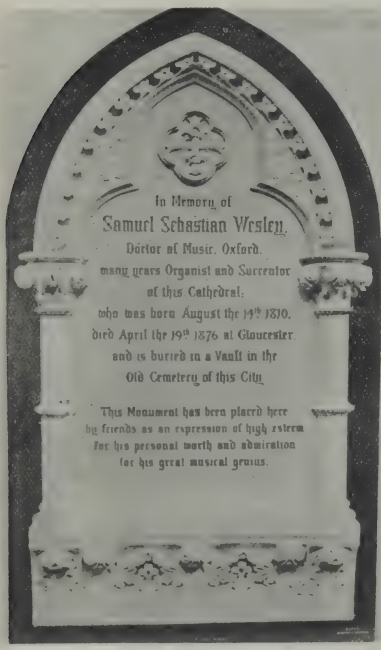
Notwithstanding its fine shops and other indications of twentieth-century bustle, it is still free from electric cars which cut into (and in two) wayfarers on highways. As a matter of fact, the city is almost void of public conveyances of the penny-fare type—even of omnibuses. A disused tram-line laid through part of the city seems to furnish evidence that Exeter clings to old methods. No wonder, therefore, that the stranger within her gates finds a welcome change from the bustling strenuousness that characterises larger centres of population, even though they be of more mushroom growth than the pleasant Western city set upon a hill.

Exeter has received several marks of royal favour, resulting from the visits of various English kings. Edward I. held a parliament

(Photo by Photochrom Co., Ltd.)

Exeter Cathedral.

there. The courteous Inspector of Police at the ancient Guildhall shows with pride the fine sword of King Edward IV., given to the Mayor of Exeter in the year 1470; also the cap of maintenance and sword of Henry VII., presented in 1497 in return for the loyalty of the citizens, and ordered to be carried before the Mayor on all state occasions. The Guildhall itself, rebuilt in 1330 and 1464, is a noble panelled apartment containing some fine portraits from the brushes of Hudson and Sir Peter Lely. It was in this room that a former Mayor made ready a sumptuous repast to set before their Majesties King George III., Queen Charlotte and


In Memory of
Samuel Sebastian Wesley
Doctor of Music. Oxford.
many years Organist and Succentor
of this Cathedral:
who was born August the 14th 1810.
died April the 19th 1876 at Gloucester
and is buried in a Vault in the
Old Cemetery of this City
This Monument has been placed here
by friends as an expression of high esteem
for his personal worth and admiration
for his great musical genius.

THE MONUMENT TO DR. S. S. WESLEY IN THE NAVE OF EXETER CATHEDRAL.

daughters three, during their sojourn of three days in the city. The viands included £500 worth of jellies and custards, but this jelliefication was frustrated owing to a serious disagreement between the ecclesiastical and municipal authorities, the former claiming the entire entertainment of the royal visitors. Is it any wonder that the Mayor declined the honour of knighthood!

A walk through the city reveals many features of interest. The musician will probably find his way to the old cemetery, pleasantly situated on sloping ground. In the uppermost tier of graves he will experience reverent emotions in standing over the last resting place of Samuel Sebastian Wesley. The grave, immediately below a high and ivy-covered wall, is severely simple, being covered by a flat stone bearing the following inscription:—

In memory of
Mary, daughter of Samuel Sebastian Wesley, of this city.
She died February 13th, 1840, aged 9 weeks.

Also of the above named
Samuel Sebastian Wesley,
who died at Gloucester, April 19th, 1876,
aged 65 years.

Wesley particularly wished to be buried in the same grave as his much-loved infant and only daughter. Another grave may be visited, situated within the walls of St. Stephen's Church—that of the composer of 'Jackson in F,' a native of Exeter and sometime organist of the Cathedral. The inscription reads thus:—

William Jackson
Born in this city xxix May mdccxxx.
Died v July mdcccIII.

In the Science of Music an eminent Professor, whose genius united elegant expression, pure and original melody, with delicacy of harmonic combination. In painting, in literature, in every liberal study that enlightens the intellect, or expands the heart, his attainments were rare and distinguished: a writer, novel and acute in observation, a correct and discriminating critic, endeared to his select associates by a conversation and demeanour of impressive and fascinating simplicity.

Also the remains of Mary Jackson, relict of the above named William Jackson, who died x January, mdcccxl, in the 82nd year of her age.

Mary, wife of John Downman, Esq. (whose remains with those of her four brothers, Charles, Frederick, Romulus and Remus are deposited near this place), directed this monument to be raised; and of herself required no other memorial than that she was the daughter of William Jackson.

In St. Paul's Church we find a tablet bearing the following inscription:—

Richard Langdon,
Batchellor of Music,
died the 8th September,
1803, aged 74.

The church of St. Olave's is as curious as it is ancient. Its tower is within and on the right-hand side of the church and the pulpit forms part of it. St. Petrock's is another church of historical interest; the entrance to it is between two shops. It dates back to 1066, and the former church had a Rood-loft on which stood an organ dating from 1472. In 1513 a Jesus Altar was erected, and the aisle called Jesus Aisle. The Vicars' College (or College Hall) is an ancient room which stands in South Street. It was originally built in 1388 for the use of the cathedral vicars, Priest and Lay, by Bishop Brantyngham, and in 1401 the Society was incorporated by Royal Charter. The present building, *circa* 1530, is all that remains of the Vicars' Close. It contains several portraits and some fine specimens of old oak furniture, and is used by the College of Vicars for their business meetings.

Almshouses are much in evidence in Exeter. These quiet spots are pleasantly situated, and

betoken a happy haven of rest for those who have borne the burden and heat of the day. In two instances their picturesque and cobble-faced courtyards contain miniature chapels, still used by the inmates for divine service. Mention must of course be made of Rougemont Castle, probably dating from Saxon times, besieged in the reign of King Stephen and bravely defended by Baldwin de Redvers, Earl of Devon, in 1140. The visit of King Richard III. to the castle in 1483 is referred to by Shakespeare in his play of that name (*Act* iv., *Sc.* 2):—

Richmond!—when last I was at Exeter,
The mayor in courtesy show'd me the castle,
And call'd it—Rouge-mont: at which name I started;
Because a bard of Ireland told me once,
I should not live long after I saw Richmond.

and no one is more qualified to say it—'forms a class by itself. As far as detail goes, no building of its age shows us the taste of that age in greater perfection.' Its external length is 409 feet, and the Choir and Lady Chapel together are longer than the Nave. If, therefore, vastness is not a feature of this Cathedral there are some splendid compensations. The visitor on beholding the West Front is struck with its hoary or grey-beard appearance. The sculptured screen, containing sixty-five figures of apostles, martyrs, saints and kings, is an addition to the main building. Behind this screen, and in the thickness of the great West wall, is an interesting chapel dedicated to St. Radegund. But the chief external glory of Exeter is manifested in the 'cliff-like' masonry

EXETER CATHEDRAL, FROM THE PALACE GARDENS.
(*Photo by the Photochrom Co., Ltd.*)

While in this fortress region it may be mentioned that the Volunteer movement originated (in 1852) in Exeter. It was the outcome of suggestions made by Dr. John Charles Bucknill to the Lord Lieutenant of the County. Dr. Bucknill became Secretary of a Committee for carrying out the idea; volunteers were enrolled, and the Exeter corps consequently enjoys the proud distinction of being the 1st R.V. At one time the city was a place of coinage; the product of its mint is known by the letter E immediately under the King's head.

The Cathedral Church of St. Peter, Exeter, possesses a distinctive beauty all its own. 'The Church of Exeter,' says Dr. Freeman—of the stately Transeptal Towers, unique in this country, except the church of Ottery St. Mary, a copy of Exeter. These noble Norman creations, reared in 1112, are like castles, 'and,' as Chancellor Edmonds says, 'it is possible that some idea of defence was in the mind of their builders.' Standing on the top of one of these Transeptal Towers, one cannot fail to be impressed with their colleagues, so to speak, in strength and beauty, the imposing flying buttresses and the graceful pinnacles, all of which are marked features of Exeter's chief sanctuary.

But what may be said of the interior? Much more than space permits, even were it possible to attempt an adequate description of its manifold

beauties. First, the richly-ribbed roof extends throughout the entire length of the building. Well may Chancellor Edmonds say 'it is the high-water mark of English vaulting.' There is no Lantern to break the continuity of this perfect roof—'one church from end to end, a church at unity in itself.' Next, the beautiful Purbeck marble columns, due to the genius of the great Bishop Quivil. 'Standing between the Lady Chapel and the Choir, the visitor is in the cradle where Quivil rocked his ideas. There the pillar grew: the Exeter pillar of sixteen shafts was born there. The eye falls there upon a fourfold pillar, then upon an eightfold; then upon a clustered pillar of sixteen shafts. Thenceforth there is no change; that pillar is repeated

A PICTURESQUE CORNER OF EXETER CATHEDRAL SHOWING THE TRANSEPTAL TOWERS.
(Photo by the Photochrom Co., Ltd.)

everywhere and carries harmony in form and colour from one end to the other.'*

In the Clerestory region is a beautiful Minstrels' gallery, which gives the Cathedral quite a foreign character. Twelve winged figures fill the front space and the two returns. This fourteenth-century orchestra consists of two guitars, bagpipes, flageolet, violin, harp, two wind instruments, trumpet, organ, tambour and cymbals, as shown in our illustration. The Clerestory windows are unusually large, and as they are not coloured the flying buttresses can be seen through them. Among the details of the wealth of decoration mention must be made of the corbels in the Nave, which form quite a portrait gallery of Plantagenets. The excellent modern stained glass of Messrs. Clayton and Bell is an appropriate adjunct to the stonework of past ages.

The Bishop's throne, nearly six hundred years old, is of oak, and although it rises more than sixty feet from the floor, it does not contain a single nail. This splendid canopied seat has more than once been taken to pieces. One of the forty Misereres is carved with the figure of a knight in a boat drawn by a swan; it is probably the first appearance of Lohengrin in Exeter. To sum up, this interior is not only a study in bilateral symmetry, but it leaves an impression upon the beholder of something that is harmoniously beautiful.

A visit to the Cathedral Library is made specially enjoyable and instructive with the Rev. Chancellor Edmonds as a cicerone. Its chief treasure is the volume known as the *Codex Exoniensis*, or Exeter Book, a precious manuscript of the eighth, or beginning of the ninth century. This 'most glorious relic of pre-Conquest literature' is written in West Saxon (Anglo-Saxon) language, by Cynewulf. Its author was discovered by a passage in one of the poems containing Runes representing the letters forming the name Cynewulf. The contents form a great English book on all sorts of subjects wrought in verse, beginning with a fine Christian Epic on Christ. This is followed by other poems, allegorical and otherwise, of varied interest in which, as the Chancellor points out, Milton and Wordsworth are foreshadowed. We give a specimen stanza (original and translation) from the 'Christ' poem, wherein the writer refers to life as a perilous voyage, but there is a heavenly port and a heavenly pilot:—

Utan us to thære hythe	Let us in that port
hyht stathelian	our confidence plant,
tha us gerymde	which for us laid open
rodera waldend	the Lord of the skies,
halge on heahthum	(holy port in the heights)
the he heofnum astag.	when he went up to heaven.†

A charter of Æthelred (993) and a manuscript of Canute (1018) take us back to a remote past in the history of our country. Of special interest is the Foundation Charter of Exeter Cathedral, placed by Edward the Confessor on the altar of St. Peter (the Cathedral) at the enthronement of Leofric, the first Bishop, in 1050. This remarkable document, 850 years old, and which remained unknown for three hundred years, transferred the See of the Bishopric from Crediton to Exeter. It bears at the foot the names of 'Eadweard (the Confessor), his two

* Exeter Cathedral. By the Rev. Canon Edmonds. Isbister & Co. A very interesting little book.

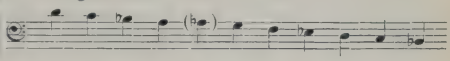
† The reader may be referred to an interesting little volume entitled 'Anglo-Saxon Literature,' by Professor Earle, published by the Society for Promoting Christian Knowledge.

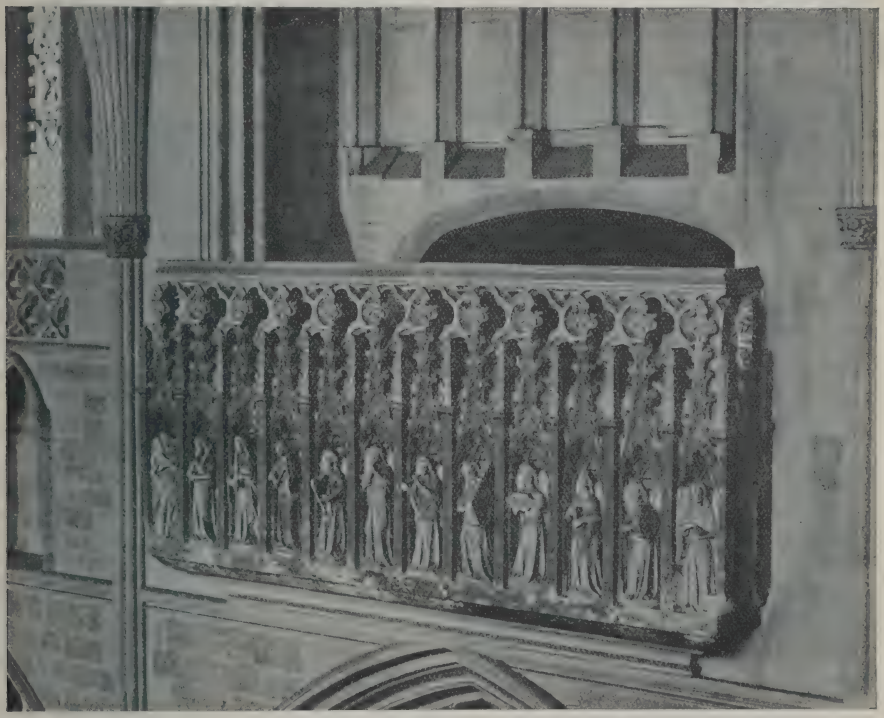
Archbishops, Earl Godwine, and Harold, his son, who fell at the Battle of Hastings, half-a-dozen bishops and abbots and an equal number of nobles and thanes. 'Are these the original signatures?' we ask Chancellor Edmonds. 'Probably none of them could write,' he replies, with a merry twinkle in his eye. Another manuscript is the Exeter Domesday, of 1086, a description of lands in the counties of Devon, Wilts, Dorset, Somerset and Cornwall—the original Rolls made by the Conqueror's commissioners.

The Act Books of the Cathedral contain much interesting information on various matters, Later on, however, the authorities seem to have been more liberal—perhaps their consciences were 'prick'd,'—as in 1748 they authorised the following payment:—

Silvester's note for pricking services . . . £1. 7s. 6d.

In 1678 the bells were hung 'Sally-wise' by a Mr. Warren at a cost of £40. This reference to the bells suggests mention of the recent recasting of two and the rehanging of the whole of this fine peal of ten bells, with an extra one sounding A flat:—





THE MINSTRELS' GALLERY.
(Photo by Mr. John R. Browning, Exeter.)

musical and otherwise. For instance, an entry at Michaelmas, 1389, reads:—

For mending the organs of the chapel of St. Mary's [the Lady Chapel] . . . 12s. 4d.

Ten years later the following extravagant expenditure is recorded:—

Paid for a porpoise taken at Dawlish for the use of the Canons . . . 6d.

Under the heading 'Quire, 1681,' we find this economical 'act' of the Dean and Chapter:—

Ordered that ye several Vicars and Secondaries shall prick their own books or get them to be done at their own expence.

The last bell of the series gives forth a lovely note, and the whole peal is not only a delight to the ear, but the heaviest and finest toned in the country. It will be observed that with the aid of the extra (A flat) bell the melodic minor scale of C can be obtained—'producing a very beautiful effect when muffled for a funeral,' remarks Dr. Wood; an effect, we may add, that is 'most musical, most melancholy.'

To return to the Act Books. There is more than one entry bearing testimony to strained relations between Dr. S. S. Wesley and the

Chapter during the organistship of the former. Here is one under date of May 16, 1840 :—

They [the Dean and Chapter] ordered that Dr. Wesley be informed that he is not to give lessons on the organ either to his apprentices or to any other person, the order not being meant to extend to a prohibition to the apprentices to practise any service for use in the church.

In less than a year the composer of 'The Wilderness' shook the dust of Exeter from off his feet and went to Leeds; but before his successor was appointed the Chapter drew up a long Minute setting forth the duties of the organist in stringent terms. Poor Wesley! His genius and methods were not understood and certainly not appreciated by the Exeter and other cathedral clergy of his day.

Before referring to the organs and organists of the Cathedral, one or two of the Bishops

DR. D. J. WOOD,
ORGANIST OF EXETER CATHEDRAL.
(Photo by Messrs. Scott and Sons, Exeter.)

may be mentioned. A former holder of the See of Exeter was Miles Coverdale, the famous reformer, whose translation of the Psalms still holds its place in the Book of Common Prayer. The name of Jonathan Trelawney is preserved in the famous Cornish ballad in which occur the words 'And shall Trelawney die?' Bishop Blackall (1717), the founder of Charity Schools, bore the christian name of Offspring, and of more recent bishops the names of Frederick Temple, now Archbishop of Canterbury, and Edward Henry Bickersteth, the editor of the 'Hymnal Companion to the Book of Common Prayer,' will readily be recalled. But a quartet of noble Bishops must yet be added to the above—Peter Quivil (1280), designer and first builder of the Decorated Cathedral; Thomas Bitton (1292), who carried on the Quivil traditions; Walter de Stapeldon (1308) and John Grandisson (1327), the last named 'the most magnificent of all the Bishops of Exeter'—for the noble work they did in the erection of the Cathedral, and whose memories are engraven in the beautiful fane as we behold it to-day.

We may now turn to matters strictly musical, and first, the organ. One of the earliest entries in the Rolls is for mending (*claudenda*) the organs in 1280. A charge '*pro novis organis in pulpit*' appears in 1513; but the pulpit therein referred to is the organ screen, from which elevated spot the Bishop preached. But the first important organ in Exeter Cathedral was that built in 1665 by John Loosemore, a native of Exeter and resident in the city. This fine instrument, mentioned by Macaulay in his 'History of England,' consisted of great and choir manuals, each having a compass of four octaves and a fifth, GGG to D^2. It contained a very remarkable double open diapason stop. The speaking part of its largest pipe (GGG) was 20 ft. 6 in. long, and so capacious that it could hold three hogsheads, 8 gallons!

Between the year 1660-67 the records contain several references to the building of Loosemore's organ, *e.g.* :—

Jan., 166$\frac{3}{4}$. They [the Dean and Chapter] ordered that Mr. Loosemore shall be sent into Cornwall unto my Lord of Bath att ye comon charge of the Chapter to make choice of Tyn for the new organs to be made in this church.

March, 166$\frac{3}{4}$. They ordered the horshire for Mr. Loosemore and his man to be paid for their journey into Cornwall.

Oct. 1663. They ordered Mr. Loosemore's charges to be paid by the Chapter in riding to Salisbury to see the organ there, the better to inform himselfe to make the new organ of this church.

Jan., 166$\frac{3}{4}$. 20*l* lent to Mr. John Loosemore.
[This entry was probably a payment on account of the organ, which occupied two years in building.]

Loosemore is buried in the Cathedral; his monument bears a Latin inscription, of which the following translation, by Mr. John S. Bumpus, is taken from Mr. John E. West's 'Cathedral Organists' :—

Here lies, in hope of the Resurrection, John Loos(e)more, formerly the most faithful Curator to the Dean and Chapter of this Church, and by far the chief among the workmen of his kind: may this noble organ, placed near, be a perpetual monument of his art and genius.
He died 18 April, 1681, in the 68th year of his age.

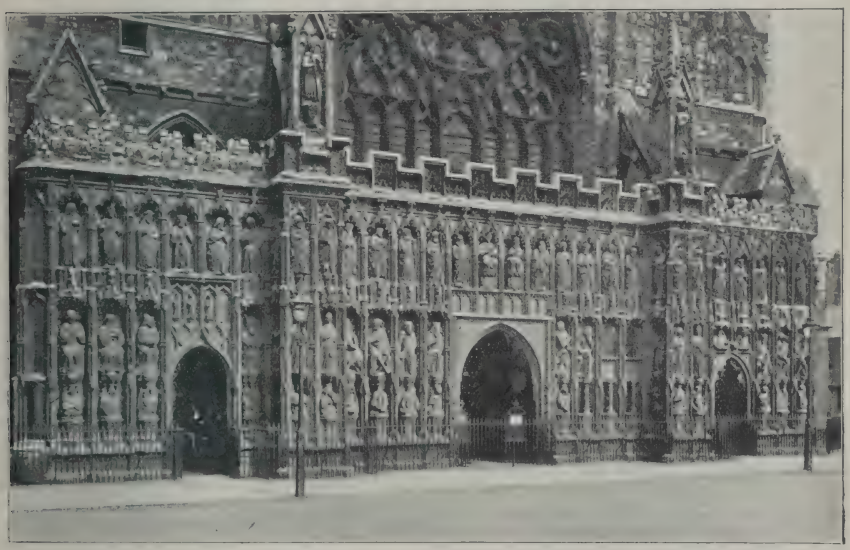
In course of time the organ underwent repair at the hands of Christopher Schrider, Abraham Jordan, who 'transposed the whole organ for the benefit of the choir,' and other builders. The present instrument, built in 1891, is an unusually fine specimen of the handiwork of Father Willis, and consists of four manuals, fifty-seven sounding stops, ten couplers, and two ventils—sixty-nine draw-stops in all. Two open diapasons of Loosemore's organ still remain in the great organ. The late Sir John Stainer had a

special predilection for this Exeter Cathedral organ, which he regarded as one of the most beautifully-voiced instruments he had ever heard: need anything more be said?

Before making mention of some of the organists, it may be stated that Exeter is a cathedral of the old foundation—Bishop and Canons, not Abbot and Monks. There are always *two* Canons in residence, and the Chapter meets weekly, on Saturday mornings, for the dispatch of business. The College of Vicars—Priest and Lay, the latter to the number of twelve—has been already referred to. There is a choir school at which the fourteen choristers are educated, boarded and partly clothed. The excellent tone of the choir, and their artistic rendering of the service have been frequently remarked upon, and deservedly so, by musical visitors. The voluntary Sunday evening choir which leads the singing at the congregational service in the Nave, consists of forty-two voices.

The first known organist of Exeter Cathedral was 'a pious, gentle and clever youth' named Matthew Godwin, who 'lived seventeen years and five months, and departed hence to heaven, 12 January, 1586,' as the Latin monument to his memory in the North transept records. To him succeeded, first, Arthur Cock, and then Edward Gibbons, elder brother of the famous Orlando. Mr. Richard Henman—who came upon the scene one hundred years after Mr. Cock—was dismissed (in 1741) 'for his long absence and disorderly life'; this proceeding of the Dean and Chapter may have accounted for his only known anthem, 'Have mercy.'

Richard Langdon, composer of the well-known double chant in F bearing his name, reigned from 1753 to 1777. A manuscript evening service in G, by him, is still sung in the Cathedral. It is somewhat in the style of the well-known services of King. Langdon was followed by William Jackson, of 'Jackson in F' fame. No manuscript copy of this celebrated service is to be found at Exeter; it must have been sung there long before it was printed at the instigation of Jackson's successor, James Paddon, some years after the composer's death. The inscription on Jackson's monument, already quoted, states the versatility of his gifts, of which the Service in F is perhaps the weakest example.



THE WEST FRONT, EXETER CATHEDRAL.

(Photo by the Photochrom Co., Ltd.)

From 1835 to 1842 the chief musician was Samuel Sebastian Wesley. It may suffice to add to what has so often been said, that he composed while at Exeter those beautiful organ pieces which he dedicated to Lady Acland, a member of one of the best known families in Devonshire.

The present holder of the organistship is Dr. Daniel Joseph Wood, who was born at Brompton, near Chatham, August 25, 1849. As a boy he entered the choir of Rochester Cathedral. Among his fellow choristers were the late Joseph Maas and Dr. Joseph C. Bridge, of Chester Cathedral; the eldest brother of the latter, Sir Frederick Bridge, had left the choir just

before Master Wood joined. After having been deputy-organist of Rochester Cathedral, Dr. Wood held, in succession, the organistships of Holy Trinity Church, Old Brompton (Kent); Cranbrook Parish Church; Lee Parish Church; Boston (Lincolnshire) Parish Church; and Chichester Cathedral. In 1876, upon the death of Alfred Angel, Dr. Wood was appointed organist of Exeter Cathedral, a post which he still worthily holds, the services testifying to the reverent and painstaking care with which he discharges his duties. He is a Fellow of the Royal College of Organists and Bachelor of Music in the University of Oxford; in 1896 he received the Degree of Doctor of Music *Cantuar.* As conductor of the Western Counties Musical Association and the Exeter Orchestral Society, Dr. Wood extends the scope of his artistic interests beyond the Cathedral precincts, and his influence on music in the city and surroundings of Exeter is distinctly for its progress and well being. In the Rev. Arnold D. Culley, Mus. Bac., one of the Priest Vicars, Dr. Wood has an excellent colleague as Sub-Organist, an official appointment rightly made by the Dean and Chapter.

Finally, full acknowledgment, coupled with thanks, must be made of the valued assistance rendered by the Rev. Chancellor W. J. Edmonds, B.D., Canon of Exeter, and Dr. D. J. Wood, organist, in the preparation of these notes on Exeter and its Cathedral.

Dotted Crotchet.

A FORGOTTEN ENTHUSIAST.

In the history of English Music it would not be easy—I may go farther, and declare that it would be absolutely impossible—to find so genuine a critic, so thorough a learner, so indefatigable a labourer in the fields of his art as was Dr. Charles Burney. Not for the first time have I taken pen wherewith to expound his merits, and to linger upon his most indubitable gifts of resolution, of stern devotion to his innermost ideals, and to note the physical martyrdom to which he chose to subject himself in the pursuit of his pet aims. Burney, as I shall attempt to show through his own words, was an insatiable musician. His accomplishment lay almost altogether on the critical side of the matter, and in this province he thirsted for refreshment. No traveller stepping the desert (and music in England was a veritable desert in the day of his enthusiasm) was more eager for an oasis, for a pool with its triple palms, than was Burney for the confirmation of his desires, for the 'Invention'—in the elder sense of the term—of his assured fellowship in art throughout the whole world. There is a strange picture of him in Macaulay. To the literary man whose sense of literary prose rhythm was only surpassed by his utter, his abased, his acknowledged ignorance of musical rhythm, Dr. Burney was famous merely and actually as the father of the author of 'Evelina,' 'Cecilia,' 'Camilla.'* Macaulay rightly appreciated the value of the Lady of Fiction. Yet who now reads 'Cecilia'? Who reads the 'Diary'? On the other hand, Macaulay was totally ignorant of the real value of Fanny Burney's father. It was far more important to him that Johnson should have petted the young girl at the house in St. Martin's Lane, than that Charles Burney should have speculated profoundly upon the art of his choice, and upon the musical tendencies of the various countries through which he travelled. Macaulay makes indeed the most casual of references, as though he were unearthing a *dilettante* matter of the least historical moment, to certain musical parties given by Burney, at which his daughter met the types of such characters as she embodied in the pages of 'Evelina.'

All the while that grave and reverend 'Signior' had been building up unseen foundations of a really great future reputation. Just as it may be the fashion of to-day for a 'man about town' to assure a musician, not without pride in the assurance, that—'I know nothing whatever about music, but I think very little of Edward Elgar'—so the wits and fops made a goddess of the daughter, and frankly confessed that the father was a negligeable quantity. And to-day some of us who agree very whole-heartedly with the verdict of praise given in favour of Fanny Burney, cannot help feeling a certain regret that a tradition bolstered up by Macaulay should still remain a matter of serious influence with the bulk of readers. 'Mr. Burney,' writes this master of the greatest *occasional* prose in the language, 'obtained the degree of Doctor of Music from the University of Oxford; and his works on subjects connected with his art gained him a place, respectable, though certainly not eminent, among men of letters.' It sufficed for Macaulay that his literary master, Johnson, 'condescended to growl out that Burney was an honest fellow, a man whom it was impossible not to like.' Nor did it occur to this man of rare accomplishment, so disdainful of every art other than his own, that it must necessarily have ensured the possession of surely an amazing and extraordinary capacity that, for example, the cream of Italian artists in visiting England 'exerted themselves to obtain his suffrage,' that Pachierotti became his most intimate friend, that even Agujari sang for him for the pleasure of the thing, or that all the lovers of music who visited the glimpses of a too often obscured London moon created a blockade on his concert nights with their chariots, or that on these occasions 'his little drawing-room was crowded

* Sir George Trevelyan records that Macaulay knew two tunes—'God save the Queen,' and the other. The splendid formalist of words was rather proud of his limitations in this respect; and yet the same writer conceived the peroration to the Essay on 'Warren Hastings,' and he wrote the Roll Call of St. Peter's *ad Vincula* of the Tower. With these prose fantasias to remember him by, the mystery of music becomes all the more remote and insoluble, in view of his entire lack of musical ear.

with peers, peeresses, ministers, and ambassadors.' In a word, to Macaulay, Dr. Burney was the father of his daughter; it is permissible to thank 'whatever gods may be' that the historian may to-day recognise Fanny Burney as the daughter of her father.

And yet 'A Forgotten Enthusiast'—as I have called this paper—surely describes him not inaptly. Madame D'Arblay's novels are of course gone hence, and Burney is haply read not widely. But whereas the modern reader cannot (to be frank) *go on*, in Lowell's expressive phrase, with her books, Burney has only to be read in order to charm, to pique, and to engross. I have called him an insatiable musician. 'I travelled,' says he, 'not as a musician usually travels, to *get* money, but to *spend* it in search of musical merit and talents, wherever I could find them, in order to display them to my countrymen.' He is a man of his opinions. (He would have had none of Wagner.) 'The rage,' he cries, 'for crude, equivocal and affected modulation which now prevails generally all over Germany renders voluntary playing a torture to the ear. A little of this high sauce, discreetly used, produces great and surprising effects; but for ever to be seeking for far-fetched and extraneous harmony is giving a man that is hungry nothing but *chian* to eat, instead of plain and wholesome food.' Then again there are his views upon John Sebastian the Great and Emanuel the Lesser Bach. The first he admired for his 'technical quality,' but his accomplishment had 'crabbed' him; the second was the divine melodist. And to-day where is the level of the son when you compare it to the level of the father? However these verdicts (and I have given a few of the more surprising only) may to-day be regarded—and Burney, awaiting us all in the Elysian Fields may, for aught we know, have some final words to say on the subject of his opinions—they prove how nobly enthusiastic was this man in the cause of his art. They show his magnificent single-mindedness, his splendid intolerance, his fine industry, his yet finer fanaticism.

Art and the phases of Art must hang under, in some respects,—in those, namely, of immediately personal judgment—somewhat mobile influences. Those rare creatures (in creative no less than in critical art) who fly ahead of their time, even as pioneer swallows start perilously on their Southward pathway, must encounter storm and stress in their going. Burney was not among these. Even his admiration of Gluck was unpunctual, however whole-hearted. He was pre-eminently a practical theorist of his time. A man, I take him to be, who with almost acute sentiment appreciated the best in the world that had just passed over his head. Keenly critical, brave to even splendid excesses, a man of candour and of kindness, affectionate to a fault, liberal with certain precautions, he just remained within the circle—that teasing circle!—of his own particular period. Still, he lives to-day, a pleasant creature, a most engrossing entertainer, to any modern mind with a bent of curious enquiry. I am not at all persuaded that his books would not be read with quite keen interest, if presented to the public of this generation in modern dress—with as keen an interest, I will even dare to add, as to-day the 'Journey to the Hebrides' is read, with an interest far more vital than that which approaches that dreary classic 'Rasselas.' The ghosts of that day may well be awestruck to consider the possibility of such a judgment, written more than a century since the death of my forgotten enthusiast. Let us, however, think of him crowned with posthumous honours among his shadowy companions, and now invited, by reason of the fact, to quaff an extra goblet of nectar.

Vernon Blackburn.

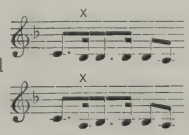
HANDEL'S MESSIAH:

PREFACE TO THE NEW EDITION.

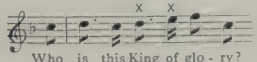
By Professor Prout.

(*Concluded from page 594.*)

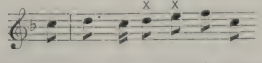
No. 33.—Chorus.—'Lift up your heads.' There is hardly another number of the oratorio in which the text is so corrupt as in this chorus. At bar 11, Handel, following the authorized version of the 24th Psalm, writes 'Who is this King of Glory?' I have felt it my duty to give Handel's original text here; but I have inserted it in smaller type above the version in general use, which is certainly rather easier to sing. Conductors can choose whichever version they prefer. In bar 13 the first violin part must be—

not, as printed

For this error Walsh is not responsible; he gives the passage correctly. But the next mistake is found in his score. At bar 24 the last two quavers of Viol. 1° must be—

In bars 27 to 29 Handel wrote—

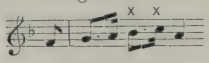


Every edition I have seen gives—

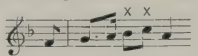


The composer writes a semiquaver to the word 'of' in each of the three bars.

A more important alteration is needed in the following bars (30 to 33). Here every edition has in each bar the figure—

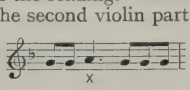


Handel, in the autograph, distinctly writes in this and the following bars—



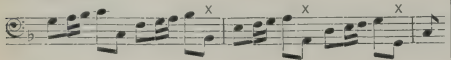
—a far superior reading musically. In the Dublin score the leaf containing this passage is missing; but Mr. Goldschmidt's score agrees with the autograph. I have therefore unhesitatingly adopted the reading.

At bar 43 the second violin part should be—

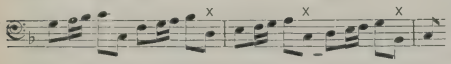


Instead of the dot after A, the printed scores give a quaver rest. Again, at bar 65, the first two notes in the viola are—

as printed. But the most important mistake of all occurs at bars 69 and 70. Every edition has in the bass—



Handel wrote a different sequence:—

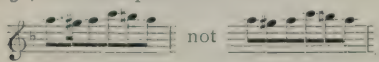


and this reading of the autograph is confirmed both by the Dublin score and by Mr. Goldschmidt's copy. Here again, as usual, Walsh is the original offender; but it is rather surprising that, though the facsimile of the autograph has been published more than thirty years, not one of the numerous editions of the oratorio which have appeared since 1868 has given the text correctly. Of the *ad libitum* trombone parts which I have added to this chorus, I have spoken above; my only other addition to the score has been the organ part.

No. 34.—Recit.—'Unto which of the angels.'

No. 35.—Chorus.—'Let all the angels of God.'

No. 36.—Air.—'Thou art gone up on high.' These three numbers, being generally omitted in performance, are given in an Appendix. I have therefore thought it superfluous either to write an organ part for the chorus or to complete the instrumentation of the air, and have contented myself with a collation of the text. The only correction to be made is in No. 36, where, at bar 56, the violin part must be—



as printed.

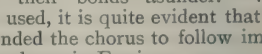
No. 37.—Chorus.—'The Lord gave the word.' At the beginning of this chorus, and on the repetition of the subject in bars 9 and 10, I have adopted Crotch's reading, and substituted semiquavers for quavers (see the remarks on No. 26). At bar 4 the printed scores have five F's in the tenor instead of five D's, as in the autograph; this is one of the few mistakes that Franz has corrected in his edition. But in bar 14 he has gone with the multitude to do evil, by retaining Walsh's mistake, naturally copied by Mozart, and giving the first two notes in the viola as Handel wrote Excepting the addition of an organ part, I have not touched Mozart's score.

No. 38.—Air.—'How beautiful are the feet.' In this movement Handel has omitted the usual indication as to *Ripieni*. It is obvious that the accompaniment should be *senza Rip.*, which I have therefore added in brackets. This number is another of those which in Mozart's score is very unsatisfactory. Not only has he (as already mentioned) given much of Handel's violin part to the flute, but a great deal of the accompaniment is left very thin. I have therefore to a great extent re-scored the air.

No. 39.—Chorus.—'Their sound is gone out.' In this chorus I have restored Handel's oboe parts, which Mozart had given to clarinets, and have written an organ part; there is no further change in the number.

No. 40.—Air.—'Why do the nations.' Here I have retained Mozart's effective and dramatic addition of trumpets and drums, excepting in the cadence at bar 67. This air is always performed with a *Da Capo* of the first part, which is absolutely contrary to the composer's intention. Had he meant it he would most certainly have not only written '*D.C.*' at the end, but he would have put a 𝄐 over the C in bar 74. Further proof is given by the abridged version of the air found in the Dublin score—also in the Hamburg and Foundling Hospital copies—in which only the first thirty-eight bars are retained. In these copies the words of the second part of the air, 'The kings of the earth rise up,' are set as a recitative, the autograph of which is in the Dublin score. The page has been reproduced in Chrysander's facsimile (p. 326), and at the end Handel has written, not '*D.C.*,' but 'Coro. Let us break their bonds asunder.' Whichever version is used, it is quite evident that the composer intended the chorus to follow immediately after the cadence in E minor.

Two mistakes are found in the printed scores. At bar 10 the first crotchet in the second violin must be—

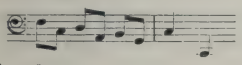


and at bar 30 Handel writes

but all the editions give

The mistakes are, as usual, both due to Walsh, who has been copied by other editors. The harmonies for the strings which I have added in the last two bars of this number are Handel's own, and are those which he used when he changed the latter part of the air into a recitative.

No. 41.—Chorus.—'Let us break their bonds asunder.' The tempo of this number is given by Walsh, and following editors of the full score, '*Larghetto e staccato*.' Handel writes '*Allegro e staccato*.' At bars 28 and 29 the instrumental bass should be—



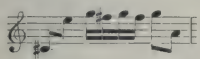
not, as printed,

and in bar 65, the second crotchet in the first violin must be—

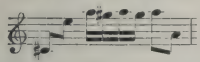
I have adopted Handel's instrumentation for this number, exactly as in No. 28.

No. 42.—Recit.—'He that dwelleth in heaven'; No. 43.—Air.—'Thou shalt break them.' I have already given the reasons which have induced me to make considerable modifications in Mozart's score of this air. In addition to what has been said above, it should be here added that in two passages (bars 40 to 42, and 53 to 56) I have removed Mozart's string parts, and given the harmonies to the wind, in accordance with the plan that I have mostly pursued—that of employing strings only where Handel has himself introduced them, and replacing the harpsichord by wind instruments.

At bar 38 of this air is a figure in the first violin which in the autograph is written—

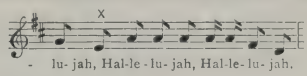


while in the Dublin score we find—

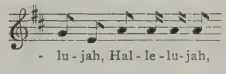


Mr. Goldschmidt's copy agrees with the autograph, and the printed full scores with the Dublin score. The decision as to the preferable text has cost me more thought and trouble than any other doubtful reading in the oratorio. The conclusion at which I have finally arrived is, that the later reading in the Dublin score is most likely a correction by the composer himself. In coming to this conclusion I am influenced by two reasons. The version seen in the autograph gives a chord of the dominant seventh, in which the seventh, G, receives no proper resolution. In the only analogous passage in the air (bar 67), Handel takes care to resolve his discord regularly. Moreover, though Mr. Goldschmidt's score corroborates the reading of the autograph, internal evidence shows that it is an earlier copy than the Dublin score; it will be remembered that both are in Smith's handwriting. This is proved by the fact that it neither contains the later version of 'Rejoice greatly,' nor the abridged arrangement of 'Why do the nations,' both of which are in the Dublin score. It is the reading of the latter that I have therefore retained in the text.

No. 44.—Chorus.—'Hallelujah.' In this chorus Handel several times writes the last syllable of the word 'Hallelujah,' and the first syllable of the same word repeated, to one note. The first instance of this is in the alto of bar 24:—

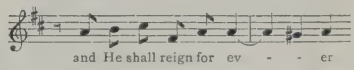


All published editions of the oratorio give Walsh's reading—

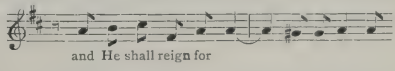


I have restored Handel's text here, and in the similar passages (soprano, bar 31, bass, bars 31 and 32).

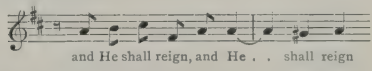
At bars 70 and 71 every edition, whether of the full or vocal score, has the words wrong in the tenor. All read—



which, it will be seen, omits the final words 'and ever.' An examination of the autograph shows that Handel at first wrote—



He did not complete the sentence, but erased the word 'for' and altered the notes in bar 71; his final version is—

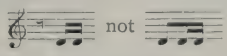


which I have of course adopted in the text.

At bar 16 the second crotchet in the viola should be—

which is wrongly printed in all the scores as—

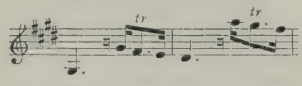
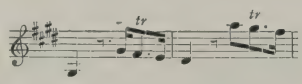
and at bar 23 the first crotchet in the second violin must be—

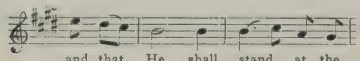


It should also be mentioned that there is no authority in the autograph for the traditional *piano* (bar 33) at the words 'The kingdom of this world.' I have not felt justified in omitting it, but have put it in brackets.

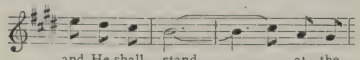
Throughout this number Mozart has treated Handel's trumpet parts in the most arbitrary manner, cutting out nearly all the brilliant melodic passages which the composer had so freely introduced, and substituting for them commonplace fanfares on tonic and dominant. I have felt it to be an obvious duty to restore the original parts as far as possible; but in a few places (bars 20, 55, 56, 79, and 86) I have made slight modifications where Handel had written the passages so high as to be unsafe for players of the present day. I have also added trombones and a fully written out organ part.

PART III.

No. 45.—Air.—'I know that my Redeemer liveth.' There are several mistakes in the printed editions of this number. In bars 12 and 13 the first violin part is—

not, as in Walsh and those who have copied him,—

At bar 22 the published scores mark either *f* or *mf*. In the autograph Handel has expressly written *piano*. At bars 58 and 59 Mr. Goldschmidt's score has an alteration in the setting of words, made in Smith's handwriting, which is so manifest an improvement that I have had no hesitation in adopting it. The printed copies read—

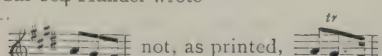


Mr. Goldschmidt's score has—



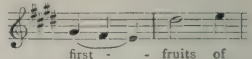
In bar 84 is seen again the old notation spoken of under No. 5. Handel's intention is clearly—

At bar 104 Handel wrote—

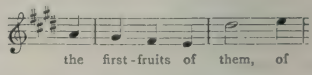


At bars 150 and 151 is another improved setting of the words, again from Mr. Goldschmidt's copy. Handel first wrote—

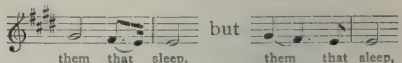
an exceedingly clumsy setting, altered in the printed scores to—

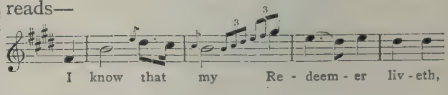


I have adopted the far better version of Mr. Goldschmidt's copy—



In the following bar the final cadence is wrong in most editions. Handel wrote, not—



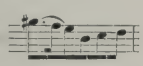
Mr. Goldschmidt's copy of this air has a large number of ornaments added in the voice part. One example is given. At bar 92 his MS. reads—

It is quite possible that such embellishments were usual; but I omit them, as not authorized by the autograph. On this point it is worth mentioning that, through the kindness of Mr. Goldschmidt, I have had the opportunity of examining a copy of the 'Messiah' used by the late Madame Jenny Lind-Goldschmidt when she studied the work under Sir George Smart before singing it in England. Sir George wrote into her copy all the embellishments which were traditional; these mostly consisted of appogiaturas and ornamental flourishes at the cadences. After carefully weighing the matter, Madame Lind-Goldschmidt (I cannot but think, very wisely) declined to adopt them, and decided to give the plain text as Handel left it. Mozart's instrumentation of this air is in parts so incomplete that I have thought it advisable to write a fresh score.

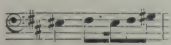
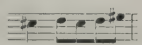
No. 46.—Chorus.—'Since by man came death.' There is not the least authority, either in the autograph, in Smith's copies, or in the earliest published scores, for the modern custom of giving the two short movements 'Since by man came death' and 'For as in Adam all die' to solo voices. In the index of Walsh's edition the four movements are all included under one title—'Chorus—Since by man came death.' Had Handel intended a solo quartet, he would certainly have indicated it, as he does in the quartets in the Funeral Anthem, where he expressly writes 'Solo' to each voice. Besides this, the two *Grave* movements are written for unaccompanied chorus, as is clearly shown by the rests in the bass staff of the orchestra. We have here a chorus in four short movements, corresponding in form to the chorus 'Their bodies are buried in peace' in the Funeral Anthem, in which the slow movements are also

unaccompanied, the orchestra entering, as here, with the change of *tempo*. I have therefore removed Mozart's wind parts to the *Grave* movements, but retained them in the quick movements following. Beyond writing out the organ part, I have not touched Mozart's score in the two Allegros. The four movements should be given continuously, and without a pause after each.

No. 47.—Recit.—'Behold I tell you a mystery'; No. 48.—Air—'The trumpet shall sound.' In Mozart's score only a mutilated version of this air is given, which is never performed in this country. I have completed Handel's harmony, where needful, by the addition of clarinets and bassoons, to replace the harpsichord. As the second part of this air is always omitted in performance, I have not thought it necessary to complete the instrumentation, but have printed it, as in the case of No. 36, as it appears in Handel's autograph, with the addition of the figured bass given in Walsh's score.

Of the correct reading of the rhythm I have already spoken (see No. 5); it must be pointed out here that the printed editions give it in the opening symphony much oftener than Handel wrote it. After the first two bars the autograph gives continuously to the end of the symphony. Similar changes were needed in other places (trumpet, bars 36, 100, 103 and 104; voice and bassi, bar 104). On the other hand, at bar 50 the 1st violin part, printed—

should be

and at bar 183 the voice should have—

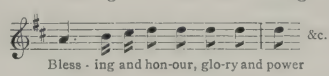
 not 

The autograph of this air furnishes one of the rare examples of an unsingable setting of the words, resulting from Handel's imperfect acquaintance with our language. At bar 51, and on repetitions of the same passage, he wrote—

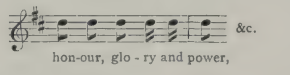
The correction, as found in all editions, is already made in Smith's copies.

No. 49.—Recit.—'Then shall be brought to pass'; No. 50.—Duet.—'O death, where is thy sting?'; No. 51.—Chorus.—'But thanks be to God'; No. 52.—Air.—'If God be for us.' These numbers, being always omitted in performance, are put into the Appendix. Nos. 50 and 51 are given with Mozart's orchestration; of No. 52 his score gives only the gross caricature now known to be Hiller's work. I have therefore, as with No. 36, given this movement in its original form. The text in all these numbers happens to be unusually correct; the only point calling for remark is, that in the duet, the Dublin score has at bar 5 a cut, in Handel's writing, to bar 23; to effect this he has added the notes and words in the alto printed small in bar 5. The cut is shown in the present edition by the marks * and **.

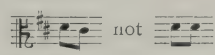
No. 53.—Final Chorus.—'Worthy is the Lamb.' In this number, as in the 'Hallelujah,' I have restored Handel's trumpet parts, with only the modification of a few high notes. I will merely call attention to the great improvement of the effect of these parts in bars 56 and 57 as being (quite apart from any question of reverence for the composer's intention) amply sufficient to justify the restoration of the original text. I have also given his own reading:—



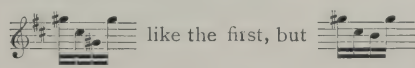
of which I have already spoken, instead of the far inferior—



to be found in all printed copies. I have further added parts for trombones and organ, and have in the greater part of the 'Amen' replaced Mozart's oboe parts by Handel's own. There are two mistakes in the printed scores that needed correction. In bar 47 the last two notes of the viola must be—

 not

and in bar 51 the second group of semiquavers in the first violin is not—

 like the first, but

I have entered very fully into details in this account of the text, first, because nothing is unimportant that concerns so great a masterpiece as the 'Messiah'; and secondly, because it was only by showing the defects and inaccuracies of existing editions that the appearance of a new one could be justified. I dare not venture to hope that everything found in this volume will meet with unanimous approval; but I can truly say that I have endeavoured, as far as possible, to reproduce Handel's intentions, as I understand them, and so far as they can be realized under modern conditions. Wherever I have added to, or altered Mozart, it has been to bring his work nearer to Handel's original; in no single instance have I arbitrarily added anything of my own. And it is as an honest effort to reproduce, as nearly as possible, both the letter and the spirit of Handel's greatest oratorio that I offer it to my brother musicians and to all lovers of the composer.

Ebenezer Prout.

Occasional Notes.

Many happy returns of the day to—

Madame Lemmens Sherrington	October 4.
Jacques Blumenthal	,, 4.
C. W. Perkins	,, 4.
Miss Elizabeth Mounsey	,, 8.
Emil Sauer	,, 8.
Camille Saint-Saëns	,, 9.
Theodore Thomas	,, 11.
Arthur Nikisch	,, 12.
John Francis Barnett	,, 16.
C. Harford Lloyd	,, 16.
Louis Napoleon Parker	,, 21.
Haydn Keeton	,, 26.
Alfred Gibson	,, 27.
G. R. Sinclair	,, 28.
Mrs. Alicia A. Needham	,, 31.

Equal temperament has so thoroughly become an accepted article of creed among musicians that the old cry of 'Wolf' is no longer heard. It was not always so. One of the most uncompromising opponents of the new method was Samuel Sebastian Wesley. The following letter, written to Dr. T. Linnington Ash, J.P., of Holsworthy, Devon, and printed by his kind permission, puts the case, from Wesley's point of view, in an interesting and amusing manner:—

Gloucester, Feb. 23 [1870].

. . . . As to equal tuning—as you speak so clearly about it I will own I do not like it. It is a long story to enter on, so I will only say that I can never *enjoy* playing on an organ where nothing is in tune, where simple triads produce the effect on the ear which dissolving views do to the eye before the picture has reached its full focus. *All* the organ builders are against it, but have had to yield to fashion, and having once taken the plunge they are like the fox in the fable and recommend all foxes to give up their tails. The fashion was, I think, set by one who was ever trying to *improve* English customs upon German examples—the late ——. Costa is very ignorant in many ways, and he would not have the old tuning because wolf was very bad when joined to the orchestra, but he should have known how to select his organist. The well-taught organist never would use his organ in the bad chords: no one ever did so when we had good English conductors.

Some time since I 'opened' an organ where the donor of the instrument would not have the equal tuning, and the critics for the press said that as *I* used the organ there was nothing bad in the old tuning. But more than this the organ sounded as no equally tuned organ could ever sound. The old tuning has many friends and I don't hesitate to recommend it. Bryceson is building a little organ for a friend of mine and the expression he uses in his letter is, you can have the *sweet* tuning. No doubt, it *is* sweet in the good chords: *never* sweet in the new tuning. But writers in the press may find fault with you if they *know* you don't adopt the fashionable practice. If nothing is said about it, *they* will not *know* anything.

I look for your kind fishing letter.

Yours very truly,

S. S. Wesley.

The composer of 'The Wilderness' had no great affection for 'writers in the press,' but he was 'mad on fishing'!

Sir Walter Parratt desires to express his gratitude to his old pupils, including those who were unable to be present at the dinner given to him on July 29. The event was the most moving incident of his life, and will never be forgotten by him.

Anyone on holiday bent who is compelled to wait for a leisurely local train at Taunton may kill time by making his way to Bishops Hull, a village near the county town of Somerset. There, in the churchyard and under the ancient octagonal tower of the church, he will find the grave of Dr. William Crotch, with its duet of tombstones. The older, a dwarf stone, standing at the side of the grave, bears the following inscription:—

Edward Thomas Crotch,
born October 28th, 1854,
died August 20th, 1857.
1 Thess. iv., 13-18.

William Crotch, Mus. Doc.
born July 5th, 1775,
died December 29th, 1847.

The former name is probably that of a grandson of Dr. Crotch.

The lettering on the companion and more recent stone, placed at the head of the distinguished musician's grave, speaks for itself:—

To the memory of
Dr. William Crotch,
born 5th July, 1775,
died 29th December, 1847.
First Principal of the Royal Academy
of Music, London.
1823—1832.
This stone was erected in January, 1902,
by the Professors of that Institution.

But there is yet another memorial to Dr. Crotch—three in all—at Bishops Hull. On the north wall of the church is a tablet setting forth his virtues thus:—

Sacred to the memory of
William Crotch, Mus. Doc.,
Professor of Music in the University of Oxford,
and sometime Principal of the Royal Academy of Music,
Born July 5, 1775—died Dec. 29, 1847.

His rare and various mental endowments, enhanced by the simplicity of his heart, and genuine humility, were all exercised in subservience to the principles of the Gospel of Christ: guided by which, he was enabled through the grace of God, to set his face against all evil, and to exhibit in a life of remarkable serenity and happiness, though not without its periods of natural sorrow, the fruits of the spirit, love, joy, peace.

"Her ways are ways of pleasantness, and all her paths are peace."—Prov. iii. 17.

It may be remembered that Dr. Crotch died suddenly while seated at dinner in the house of his son, the Rev. William Robert Crotch, head master of Taunton Grammar School. This sad event happening at Taunton caused him to be buried at Bishops Hull—not Bishop's Hull, as most of the books of reference state.

An Eisteddfod Cadeiriol is announced to be held at Queen's Hall, Llundain, Chwefror 18 fed, 1903—in other words a Grand Chair Eisteddfod on February 18, next year. Many prizes are offered in Barddoniaeth, Rhyddiaeth, and Cerddoriaeth. For the last-named—which in the more familiar tongue is 'music'—the Beirniaid (adjudicators) will be Dr. W. G. McNaught and Mr. Daniel Price. All particulars may be obtained of Mr. David R. Hughes (Ysgrifenydd Mygedol), 'Oakland,' 4, Barrow Road, Streatham Common, S.W.

The Royal National Eisteddfod meetings, held at Bangor on the 9th, 10th, 11th, and 12th ult., were, on the whole, successful. As usual, they focussed much that is characteristic of Welsh tradition and custom in art and cognate matters. But the Choral Competitions were the chief attraction and drew vast and keenly-interested audiences. Everybody felt that this interest was not so much in the success of this or that choir, but in the struggle for the supremacy between Welsh and English choirs. As nearly all the principal prizes fell to English choirs the results will no doubt have a far-reaching effect in Wales. The national pride, justified in the past by splendid exhibitions of capacity for choral performance, has been dealt a serious blow. It is not that the standard of Welsh choir-singing has deteriorated, but rather that English choirs, educated in another atmosphere of influence, are generally more highly trained and better led. The recent growth of the competition movement in England has keenly stimulated and sternly educated choralists, and it has given many 'born' choir-trainers a chance of exercising their capacity. Meantime, Welsh choirs generally have remained where they were years ago, and have been almost impervious to criticism. It is now for the Welsh to take counsel together and to no longer imagine a vain thing. They must bow to the necessity of treating choir-training as a science. No one will deny that Welsh singers have great capacity; their inspiration and enthusiasm are often extraordinary and electrifying. But the potter who shapes this magnificent clay needs more art, and a wider knowledge of what has been accomplished elsewhere. The fact that Welsh choirs are seldom or never heard at English competitions is significant.

The North Staffordshire Choir, under Mr. Whewall, gained the chief prize of £150 and a gold medal for the conductor. The Blackpool Choir, under Mr. Whittaker, and the Potteries Choir, under Mr. Garner, came close behind. Nine choirs competed. In the Male-Voice Choir section the Manchester Orpheus Choir, under Mr. W. S. Nesbitt, were the first of fifteen choirs that competed. The Ladies'-Voice Choir prize fell to Blackpool, and the prize in the smaller mixed-choir section went to the Waenfawr and Llanwy Choral Union, under Mr. H. T. Roberts. A fuller report might have appeared in The Musical Times if the manager of the Eisteddfod had sent an intimation and programmes of the event.

October will be a Musical Festival month in excelsis. Sheffield leads off—1st to 3rd inst.—Bristol and Cardiff follow, both 8th to 11th—and Norwich brings up the rear—21st to 25th. We have already given the outline programmes of these important music-makings. Suffice it to say that at Sheffield Dr. Elgar will now be represented by his 'Dream of Gerontius' and 'Coronation Ode' instead of his 'Variations for orchestra,' and that Goldmark's 'Queen of Sheba,' Mozart's 'Requiem,' and Max Bruch's 'Frithjof' have been deleted from the original scheme and Mozart's ever-welcome G minor Symphony has been added. At Norwich the two new cantatas expected from Dr. Cowen and Dr. Elgar will not find a place; but the 'Coronation Ode' by the former composer will be performed, in addition to Dr. Horatio Parker's 'A star song,' and a dramatic cantata entitled 'Werther's Shadow,' from the pen of Mr. Alberto Randegger, Junr., for the first time in England. Not only are the Bristol and Cardiff Festivals to be held on identical days, but with a perverseness that seems incredible, the two quasi novelties of both meetings—Parker's 'St. Christopher' (at Bristol) and Franck's 'The Beatitudes' (Cardiff) are set down to be performed at the same time—the concerts on Thursday morning, the 9th inst. Such mismanagement does not reflect credit on one of the Festival Committees.

A visit to Vienna helps one to realise how close a connection with the art of music this city has had. Only one composer of the first rank, Schubert, can be styled a Viennese in the strictest sense of the word, though one is tempted to stretch a point and include in the list Johann Strauss, who was certainly of the first rank in his genre, if his genre may not be considered of the highest order. But many of the greatest composers have made Vienna their home—Gluck, Haydn, Mozart, Beethoven, and Brahms; surely no two, or even three cities in the world could make up such an array! The people of Vienna have not, as a rule, shown themselves very appreciative of their most distinguished fellow citizens, at least during their lifetime, for the Viennese temperament is not quite earnest enough to appreciate the highest art, but they have done posthumous honour to several of these great names, and statues of more than common importance and artistic distinction commemorate Haydn, Mozart, Beethoven, and Schubert.

The wholesale rebuilding of the city which has been going on uninterruptedly for the past twenty or thirty years, and is still in progress, tends to wipe out the dwelling-places of these composers, the more so since they were not of a class that dwelt in palatial abodes. The humble apartments in which Mozart died have made way for an 'Emporium' of commerce, and only the name 'Mozarthof' indicates its association with the musician. Schubert's birthplace, being in a comparatively poor district, is, or was till recently, in existence, and distinguished by a tablet. The suite of tiny rooms in the Mariahilf district, in which Haydn died, have happily come into the possession of a society which sees to their preservation in their original state, and has filled them with interesting memorials of the composer. The 'Schwarzspanierhaus,' in which Beethoven had his last abode, is still very much as it was in his day. Perhaps this immunity from change may be due to the fact that it is one of those institutions peculiar to Vienna, the 'Höfe' still belonging to religious houses, though now appropriated to secular uses. What is less easy of comprehension is that there is no tablet or other memorial to call attention to the fact that Beethoven dwelt and died in the building, though a neighbouring alley has been named the 'Beethovengasse.' Indeed the writer has a lively recollection of the interested surprise with which a tradesman dwelling immediately beneath the flat in which Beethoven expired greeted the 'news' of that event more than sixty years after it had taken place.

Professor Dr. Fritz Volbach, one of the composers to be represented at the Sheffield Festival, does not seem to be in any musical dictionary, and none of his compositions appear to be in the British Museum catalogue. A few particulars concerning this gifted musician may, therefore, be acceptable. Fritz Volbach was born on December 17, 1861, at Wipperfürth, near Cologne, and there his childhood was spent. In due time his father, a true lover of art, sent him to the Conservatorium of Music at Cologne, then under Ferdinand Hiller. At the end

of a year his father exchanged the Conservatorium for the Gymnasium as the scene of his son's studies; and after two years of work at the Gymnasium the youth entered first the University of Heidelberg, and subsequently that of Bonn, devoting himself more especially to philosophical studies. Music, however, soon gained the mastery over other pursuits, with the result that in 1885 young Volbach became a scholar of the Royal Academy in Berlin, studying the organ with Haupt, counterpoint with Grell, and, after the latter's death, with Wilhelm Taubert. He had only been a student for a year when the directors made him a professor of the Institution in succession to his deceased teacher, Professor Franz Commer. He taught there for five years, more especially musical history, in addition to orchestration and other subjects. As a conductor of various choirs, Volbach attracted the attention of Karl Klindworth and Otto Lessmann; the latter induced him to develop his literary gifts.

In the year 1891, Fritz Volbach accepted a call to Mainz as conductor of the oratorio society, Mainzer Liedertafel und Damengesangverein. Here he conducted the Handel Festivals associated with that city and Chrysander. His symphonic poem for organ and orchestra, entitled 'Easter' (Op. 16), to be performed at the Sheffield Festival on the 3rd inst., was produced by the Berlin Philharmonic Orchestra. It was not only favourably received, but soon became widely known. To this work succeeded the cycle of ballads, 'The Page and the King's Daughter,' which has been constantly performed in Germany and elsewhere. But his greatest success is the symphonic poem, 'Es waren zwei Königskinder,' which immediately started on its successful career through concert halls of first rank. A cantata for orchestra, organ, choir of boys' voices, with additional orchestra of brass and two groups of fanfare trumpets, was commissioned by the city of Mainz, in connection with the celebration of the Gutenberg Jubilee. A quintet for wind instruments and pianoforte, and a short 'Reigen,' for female voices, should also be mentioned. Dr. Volbach has recently composed a work for chorus and orchestra, in three extensive movements, called 'Raphael,' and suggested by three of the great master's paintings—(1) Madonna di Foligno; (2) Madonna del Granduca; and (3) Madonna Sistina. When to the foregoing may be added his literary attainments, which include a life of Handel, it will be seen that Professor Dr. Fritz Volbach has more than one claim to distinction. Two years ago he gained the degree of Doctor of Philosophy; and on the occasion of the Gutenberg Festival the Grand Duke conferred upon him the title of Professor. His future career will be watched with interest. We understand that he is to be a visitor at the Sheffield Festival: he will surely receive a cordial welcome.

Messrs. John Broadwood and Sons, Ltd., announce a series of Chamber Concerts to be given at St. James's Hall during the coming winter. Each concert, to commence at 8.30 p.m., will not last longer than an hour and a-half. It is the intention of the promoters to include in the programmes works of contemporary musicians, both British and foreign, and to bring forward some of the less frequently heard compositions of the classical masters. Not only is this an excellent scheme, but the terms of the subscription for the twelve concerts have been fixed at the moderate sum of two guineas. The list of performers announced to co-operate at these Broadwood Concerts is one that inspires confidence as to a high artistic standard and the enjoyment of pleasant evenings in listening to good interpretations. The enterprise of the great pianoforte firm should meet with all the success so commendable a venture deserves.

The following names should be added to the list of those who assisted in the music performed at the Coronation: *vide* Musical Times of September, p. 584:

Neil Forsyth,
H. Crouch Batchelor, } *Band Stewards.*
Charles Groves, *Organ Blower.*

The name of Mr. W. R. B. Tann was inadvertently included among those who sang tenor at the Coronation, but he was unavoidably prevented from taking part in the postponed ceremony; and for G. P. S. Crofts (a chorister of St. George's Chapel, Windsor), read Arthur Deane.

Although the important duties of the organ blower at Westminster Abbey are now in the nature of looking after the gas engine which generates the wind for the organ, this functionary occupied a prominent place in former Coronation processions. At the crowning of George II., we learn that by the side of the Groom of the Vestry, and having behind him two sackbuts and a double courtal, there marched the Organ Blower, in a short red coat, with a badge on his left breast—*viz.*, a nightingale, silver gilt, perched on a twig. Kingsman, a youthful King's Scholar at Westminster School, thus apostrophised that eighteenth-century Organ Blower by bursting into poetry thuswise:—

Behold the Man in solemn state,
Whose scarlet mantle shows him great!
Of what new order can he be?
The King's first organ-blower he!
Oh! could I but thy praises sing,
First organ-blower to the King!
The masters of the tuneful trade
Must own thy necessary aid.
Thou in their harmony may'st claim
At least an equal share of fame.
Mute without thee the organ's found;
Their's are the notes, but thine the sound.

Nothing could have been more appropriate at the recent Coronation for the Abbey organ-blower to have donned the official badge of a nightingale perched on a twig, for is not his name Groves?

A correspondent sends us, from a South-coast watering-place, the following from the programme of a classical concert. He is not far wrong in designating it a 'gem of translation,' and the Latin seems to have exercised a spell over the local compositor.

Song .. .. "Ave Maria" .. .. *Gounod.*
Madame ———

Ave Maria, gratia plena,
Dominus teeum, benedicta tu in mulieribus,
Et benedictus fructus ventris tui Jesus
Sancta Maria, Sancta Maria, Maria.
Ora pro nobis, nobis pecca toribus,
Nunc et in tora in nora mortis nostrae,
Amen. Amen.

I have a love
For none but you, the telling
Love's old sweet tale,
I'd tell you all, not part,
If I could think
'Twould find a sweeter dwelling
Within your heart.

Two interesting letters by Franz Liszt have just been brought to light in the archiepiscopal library of Eger, by Dr. Frenkel, a well-known enthusiast. They are addressed to the Abbé Danielik, author of a 'History of Saint Elizabeth.' In the first letter, dated April 10, 1858, Liszt thanks the abbé for sending him a copy of his book, adding that he himself was desirous 'of contributing his modest share to the glorification of the illustrious queen,' by writing an oratorio. In the second letter, dated June 26 of the same year, the pianist-composer says, *inter alia*, 'Amongst the masses, hymns and prayers having reference to Saint Elizabeth, and which you have probably consulted for the purposes of your work, there may be some rhythmical phrases appertaining to old liturgic songs which I should like to become acquainted with, in order to make use of them in the *legende* (for chorus, soli, and orchestra) which I am composing in honour of that saint.' The information asked for was doubtless supplied to the composer, and has probably not immaterially influenced the characteristic *motivi* of his noble oratorio.

The *Spectator* often contains stories about animals. Here is one of a musical, not to say mewsical nature, which recently appeared in the columns of our excellent contemporary:—

A CAT STORY.

[TO THE EDITOR OF THE 'SPECTATOR.']

Sir,—Have you any space for this, a fact? An acquaintance and self in smoking-room; time, near midnight; drawing-room adjoining; conversation, occult phenomena, "violin strings being twanged by unseen agency"; sudden striking of a piano-note in drawing-room, clear and resonant. Our surprise; entry in drawing-room; turn on electric light; a cat jumps off piano-stool, and bolts through open window on to verandah. Our amusement; casual look at piano; on music-stand an open song discovered: 'Come, birdie, come, and live with me.'—I am, Sir, &c.,

Frank E. Oates.

28, Orchard Street, London, W.

Amongst many interesting articles in 'The Musical Times' for September we may mention the appreciative obituary of Professor Parker.

The above, not from a London newspaper, is more funereal than true, as Professor Parker is in the best of health at the time of writing. May many long years pass before his obituary has to be written.

This, from a Provincial newspaper, appears to be somewhat mixed up in its misinformation:—

Upon her next and last appearance she sang 'The Lost Chord,' with violin and soprano accompaniment. Used as Madame Sterling is to ovations, she could not but be touched by that given her when she finished Molloy's famous song.

Who would not learn the pianoforte in Glasgow?

Pianoforte taught: beginners, 4d. per lesson.—Apply More,————

If the beginners pay 'more,' perhaps the 'advanced' pay less per lesson.

The conclusion of the biography of Samuel Wesley is unavoidably held over till next month owing to the demands on our present space.

STRADIVARI.*

Stradivari! What magic in the name! And yet so little is known of the great artist's life. All that is ascertainable is set forth in this handsome and excellently compiled volume, written, to quote Lady Huggins, by men 'peculiarly fitted, by hereditary natural aptitude, by long expert training, and by deep love of music and of musical instruments, to deal with the problems of Stradivari's history and of his immortal services to music through musical instruments, in ways new and striking, suggestive and exhaustive.' A careful perusal of these attractive pages results in an unqualified endorsement of the foregoing words. With so satisfactory a preamble, let us cull some interesting facts concerning the greatest of violin makers from the fine crop which Messrs. Hill, after twelve years of labour, have gathered in.

THE HOUSE OF STRADIVARI,
WITH HIS SUMMER WORKSHOP ON THE ROOF.
(*From Messrs. Hill's 'Antonio Stradivari,' by permission.*)

The birthplace and the actual date of Antonio Stradivari's entry into the world are unknown. He was doubtless born in 1644; he died December 18, 1737, aged 'about 95,' and was buried in the church of S. Domenico, Cremona. In 1869 this sanctuary was demolished, and the place where it formerly stood is now a public garden. What has become of old Antonio's bones, no one knows. That Stradivari was a pupil of Nicolò Amati (this is definitely settled by the authors), that he was twice married (in 1667 and 1699) and had children, and that he lived and worked in Cremona for the greater part of his long

* Antonio Stradivari: his life and work (1644-1737). By W. Henry Hill, Arthur F. Hill, F.S.A., and Alfred E. Hill, with an introductory note by Lady Huggins. London: William E. Hill and Sons. 1902.

life, is practically the sum and substance of all that can be discovered concerning him. No authentic portrait of him exists; but we learn that 'he was tall and thin in appearance, invariably to be seen in his working costume, which rarely changed, as he was always at work.' For seventy-five of the ninety-five years of his life this unparalleled artist among instrument makers plodded on unceasingly, working with his own hands in a modest humble way till the last. 'Always at work,' even in his nonogenarian days. That he was careful of his finances may be inferred from the fact that he deducted eight lire (about £1) from the bill of costs of his first wife's funeral, which amounted (approximately) to £22 10s. 0d. This document is so curious that we venture to give it in detail.

May the 25th, 1698.

Funeral of Signora Francesca Ferabosca Stradivari, of the Parish of S. Matteo, buried in S. Domenico, at 23 o'clock [11 a.m.]

	Lire.	Soldi.
Fourth part of the fee to Revd. Parish Priest	12	10
Mass	3	0
Fourteen Priests and one Choir-boy ..	7	0
Thirty-six Dominican Fathers	18	0
Sixteen Franciscan Fathers	8	0
Thirty-one Fathers of S. Angelo	15	10
Twenty-seven Fathers of S. Luca	13	10
Twenty-one Fathers of S. Salvatore ..	10	10
Nineteen Fathers of S. Francesco	9	10
Orphans with Hat	12	0
Beggars with Hat	12	0
Twelve Torch-bearers	3	0
Four Torch-bearers of the Confraternity of the Rosary	2	0
Velvet and Gold Pall of the Cathedral ..	8	10
Bier in Church	1	0
Big Bell	9	0
Bell of S. Matteo	1	10
Bell of S. Domenico	2	0
Little Bells of the Cathedral	1	10
Four Black Draperies in the Church ..	1	12
Sixteen Black Draperies at the House ..	6	8
Grave-diggers with Capes	12	0
Fee to the Ecclesiastical Magistrate ..	8	0
Fee to the Town Magistrate	8	0
Total	182	0

over others.' His industry was remarkable. Always experimenting, even to his last days, we are told that:—

Stradivari's powers of production seem to become more marked as his years roll on; his energy apparently inexhaustible, and his fertility equally unfailing. . . . His sole aim in this world was his calling, and although we have but scanty knowledge concerning his daily life, we may safely assume that he was found day after day seated at his work-bench, with gauge, compass, or knife in hand, giving form to those instruments which were to prove models of perfection for future generations.

The encyclopædic nature of the book is evidenced by the range of interest covered by its twelve chapters. The history, descriptions and characteristics of a large number of Strad violins, violas and violoncellos, are not only given—one chapter being devoted to each class of instrument—but other cognate matters are ably and exhaustively treated. For instance, Chapter V., 'Stradivari's aims in relation to tone,' contains some exceedingly thoughtful remarks, of which the following may serve as a specimen:—

That the sense of beauty or distinction of tone is to-day cultivated to the same extent as formerly, is, we venture to think, more than doubtful. The custom in modern orchestral scoring of sacrificing the individuality of the instruments in order to obtain effects of greater sonority or of technical dexterity, and the abuse of the full-sized concert grand pianoforte in chamber music, seem to be largely destructive of the feeling for beauty of tone.

How true this is: surging masses of sound, strenuous in ocean strength, vitiating the ear for the enjoyment of subtler strains, the gentle ripples on the shimmering lake.

Another interesting chapter is that entitled 'Labels,' illustrated with facsimiles of thirty-seven labels, ranging from 1666 to 1737—the last of which reads: *Antonius Stradivarius Cremonensis Faciebat Anno 1737. D'Anni 93.* The authors deal with the vexed question of fraudulent labels, and they rightly say: 'the difficulty of ascertaining what is an original instrument and what is not will be readily understood. To the casual observer, who has not

BRIDGE MADE BY STRADIVARI FOR THE 'TENORE' OF THE 'TUSCAN' QUINTET.

(From Messrs. Hill's 'Antonio Stradivari.')

It is interesting and perhaps encouraging to those who plod, to learn that Stradivari developed slowly to perfection. Messrs. Hill do not favour the division of his life-work into 'periods,' and they cannot too strongly emphasise the fact 'that amid all the finest Stradivaris still existing there is not one which can with justice claim absolute superiority had the advantage of constantly examining instruments, the task is an impossible one.' The number of instruments made by Antonio Stradivari are estimated at 1,116 by Messrs. Hill, and of these 602 are known to them. They refer in terms of righteous indignation to the acts of vandalism that have caused the ruin of not a few precious Strads; and their

words of wisdom in regard to the great care that is needed for the preservation of these beautiful instruments, and the importance of giving them rest in order to obviate their premature death, are such as should be pondered and acted upon by all owners of valuable stringed instruments.

The temptation to further quotation from this fascinating volume must be resisted. Other chapters, not already mentioned, are 'Stradivari's material,' 'Stradivari's varnish,' 'Stradivari's construction,' 'The prices paid,' and 'Stradivari's supposed portrait.' These, in addition to what has been said, are sufficient to prove the wide scope and absorbing interest of Messrs. Hill's splendid achievement. If we have dwelt upon matters of general interest, we are no less appreciative of the purely technical side of that which has been so clearly set forth in these well-written pages—in fact, the literary excellence of the book calls for the highest appreciation of something attempted, something done, to the enrichment of art and the benefit of all who can appreciate good work. By no means the least attractive features of this 'Life of Stradivari' are the copious illustrations, more especially the full-page plates of violins, admirably drawn by Mr. Shirley Slocombe and wonderfully reproduced in chromo-lithography by Mr. Nister, of Nuremberg. Appendixes and a full index add to the completeness of a volume without blemish and which ought to find its way to the library shelves of all those who are interested in the art of music. The book is worthy of its subject.

Church and Organ Music.

A VETERAN LAY CLERK.

The oldest member of the Coronation Choir, and indeed the senior Vicar Choral in England both in regard to age and length of service, is Mr. Thomas Wicks, of Wells Cathedral. Born at Windsor, March 31, 1819, he became a chorister of St. George's Chapel in 1826. He sang at the funerals of the Duke of York (1827) and George IV. (1830); at the coronations of William IV. (1831), and Edward VII. (1902), these two events being separated by an interval of seventy-one years! During his chorister period at Windsor Master Wicks was frequently 'commanded' to sing before William IV., the Princess Victoria (our late Queen) often being present on those occasions. In 1844 Mr. Wicks, having reached man's estate, was appointed a tenor singer at Rochester Cathedral. A year later he became a Vicar Choral at Wells Cathedral, where he has taken part in the daily services ever since. By 'command' of Queen Victoria Mr. Wicks sang in the choir on the steps of St. Paul's Cathedral on the occasion of her late Majesty's Diamond Jubilee in 1897. As a precious memento of that ceremony he received from the Queen her portrait enriched with her autograph, accompanied by the following letter from Sir Arthur Bigge, Her late Majesty's Private Secretary:—

Windsor Castle,
November 23, 1897.

Sir,—I am to-day forwarding to you a Portrait of the Queen, which is given to you by Her Majesty in recognition of the interesting fact that you sang at the ceremonies of the Diamond Jubilee, as well as the Coronation of William IV.—Yours faithfully,

Arthur Bigge.

Mr. Wicks can point to the unique circumstance that at the Harvest Festival held in Wells Cathedral in the year 1892, three generations of his family took part in the service—the grand old man himself, his son and two grandsons, choristers of the Cathedral. Within a week of the attainment of his eighty-second birthday, the veteran Lay Clerk sang the solo parts in Mendelssohn's 'My God, My God, why hast Thou forsaken me?' 'It is one of my oldest favourites,' he says, 'and on that occasion I received the congratulations of my brother Vicars, the Precentor and the Organist.' Mr. Wicks took part in the early Handel Festivals at the Crystal Palace, and he possesses the bronze medal struck in commemoration of their foundation. In spite of his eighty-three years—more than four full scores—he still continues

MR. THOMAS WICKS,
SENIOR LAY CLERK OF WELLS CATHEDRAL AND ALL ENGLAND.
(Photo by Messrs. Dawker and Partridge, Wells.)

to discharge his daily duties by singing in the choir at Wells Cathedral. That many more years may be given to him, and that he may experience the rich joy of happiness in the eventide of his long and useful life, is a wish which will be echoed by not a few readers of The Musical Times in regard to Thomas Wicks, the Father of English Cathedral Lay Clerks.

A MANUAL OF PLAINSONG.

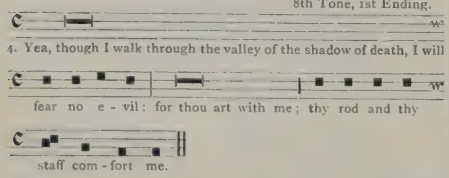
More than fifty years have come and gone since *The Psalter Noted*, edited by the late Rev. Thomas Helmore, made its first appearance. There can be no doubt that it secured for the Gregorian Tones a general recognition of their appropriateness for Divine worship, and, moreover, that it has maintained a marked supremacy over other Psalters of the same kind. But, as the Preface to the above book (recently published by Messrs. Novello) states, 'the study of the Art of Plainsong during the last half century has undergone something like a revolution; on every branch of the question new light has been thrown, and not least upon the principles of pointing.' The urgent call for a new edition of 'Helmore'—as the Psalter is familiarly

called — resulted in the work of revision being placed in the hands of such competent experts as Sir John Stainer, Mr. H. B. Briggs, and the Rev. W. H. Frere. Death, alas! called away the two first named before the Psalter passed through the press, but not before they had seen the revised proofs. The surviving editor generously says that 'whatever merits this book may have are almost entirely due to Mr. Briggs'; but his own share in the editorship, like that of Sir John Stainer's, merits full acknowledgment of conscientious work.

We may now refer to some points of difference between the old and the new systems, differences which are distinctly in the nature of improvements. First, it is evident that Helmore, in formulating his system of pointing, was dominated by the Anglican chant form, a method which resulted in the introduction of more accents than are necessary. Examples will be found in the Mediation of Tone iv. (Psalm x.) and the Ending of Tone viii. 1 (Psalm cxlvii.), both of which have only *one* accent, not two. Again, the notes of the Tones were treated arbitrarily, consequently the shape of the melody was often lost and puzzling complexity introduced. The ending of Tone i. 5 offers a good example—

The last is an indivisible group of four notes, all of them grouped to the last syllable of the verse, and should never be subdivided.

Not the least important improvement in this new Manual (which includes the Litany and Responses) is of a more general nature—typographical. Anything that will conduce to the acquirement of the 'spirit' of the thing by minimising the snares of 'letter' is good. Helmore gave a note to *each* syllable in the recitation, with the result that choirs gabbled on as long as the note was the same, and then pulled up short to consider what was to be done at the Mediation or Ending. Hence a meaningless gap between recitation and inflexion was invariably made. This, it need scarcely be said, though frequently practised, is the chief foe to proper Plainsong chanting, as indeed it is to the Anglican system. The Editors endeavour to get rid of this blemish by not printing a note for each syllable, but by giving the last two or three notes of the recitation, so as to *bridge over* the transition from recitation to inflexion and thus obviate the gap. An example will make this clear:—


8th Tone, 1st Ending.
4. Yea, though I walk through the valley of the shadow of death, I will
fear no e - vil: for thou art with me; thy rod and thy
staff com - fort me.

The 'Introduction' to the Psalter, containing practical instructions for all who use it, is both lucidly and interestingly written, and the Editors' remarks are of general application. As a specimen we give the first three of the six rules therein laid down—words of wisdom which every singer should put into practice:—

1. Do not hurry the syllables sung on the reciting note, or drag those which fall to the inflections.

2. Give every syllable its proper rhythmical accent and a very distinct enunciation.

3. Do not make any gap between the reciting note and the beginning of the inflection.

Finally, we cannot do better than give the concluding words of the Introduction to this well-planned and clearly printed Psalter: 'Good chanting is above all perfectly natural, and there should be nothing forced either about the pitch, the rhythm, or the *tempo*, which must vary according to the size of the building, the number of the singers, and similar conditions.' If choirmasters would only seek after the *perfectly natural* in chanting!

AN AMERICAN ORGAN.

The usual acceptation of the term 'American organ' is that of the household or schoolroom instrument with which we are all familiar. On the other hand the designation is one that is suggestive of a huge emitter of sound, the United States being the land of immensity in the matter of things as well as territorially. The new organ in St. Mark's Episcopal Church, Philadelphia, is a case in point. This instrument has been built by the Austin Organ Company, of Hartford, Conn., from the design of the organist of the church, Mr. Minton Pyne, a brother of Dr. Kendrick Pyne, organist of Manchester Cathedral. It may interest not a few of our readers if we give a full description of this immense organ; it appears to be one of exceptional interest.

The organ consists of nine distinct organs distributed over four manuals and pedal—two Great Organs, two Choirs, a Swell, Solo, Echo, and Nave and Chancel Pedal Organs having a 32-ft. open foundation. These organs are supplied with wind under varied pressure, giving to each family of stops the most favourable conditions of speech.

In the foundation work a new and special form of treatment of the Diapasons is here adopted for the first time in America. Each division of the Great Organ is a perfectly balanced organ presenting unusual possibility of grand effect. The Swell organ, enclosed in a 3-in. Swell box, is amply provided with the adjunct of modern 'string' effect, and has an open 16-ft. foundation in both flue work and reeds which are all specially winded.

The Choir Organ is unique. It is divided into two sections similar to the Great Organ. The first, a replica of the sixteenth-century organ, stands on the screen dividing the Chancel from the Lady Chapel on the south side. The second division is enclosed in a thick Swell box on the north side, the two divisions being under usual control of the Choir manual in the main organ, and in addition is controllable from a portable console of two manuals and pedals, for exclusive use in the Lady Chapel services.

The Solo and Echo Organs with the 32-ft. open Pedal Bass and a 16-ft. metal Unison, are placed in the Nave. The Solo contains a large open Diapason, specially winded, and an 8-ft. powerful Harmonic Flute. It is also provided with a fine specimen of a heavy wind Tuba.

The organ is blown by large metal feeders, or air pumps—a system of blowing by water power lately introduced by the Austin Company; five wind pressures, ranging from 3 in. to 16 in., being provided.

The control is electro-pneumatic, with but a single contact to each key, regardless of the number of couplers in use, perfect in response and repetition, and agreeable to the touch.

The main console is placed in the Choir, on the north side, and contains four manuals, from CC to C^4, 61 notes each, and the concave and radiating pedal board of 32 notes from CCC to G.

The keys are of special cut ivory, and the drawstops, working in ivory bushings in jambs of dark Spanish mahogany, are of ebony with solid ivory heads engraved in old English lettering. The pitch of the organ is A 435.

(Continued on page 672.)

DEDICATED TO MRS. RALPH VAUGHAN WILLIAMS

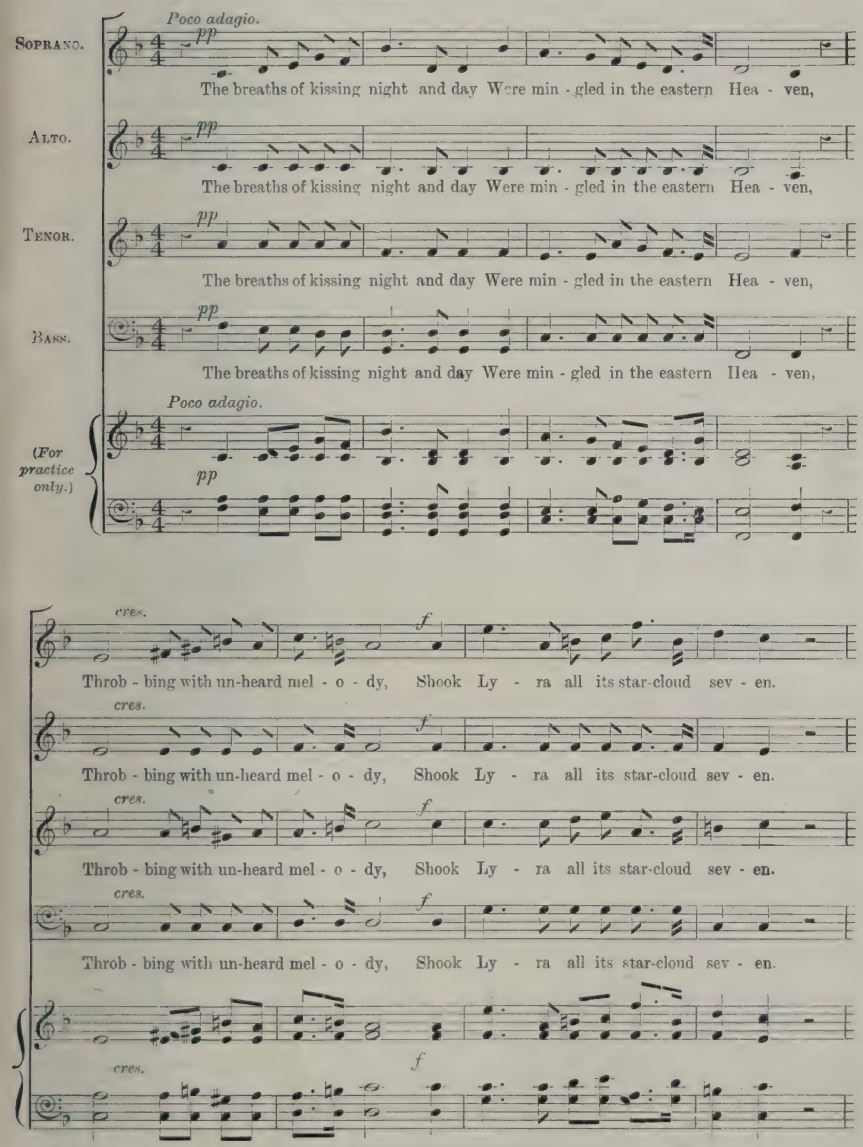
The Musical Times, October 1, 1902.

Dream Tryst.

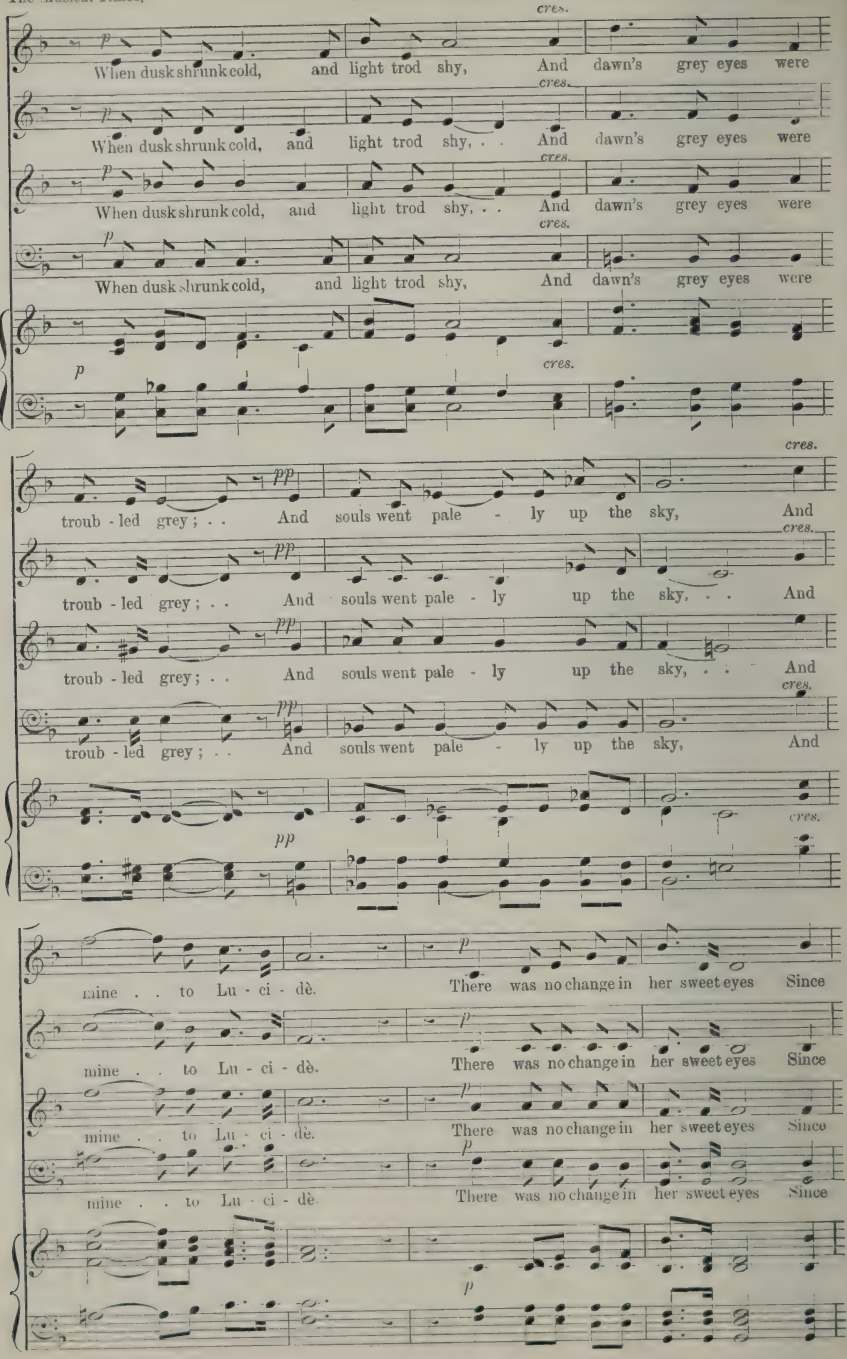
FOUR-PART SONG.

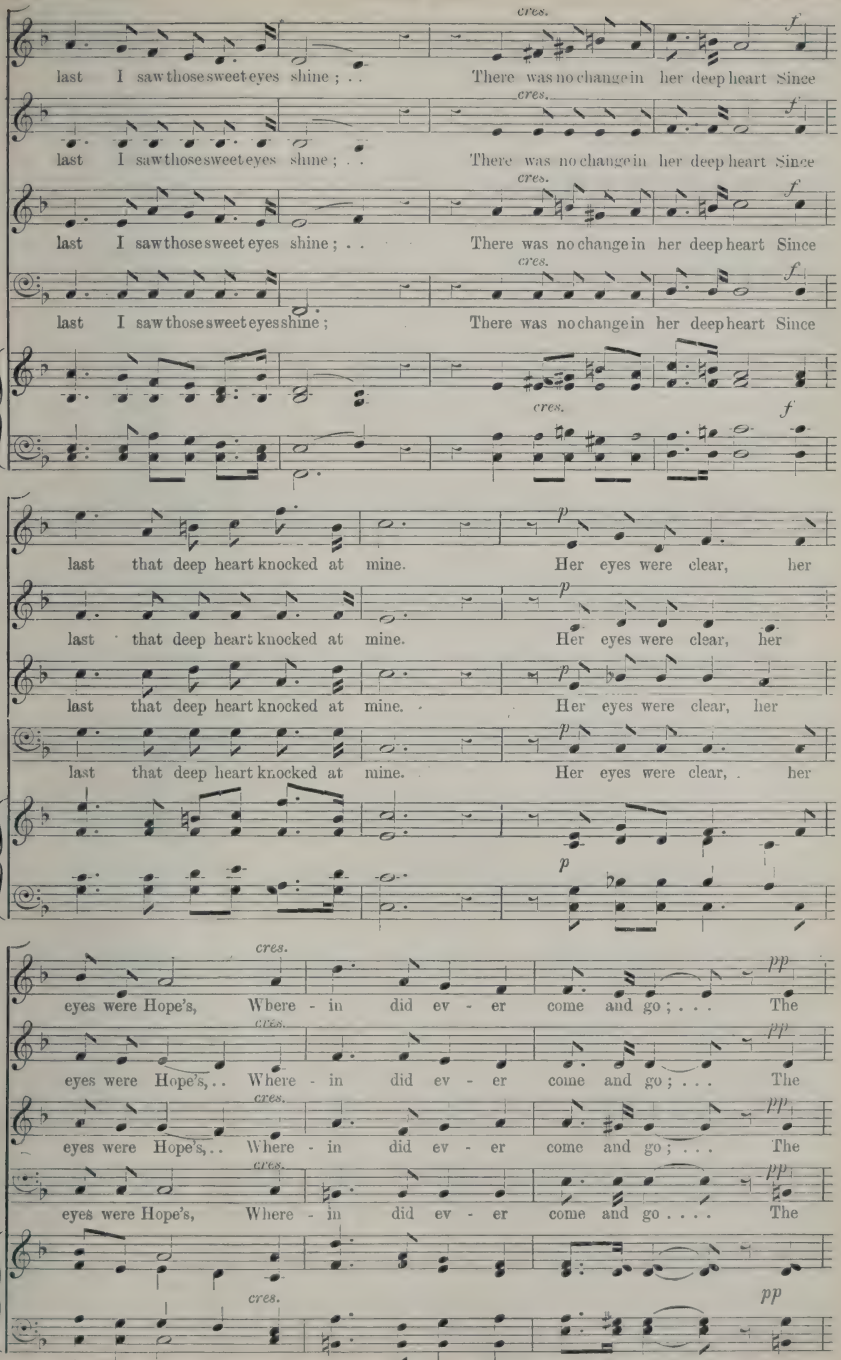
Words by FRANCIS THOMPSON. Composed by GUSTAV VON HOLST.

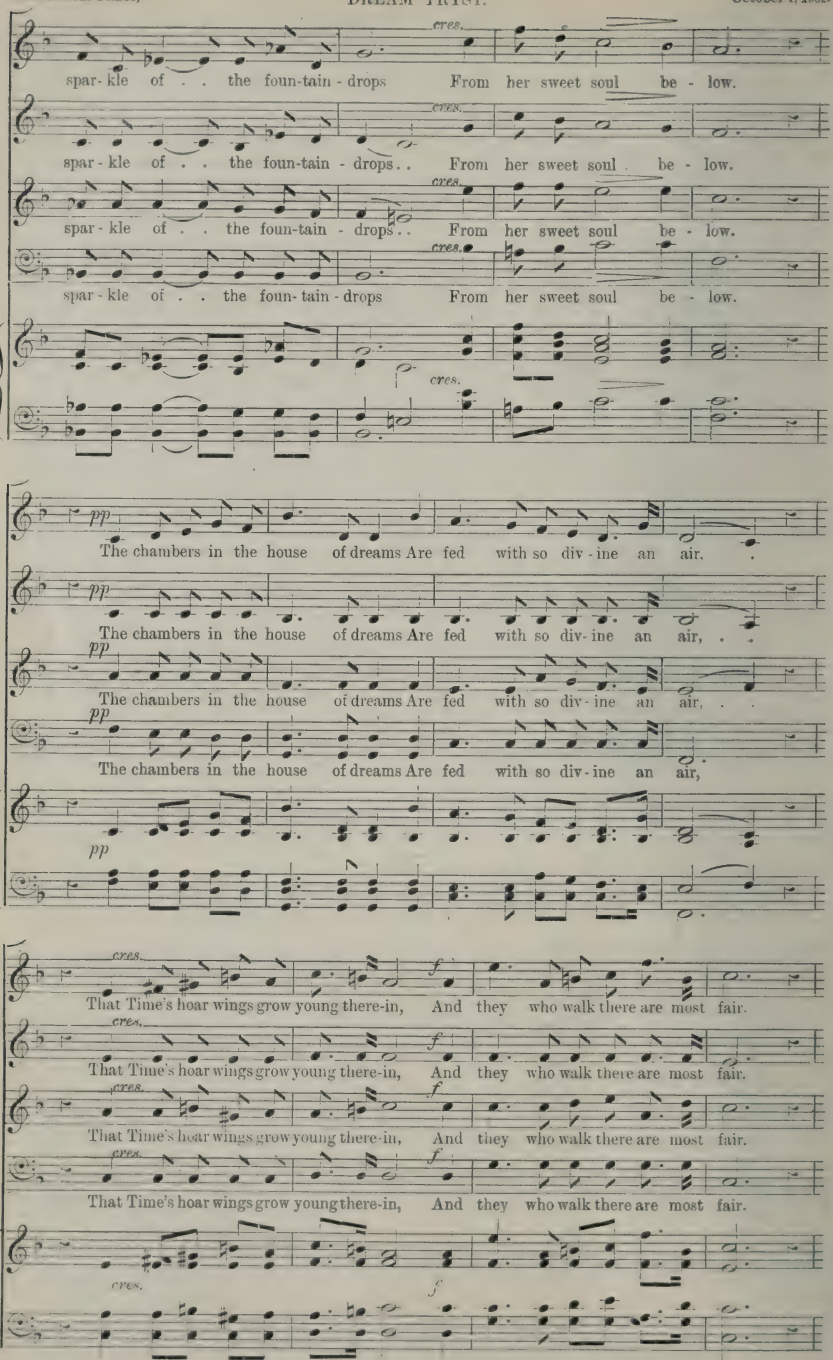
LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

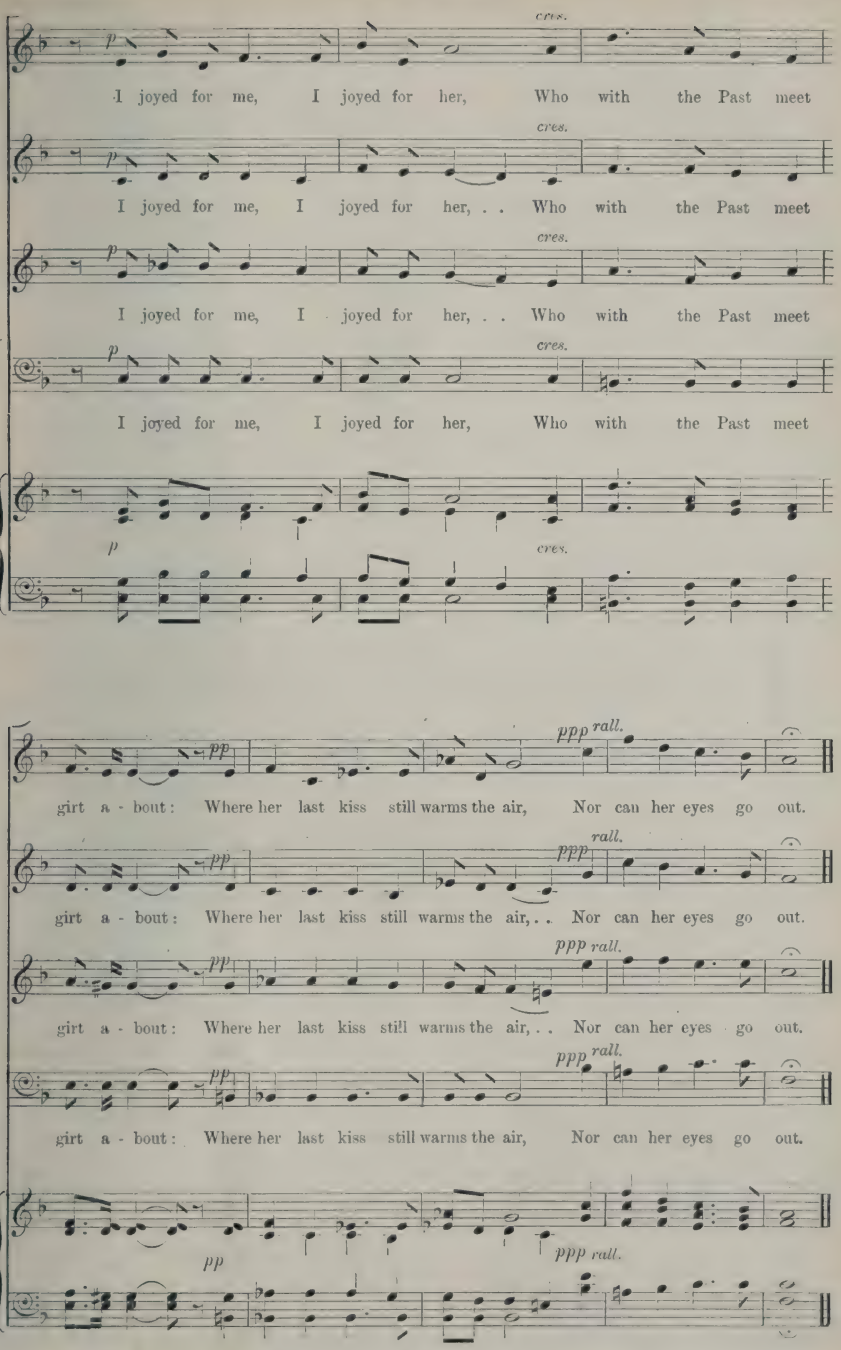

Poco adagio.
pp
SOPRANO.
The breaths of kissing night and day Were min - gled in the eastern Hea - ven,
ALTO.
The breaths of kissing night and day Were min - gled in the eastern Hea - ven,
TENOR.
The breaths of kissing night and day Were min - gled in the eastern Hea - ven,
BASS.
The breaths of kissing night and day Were min - gled in the eastern Hea - ven,
(For practice only.)
cres.
f
Throb - bing with un-heard mel - o - dy, Shook Ly - ra all its star-cloud sev - en.

Copyright, 1902, by Novello and Company, Limited.


When dusk shrunk cold, and light trod shy, And dawn's grey eyes were
When dusk shrunk cold, and light trod shy, And dawn's grey eyes were
When dusk shrunk cold, and light trod shy, And dawn's grey eyes were
When dusk shrunk cold, and light trod shy, And dawn's grey eyes were
troub - led grey; And souls went pale - ly up the sky, And
troub - led grey; And souls went pale - ly up the sky, And
troub - led grey; And souls went pale - ly up the sky, And
troub - led grey; And souls went pale - ly up the sky, And
mine to Lu - ci - dè. There was no change in her sweet eyes Since
mine to Lu - ci - dè. There was no change in her sweet eyes Since
mine to Lu - ci - dè. There was no change in her sweet eyes Since
mine to Lu - ci - dè. There was no change in her sweet eyes Since


cres.
f
last I saw those sweet eyes shine; . . There was no change in her deep heart Since
last I saw those sweet eyes shine; . . There was no change in her deep heart Since
last I saw those sweet eyes shine; . . There was no change in her deep heart Since
last I saw those sweet eyes shine; There was no change in her deep heart Since
p
last that deep heart knocked at mine. Her eyes were clear, her
last that deep heart knocked at mine. Her eyes were clear, her
last that deep heart knocked at mine. Her eyes were clear, her
last that deep heart knocked at mine. Her eyes were clear, her
pp
eyes were Hope's, Where - in did ev - er come and go; . . . The
eyes were Hope's, . . Where - in did ev - er come and go; . . . The
eyes were Hope's, . . Where - in did ev - er come and go; . . . The
eyes were Hope's, Where - in did ev - er come and go . . . . The


cres.
spar-kle of . . the foun-tain-drops From her sweet soul be-low.
spar-kle of . . the foun-tain-drops . . From her sweet soul be-low.
spar-kle of . . the foun-tain-drops . . From her sweet soul be-low.
spar-kle of . . the foun-tain-drops From her sweet soul be-low.
pp
The chambers in the house of dreams Are fed with so div-ine an air.
The chambers in the house of dreams Are fed with so div-ine an air, . .
The chambers in the house of dreams Are fed with so div-ine an air, . .
The chambers in the house of dreams Are fed with so div-ine an air,
cres.
f
That Time's hoar wings grow young there-in, And they who walk there are most fair.
That Time's hoar wings grow young there-in, And they who walk there are most fair.
That Time's hoar wings grow young there-in, And they who walk there are most fair.
That Time's hoar wings grow young there-in, And they who walk there are most fair.


cres.
I joyed for me, I joyed for her, Who with the Past meet
I joyed for me, I joyed for her, . . Who with the Past meet
I joyed for me, I joyed for her, . . Who with the Past meet
I joyed for me, I joyed for her, Who with the Past meet
girt a - bout: Where her last kiss still warms the air, Nor can her eyes go out.
girt a - bout: Where her last kiss still warms the air, . . Nor can her eyes go out.
girt a - bout: Where her last kiss still warms the air, . . Nor can her eyes go out.
girt a - bout: Where her last kiss still warms the air, Nor can her eyes go out.

CHURCH AND ORGAN MUSIC.

(*Continued from page 666.*)

GREAT ORGAN, CHANCEL.

First Division—On Open Chest.

	Feet.		Feet.
1. Major Diapason	16		
2. Principal Diapason (Special Scale and Treatment, heavily winded)	8		
3. Open Diapason	8	6. Octave	4
4. Dolce Diapason	8	7. Grave Mixture (2 ranks).	
5. Claribel Flute	8		

Second Division—Over Heavy Wind.

1. Violoncello	8	5. Trombone	16
2. Doppel Flöte	8	6. Tromba	8
3. Harmonic Flute	4	7. Clarion	4
4. Great Mixture (5 ranks).			

SWELL ORGAN, CHANCEL.

1. Contra Gamba	16	8. Spitz Flöte	4
2. Open Diapason	8	9. Flageolet Harmonic ...	2
3. Geigen Principal	8	10. Mixture (4 ranks).	
4. Viole d'Orchestre	8	11. Contra Posaune	16
5. Viole Celeste	8	12. Horn	8
6. Rohr Flöte	8	13. Oboe	8
7. Octave	4	14. Clarion	4

Nos. 4, 7, 10, 11, 12 on special wind.

CHOIR ORGAN.

Great Division—XVI. Century, Lady Chapel Organ.

1. Open Diapason	8	4. Gemshorn	4
2. Dulciana	8	5. Piccolo	2
3. Lieblich Flöte	8		

Swell Division—(Enclosed in Independent Swell Box).

1. Flauto Traverso	8	5. Zart Flöte	4
2. Echo Salicional	8	6. Bassoon	16
3. Unda Maris	8	7. Orchestral Oboe	8
4. Harmonica	8	8. Clarinet	8

Pedal Division.

1. Sub Bass	16	3. Viole d'Amour	8
2. Dolce	16		

This Choir Organ, divided, as will be seen, into these two sections, is under control of the usual single manual in the main console; but it is also controlled from a special movable console, for independent service in the Lady Chapel, the organ on the screen becoming a small Great Organ to the enclosed portion as the Swell, the whole supported by a Pedal Bass of three stops. It is a combination unique in design and in musical effect, with the following couplers and accessories:—

1. Swell to Great ...	1—3	Three adjustable pistons controlling Great and Pedal organs.
2. Great Sub. ...	4—6	Three adjustable pistons controlling Swell and Pedal organs.
3. Great Super. ...	7—8	Two Release Pistons for respective manual groups.
4. Swell Super.		
5. Great to Pedal.		
6. Swell to Pedal ...	9—	Balanced Swell Pedal.

NAVE ORGAN.

Echo Division—Enclosed in thick Swell box.

1. Viola	8	4. Vox Humana	8
2. Angelica	8	5. Corno di Bassetto ...	8
3. Leiblich Flöte	8		

Solo Division—On Open Chest and Special Wind.

6. Great Diapason	8	8. Tuba Mirabilis	8
7. Harmonic Flute	8		

Pedal Division.

1. Major Bass	32	2. Open Bass	16

Three wind pressures are required in this division.

The couplers affecting this organ are named in the Chancel scheme, and are prepared for in draw stops and electrical contacts included therein.

Nos. 1, 2, 3, 4 and 5 are enclosed in a thick Swell box, and form the Echo Organ to be placed in the Nave of the Church.

Nos. 6 and 7 are on the open chest and over a special wind. No. 8 is supplied from a heavy wind of its own, and stands on a separate chest, with mitred tubes throughout. A distinct plant for wind supply to this organ is provided for.

PEDAL ORGAN.

Chancel Division.

3. Great Bass	16	8. Violoncello	8
4. Contra Bass...	16	9. Viole d'Amour	8
5. Violone Dolce	16	10. Bombard	16
6. Sub Bass	16	11. Bassoon	16
7. Great Flute	8	12. Tuba	8

(For 1 and 2 see Nave Organ specification.)
(Three wind pressures are used in this division.)

The form of the Great Organ is specially commended to careful criticism. The number of stops necessitates division of the chests; it is an immense gain in effect and in utility of service to place the Super Chorus over an increased wind and within a Swell box. The player can use this second section in a variety of ways, even in accompaniment, and it makes it possible to him to build up a *forte* as is in no other way attainable.

The Swell Organ is divided into two sections and enclosed in a 3-in. Swell box governed by blinds with bevelled edges.

COUPLERS.

By Knobs in Stop Jambs.

Pedal Organ.	Choir Organ.
1. Choir to Pedal.	10. Solo to Choir Unison.
2. Great to Pedal.	11. Swell to Choir Unison.
3. Swell to Pedal.	12. Solo to Choir Super.
4. Solo to Pedal.	13. Swell to Choir Super.
	14. Choir Super.
	Swell Organ.
Great Organ.	15. Swell Sub.
5. Choir to Great Sub.	16. Swell Super.
6. Choir to Great Unison.	
7. Swell to Great Unison.	**Solo Organ.**
8. Swell to Great Super.	17. Solo Sub.
9. Solo to Great Unison.	18. Solo Super.

TREMULANTS.

By Stop Knobs next to their Reeds.

1. Swell Tremulant. 2. Choir Tremulant. 3. Echo Tremulant.

PISTON MOVEMENTS.

Adjustable, under respective manuals, not moving registers, mutually releasing, indicate by remaining in while in use.

1— 6. Six affecting Swell and Pedal Organ.
7—12. Six ,, Great ,, ,,
13—18. Six ,, Choir ,, ,,
19—23. Five ,, Solo ,, ,,
24—27. Four release pistons for respective manual groups: red ivory.
28. General Release Piston for all groups: red ivory. Under Choir manual mutually releasing.
29. One rendering pistons 1—23, and pedal 1—4, "single acting."
30. One ,, ,, ,, ,, "double acting."

PEDAL MOVEMENTS.

Adjustable, not moving registers, locking down.

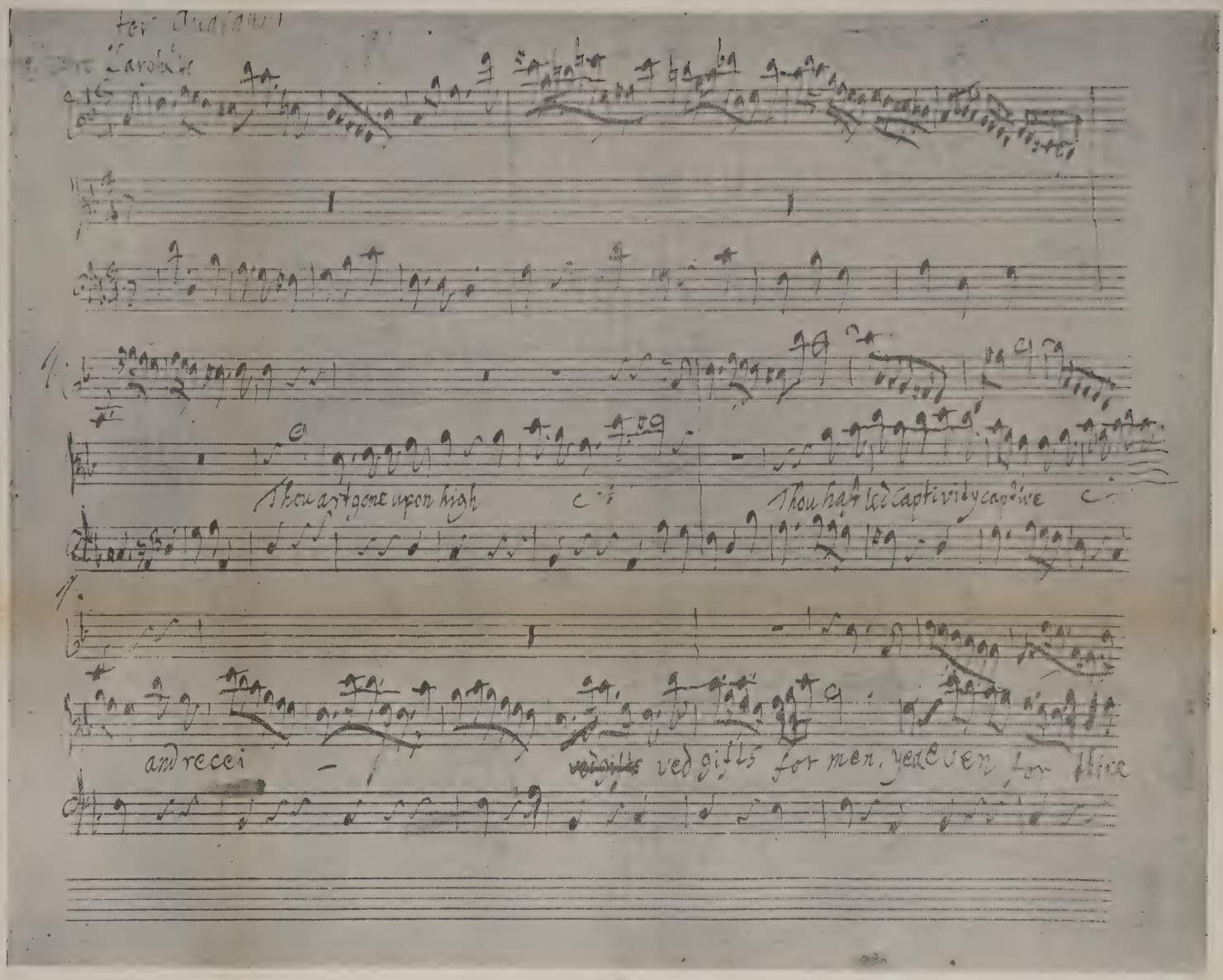
1—4. Four affecting stops of pedal organ.
5. General Release reducing to stops drawn.
6. Great to Pedal Reversible, moving register.
7. Sforzando affecting entire organ, with selected couplers, not moving registers.
8. Balanced Crescendo, affecting entire organ, without couplers, not moving registers.
9. Balanced Swell Pedal.
10. Balanced Choir Pedal.
11. Balanced Great Pedal.
12. Balanced Echo Pedal.

We gladly insert the following appeal from the Organ Committee at Radley in aid of a memorial to the late Dr. E. G. Monk:—

The Church of England owes no small debt of gratitude to Dr. Edwin George Monk—who died at Radley on January 3, 1900—for the great service he rendered to church music. After twenty-four years of splendid work as organist of York Minster, Dr. Monk resigned that appointment in 1883, and retired to Radley, where in his early days he had been for eleven years the first precentor of S. Peter's College, to spend the last sixteen years of his life. Dr. Monk having been so long and intimately connected with Radley, and being greatly attached to its quaint old church, we feel it would be appropriate that some memorial of his life and work should be placed therein.

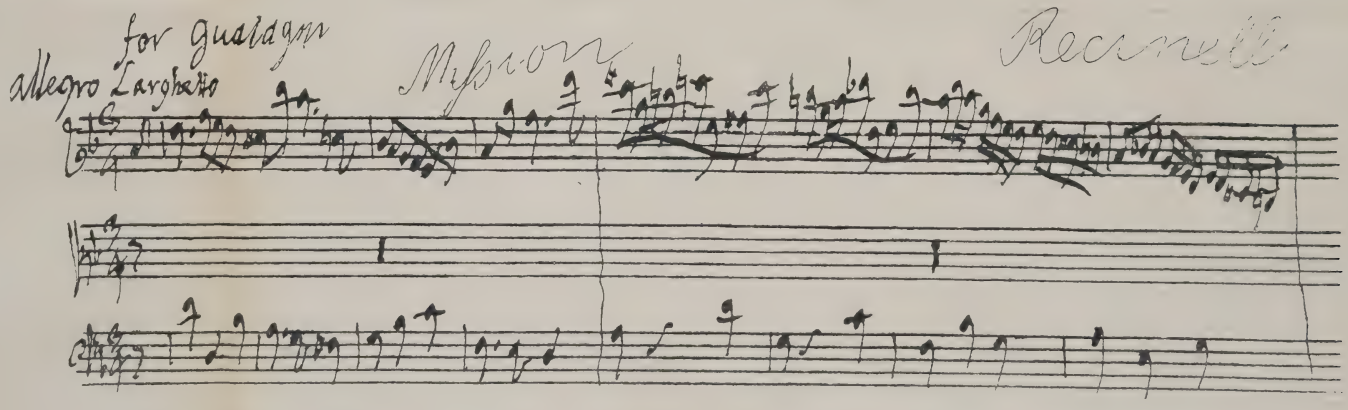
We have therefore decided that an organ suited for the size of the church, and costing £200, would form a fitting, though humble memorial. Thinking that many of his friends and former pupils might wish to join in this mark of respect to the memory of one whom we must ever hold dear, we venture to send this announcement of our desire, in the hope that you will kindly publish the same through the medium of your excellent paper.

Promises of help to the amount of £64 4s. have already been received from the following: Mr. Walter Macfarren, the Warden of St. Michael's College, Tenbury, Sir Walter Parratt, the Dean of Durham, Mr. F. Tuckerman, the Rev. E. C. Corfe, Messrs. Novello, and others. Subscriptions may be paid either directly to 'The Monk Memorial Fund,' London and County Bank, Oxford; or to the Rev. C. B. Longland, M.A., Radley Vicarage, Abingdon, Berkshire.



FACSIMILE OF A PAGE OF HANDEL'S 'MESSIAH,' IN THE HANDWRITING OF THE COMPOSER.

Reproduced from the 'Dublin' autograph by the kind permission of the Warden of St. Michael's College, Tenbury (the Rev. John Hampton, M.A.).



A PORTION OF THE SAME, SHOWING THE VARIATIONS APPEARING IN THE FACSIMILE OF THE 'MESSIAH' AUTOGRAPH ISSUED BY THE GERMAN HANDEL SOCIETY.

The explanation of the above will be found in THE MUSICAL TIMES *for June, p. 384.*

An interesting and appropriate memorial to Miss Edith Moberly (daughter of the late Bishop) has been erected in Salisbury Cathedral. It bears the following inscription:—

Ad Dei gloriam et in memoriam Edithae Emiliae Moberly pueri huius Ecclesiae hanc tabulam adfixerunt constantissimae carrissimae per plusquam triginta annos adiutricis obiit xxx Dec. mdcccci.

Miss Moberly was a local Miss Hackett in the practical interest she took in all that concerned the welfare of the chorister boys of Salisbury Cathedral, many of whom, past and present, attended at the dedication service held August 4. At a luncheon subsequently held—it appears that every August Bank Holiday sees a reunion of 'old boys'—the senior old chorister present was Mr. C. G. Pittman, 1843-50; but there is one more venerable still, Mr. John Harding, who sang from 1826 to 1832!

The twenty-ninth annual festival of the London Church Choir Association will be held in St. Paul's Cathedral on November 20th, at 7.30 p.m. The musical arrangements are under the direction of Dr. H. Walford Davies, organist of the Temple Church, and Mr. F. B. Kiddle, organist of St. Marylebone Parish Church, will preside at the organ. Wesley's 'Blessed be the God and Father' has been selected for the anthem; the Canticles will be sung to the setting by Robert Cooke in C, published by Messrs. Novello for the first time in octavo form, while chants and hymn tunes have been written by Dr. Walford Davies, Dr. F. J. Read, Mr. Charles Macpherson, Mr. T. L. Forbes, Mr. G. Percy Harris, and Mr. W. R. B. Tann. After the Benedition the three-fold Amen by Orlando Gibbons, included in the Coronation music, will be sung, and the service is to conclude with Smart's Te Deum in F.

ORGAN RECITALS.

Mr. Thomas Curry, St. Stephen's Walbrook (Six Pieces, various, by Oliver King).—Master Ralph Letts, Congregational Church, Grantham (Concert Overture in C minor, Hollins, and Allegretto in B minor, Guilmant).—Mr. John Pullein, Wrexham Parish Church (Pastorale, Widor).—Mr. C. Thompson, St. Saviour's, Sion Mills, Strabane (Toccata, D'Evry).—Mr. R. E. Parker, Wilmslow Parish Church (Fantasie in A flat, Omer Guiraud).—Mr. Volanti Armitage, Westminster Cathedral (March on a theme by Handel).—Mr. G. H. Gregory, St. Peter's, Woodhall Spa (Offertoire in E flat, W. Faulkes).—Mr. R. Meyrick Roberts, St. Stephen's Walbrook (Sketch in C, Schumann).—Mr. A. R. H. Robinson, St. John the Baptist's, Broadstone (Elegy in B flat minor, Silas, and Choral Song and Fugue, S. S. Wesley).—Mr. Herbert Walton, Glasgow Cathedral (Concert Fantasie, Stewart; and Andante Grazioso in G, E. J. Hopkins).—Mr. Walter J. Tilly, Metropolitan Wesleyan Methodist Church, Cape Town.—Dr. P. C. Buck, Westminster Cathedral (Sketch in D flat, Schumann).

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Charles A. Allchin, Parish Church, Roehampton.
Mr. Alfred T. Atkinson, Wesleyan Church, Hendon.
Mr. H. T. Gilberthorpe, the Priory Church, Dunster, Somerset.
Mr. Herbert Gresham, St. Philip's, Granville Square.
Mr. J. A. Harrison, St. Bartholomew's Church, Areley Regis, Stourport.
Mr. Arthur Mangelsdorff, Parish Church, Stechford, Birmingham.
Mr. A. McAlister, Christ Church, Streatham Hill.
Mr. Henry W. Radford, Parish Church (St. Mary) and St. James's Church, Morpeth.
Mr. Lionel Thornett, St. John's Church, Barnsley.
Mr. Henry W. Weston (choirmaster), All Saints' Parish Church, Wandsworth.
Mr. Alfred G. Woodham, Parish Church, Harlesden.
Mr. J. W. Wright, Rudgwick Parish Church, Sussex.

Reviews.

Save us, O Lord. By Edward C. Bairstow.
Give the King thy Judgments. By Walter G. Alcock.
By Thy glorious Death. By A. Dvorák.
(*Novello's Octavo Anthems.*)
[Novello and Company, Limited.]

Mr. Walter Alcock's anthem is laid out on a somewhat extended design, and is an admirable piece of church music, and worthy of the musician who holds the historical post of 'organist and composer to His Majesty's Chapels Royal.' A feature of the anthem is the boldness of its harmonic scheme. This is justified by results, the enharmonic transitions being particularly successful in intensifying the significance of the text. The accentuation of the words is also excellent. The second section opens with a soprano solo, the melody of which is subsequently set as a quartet, succeeded by a chorus ending *pianissimo* with solemn effect. The *finale* is most dignified, and the conclusion imposing.

Dr. Bairstow's anthem, composed for the festival of the Wigan and District Church Choral Association, to take place next month, is a short but interesting composition. The part-writing indicates confidence in the musical training and intelligence of the choristers, and will afford them an opportunity of proving their abilities in a pleasing manner. The anthem contains no solo, but it opens with a passage for tenors and basses in unison.

Concerning the anthem by Dvorák, it is sufficient to say that it is an English adaptation by Mr. F. J. W. Crowe, for Lent or general use, of one of the most beautiful numbers of the Bohemian composer's setting of the 'Stabat Mater.'

Hark, hark, the organ loudly peals. Words by the Rev. Prebendary Godfrey Thring. Music by George J. Bennett.
With gladsome feet we press. Words by the Rev. Robert Corbet Singleton. Music by John E. West.
What can I give Jesus? Words by Arthur C. Benson. Music by Arthur M. Goodhart.
O Thou who turnest destinies to dust. Words by Claude Aveling. Music by Walter G. Alcock.
(*Novello's Parish Choir Book.*)
[Novello and Company, Limited.]

The first two on the above list are processional hymns, and are excellent examples of their class. The former is designed for use at the dedication of an organ, but it is also suitable for general use. Dr. Bennett's setting of the concluding line of each verse, 'Before His throne for ever,' is very happy, and imparts notable impressiveness to the hymn. Mr. John E. West's composition is appropriately joyous in character, and the provision for brass instruments to supplement the organ in the accompaniment adds to the animation of the music. Mr. Goodhart's hymn-tune is intended to be sung by children at flower services. The melody is graceful and its accompaniment simple, but at the same time musicianly. 'O Thou who turnest' is one of the best Coronation hymns we have seen. Mr. Walter Alcock's music possesses remarkable dignity, and the change from triple to common time greatly adds to the impressiveness of the words.

Oscar Beringer Pianoforte Tutor.
[Bosworth and Co.]

In no branch of pianoforte teaching has greater strides been made than in that of technique. In this respect the reputation of Mr. Oscar Beringer stands so high that his Tutor commands not only attention, but respect. In common with all masters of their subject, Mr. Beringer places the greatest importance on the initial stages of instruction, in this case the position of the body, arms, hands and fingers, the proper positions of which are illustrated by diagrams. The book is complete in itself, and by the time the student has conscientiously worked through its pages, we agree with Mr. Beringer that he (or she) 'will be so well equipped that the easier works of classical composers will be an open book.'

Siegfried Wagner, als Mensch und Künstler. Von Ludwig Karpath.

[Leipzig: Hermann Seemann Nachfolger.]

This pamphlet, though somewhat eulogistic in tone, gives an interesting biographical sketch of Richard Wagner's only son, Siegfried. Born at Triebschen, near Lucerne, June 6, 1869, he passed the earliest years of his childhood in the charge of an English governess, and became very fond of dogs, fowls, and other associations with outdoor life. During his frequent boyhood travels in Italy, the churches so bewitched him, and his drawings were so good, that it seemed as if he would ultimately become an architect of note. As a boy he played the flute so well as to greatly please his maternal grandfather, Franz Liszt. At the age of sixteen he drew no less than forty-eight detailed plans of churches, and it would seem as if architecture was really to become his life work. After a voyage round the world with an English companion he resolved, however, to devote himself entirely to music, but he did not commence its serious study until he had entered his twenty-third year. Siegfried Wagner made his *début* as a conductor, using his left hand, on August 5, 1893, in the old Bayreuth theatre—not the shrine of Wagner—when he directed two Acts of 'Der Freischütz' and the 'Rienzi' overture. A conducting tour abroad was followed by his conductorship of the 'Ring' cycle at Bayreuth in 1896. The operas composed by him are duly referred to, but not the least interesting feature of Herr Karpath's monograph is an anecdote related of his hero, Siegfried. 'That was a festival,' he once exclaimed, 'when Grandpapa Liszt came to see us. There was nothing but joy in the house. And when he struck up a dance! And how affectionately he would dance with us all!' The little booklet is one that may be welcomed into the immense field of Wagnerian literature. It contains six portraits of Siegfried Wagner—one as *Lohengrin!*

Offertory Sentences. Set to tunes from 'The Hymnary,' by J. Powell Metcalfe.

Three-fold Amen. By Orlando Gibbons.
(*Novello's Parish Choir Book.*)

[Novello and Company, Limited.]

'The Hymnary' contains a large number of fine tunes admirably suited for the purpose to which some of them have been applied by the Rev. James Powell Metcalfe. The arrangements will be found very useful in those churches where the capabilities of the choir are limited. The 'Three-fold Amen' merits the attention of all choirmasters. It comes from an anthem 'Great King of Gods' 'made for the King's being in Scotland,' and was used after the Blessing at the recent Coronation service in Westminster Abbey.

A Bundle of Ballads. By Alex. S. Beaumont.

A Serenade. Words by R. Peck. Music by A. Norman Kendall.

An April Song. Words by Annie Matheson. Music by Frank New.

[Charles Woolhouse.]

Captain Beaumont's 'Bundle of Ballads' comprises seven songs of unpretentious but pleasing character. Story in song appeals to a large section of the music-loving public, particularly when, as in the present instance, the melodies are direct and expressive. In the pianoforte accompaniments the composer avails himself of modern methods, designed to suggest the inner meaning of the text, and consequently, while by no means difficult to play, they are interesting to the executant and impart artistic value to the compositions.

Mr. Kendall has selected words that will be familiar to many vocalists, but this will enhance rather than depreciate the attractiveness of his song, owing to the tasteful refinement of his music. It should be added that the Serenade is published in two keys, for baritone or tenor voices. Mr. New's 'April Song' is unpretentious, but the optimistic spirit of the lines is happily echoed by music eminently pleasing and expressive.

Obituary.

MR. A. C. WHITE: THE CONTRABASSIST.

A very familiar figure will be greatly missed in London orchestras by the absence of Adolphus Charles White, whose death, we regret to record, took place suddenly at his residence, 36, Parkhill Road, Hampstead, on the 4th ult., at the age of 71. Born October 10, 1830, at Canterbury, Mr. White became a chorister of the Cathedral, and studied the organ, violin, and other subjects under Dr. Longhurst, and subsequently in Ireland. On his return to his native city he took up the study of the double-bass. Half a century ago he came to London, and took lessons from that excellent performer, James Howell, for whom he deputised with much success. In the summer of 1853, White went to America as a member of Jullien's Orchestra, the repertoire of which was said (by Jullien) to have consisted of 1,200 pieces! Back again in London, he became a member of all the principal metropolitan orchestras and the provincial festivals, succeeding his old master, Howell, as chief of the double basses, in 1879. He held the professorship of the double bass at the Royal Academy of Music, and the Royal College of Music, and in 1890 was appointed Musician in Ordinary to Queen Victoria. The late Charles Severn used to say that Mr. White's manipulation of the double-bass was more like Dragonetti's playing than anyone else he knew. For twenty-two years he officiated as organist of St. Phillip's Church, Regent Street. He composed some church music, carols, songs, pianoforte pieces, and solos for the double-bass.

An enthusiastic volunteer, Mr. White held a commission in the 20th Middlesex (Artists) Rifle Volunteers, from which regiment he retired in 1887 with the rank of Major, receiving a silver sword in acknowledgment of his services. Some of the older members of the Musical Association will remember the paper on 'The Double-Bass' read by him on April 4, 1887, in which he stated that he was among the first to tune his A string to G, as he said: 'gaining something by that.' Later on he found it necessary to alter his system and to add an additional (fourth) string; 'and now that I have done so,' he added, 'I like it very much and find it very effective at times.' His bass stood tuned to DD, GG, D, G; 'the double D being a very fine note, having the vibration of its octave in addition to its own sound.' In rare cases he would lower the DD string to CC. He held that all the basses should be tuned in the same manner as the violin, viola, and violoncello invariably are. At the conclusion of this interesting and instructive paper, Mr. White played several solos on his ponderous instrument to the great delight of those who heard them; one piece especially, composed by himself,—some ingenious variations on the old German air 'Im tiefen Keller'—was a triumph of executive ability, much and amusingly appreciated. The Double-Bass Primer and the Appendix thereto in Messrs. Novello's Series of Educational Works are from the pen of the versatile, much-respected, and lamented musician, who has recently passed away. The funeral, which took place at Hampstead Cemetery, would have been more largely attended but for the absence of many of the veteran contrabassist's friends from London.

SIR CAMPBELL CLARKE.

Sir Campbell Clarke, who was born in 1830 and died on August 26 at Oatlands, near Uckfield, was better known to a former than the present generation of musicians. He began life in the musical department of the British Museum, where he picked up much information. One day G. F. Anderson, Master of the Queen's Musick, asked Thomas Oliphant (through Charles Lucas) if he would make an English translation of one of Wagner's choruses for a State Concert. Oliphant declined, but said he knew a young fellow at the British Museum who would do the work. It was doubtless the result of this introduction to Anderson that Campbell Clarke succeeded George Hogarth in the secretaryship of

the Philharmonic Society, which he held from 1864 to 1866, when he was followed by Mr. Stanley Lucas, to whom we are indebted for this information. About 1866 Campbell Clarke succeeded H. F. Chorley as musical critic of *The Athenæum*, and he also did similar work on the *Daily Telegraph*. In 1870 he settled in Paris, on his marriage with a daughter of Mr. J. M. Levy, proprietor of the *Daily Telegraph*, and became the chief Paris correspondent of that journal, the duties of which he discharged with much ability up to the time of his death. Sir Campbell Clarke served on the musical jury at the Paris Exhibition of 1889, and was made an Officer of the Legion of Honour in acknowledgment of his services. In 1897, the Diamond Jubilee year, he received the honour of knighthood.

DR. WÜLLNER.

A sterling artist and indefatigable worker in the cause of the art, Franz Wüllner, died on the 7th ult., at Braunfels-on-the-Lahn, in his seventy-first year. He commenced his career as a pianist, achieving considerable reputation particularly as an interpreter of Beethoven. From 1858 onwards, however, he devoted himself entirely to conducting, and in 1884 succeeded Ferdinand Hiller in the directorship of the Cologne Conservatorium, where he also conducted the famous Gürzenich Concerts. These positions he occupied until his death. His compositions include several masses, motets and chamber-music.

Frau MATHILDE WESENDONCK, the friend of Wagner, and author of the poetry known as 'Vorstudien zu Tristan' (a cycle of songs, set to music by the Bayreuth master), died on August 30, at Altmünster, in Upper Austria.

THE WORCESTER MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

It seems like adding stone after stone to a great monument when one records occasion after occasion of the Three Choirs Festivals. The year comes and the year goes, but each year brings forth its Festival in this connection. The three grey cities, so firm and so assured in their past, so splendid, each in its great and monastic Cathedral memorial, remind one, in their Festival continuance, of the rising and falling of recurrent tides. Nor can it be doubted that the enthusiasm to which these Festivals give birth, makes for the utmost good in and around the centres whence they take their rise. Ecclesiastical music is only another name for a different form of the same art. Just as there is this and that school of painting, so there is this and that form of musical expression—the inspiration, the regulating laws, the form of artistic government ever remaining one in essence. Of course you always come back to inspiration; it is the fount from which the springs flow and make their way to the sea; and painting, sculpture, literature, music—these remain the four 'silent pinnacles of aged snow,' which, in the life of humanity, send the waters to the valley and turn green the great plains of art. This seems perhaps a solemn enough introduction to an article dealing with the Worcester Festival just overpast; but, as I began by saying, the building up of these events, year after year, in this connection, goes—and goes in a peculiarly exceptional, an unique, way—to the setting up of a monument in the country's endeavour after high artistic achievement. Often there is failure to record; often there is success; but the general facts, the artistic tendency, the kindling of feeling in the way of art, the renewed effort after something ideal, remain always as a landmark of encouragement and of deserved approval

The Sunday Service (September 7) does not legitimately enter within the circle of sternly judicial criticism. Stanford's *Adagio* and *Finale* from his Symphony in D ('Il Penseroso') started the opening ceremony, and its undoubted cleverness was made peculiarly evident by the singularly fresh manner with which it was played. Mr. A. Herbert Brewer had composed the first anthem, 'O praise the Lord,' specially for the Festival. It is a composition built up of sound and good stuff, and was just the kind of work which inevitably would be excellently well performed by a good and well-trained cathedral choir. The second anthem, 'Glory, honour, praise, and power,' to Mozart's music, was made exceedingly and particularly interesting by the excellence of the orchestral playing. It may be added that the Bishop of Worcester was too indisposed to preach the inaugural sermon, which was instead delivered by Canon Knox Little.

On Tuesday morning (September 9), the Festival got into full swing with a performance of the new and dignified version, by Dr. Edward Elgar, of the National Anthem. To this succeeded 'Elijah.' Who is really going to say the last, the ultimate word, the final criticism from which there will be no flight, upon 'Elijah'? He will have need to be greatly judicial, and (in some respects) greatly daring. Not in a chronicle of this nature will such an attempt be made; it would be otiose; and whatever were said, on one side or the other would ensue most unnecessary controversy. The chorus (at times even more than a trifle uneven) very often did exceedingly well under the conductorship of Mr. Ivor Atkins. Mr. Andrew Black has sung the *Prophet's* part so frequently and so successfully that it is not unflattering to him to say that there have been occasions when he has undoubtedly done better. Madame Albani, Miss Ada Crossley and Mr. William Green took the other chief solo parts, while the boy's part in the famous 'There is nothing'—and the rest—was particularly well sung by Master White; he showed a curious instinct, which some young singers manage to convey, whether by training or by genuinely spontaneous feeling, for the right fulness of a musical emotion.

On the Tuesday evening, the Festival novelty was Mr. Hugh Blair's Cantata, 'The Song of Deborah.' Madame Sobrino and Mr. Lane Wilson took the chief solo parts in the work, and did their best by it. Undoubtedly it is clever. Mr. Blair does not go to conventional springs for the sources of his inspiration; but there is a way of being unconventional which yet bears signs of imitativeness—and it is in that state of unconventionality that Mr. Blair at present to a certain extent rests. As has been said, his work is assuredly clever. Handel's Coronation anthem 'The King shall rejoice,' Percy Pitt's Coronation March, and Beethoven's Fifth Symphony were also included in the programme of this concert. The Anthem, which is very personal Handel,—by which one means Handel when he preferred to rest upon his vast technical resource, and his general knowledge of effect, rather than Handel in his moments of the rarest inspiration—was sung extremely well; the choruses especially did Mr. Ivor Atkins credit in the manner of their rendering. The Symphony was well played.

The two novelties of Wednesday, Dr. H. Walford Davies's 'The Temple,' and the second part of Professor Horatio Parker's 'St. Christopher,' were preceded by a performance of the Prelude to 'Parsifal.' This was exceedingly well given; and indeed the music seemed memorably grand amongst the impressive surroundings in which it was performed.

Perhaps one of the reasons why one may have doubts about Dr. Walford Davies's new work, which (composed for this Festival) was conducted by the composer himself, is that the effect is just a little vague, oddly intangible. It was as though he were in hot pursuit to catch important phrase after important phrase and had to be contented at times with something less important. Where technically he was at his best was in the double chorus, 'O give thanks.' Nevertheless the work is clearly earnest, careful, and conscientious. Let us regard it as a stepping-stone to higher things; for Dr. Davies is a musicianly writer. Madame Albani, Mr. Gregory Hast, and Mr. Lane Wilson sang with all energy and enthusiasm in the solo portions of the work. A further hearing of this thoughtful oratorio may perhaps be afforded by a London performance.

The afternoon of the same day brought a performance of the third part of Professor Horatio Parker's Cantata, 'St. Christopher.' This is a work which contains some

elements of very great beauty indeed. Dr. Parker has an extremely liberal style of composition. Without the peculiar tenseness of utterance which belongs peculiarly to certain modern musicians—and without it, possibly, because it is a method which he has never chosen to cultivate—he rather prefers the more facile methods of a pre-Wagnerian period in music. Yet he by no means suffers from any imaginative defects, even though his liberalism sometimes errs on the side of looseness. His prelude, for example, which is most pictorial in idea, indicating, as one might be disposed to think, the surging of the floods, the massive strength of the giant Christ-bearer, and the delicate crying of the little child pleading for help, is very singularly imaginative, and is remarkably well-written. A song for the *Hermit*, 'The story thou shalt hear,' is tenderly conceived and well wrought out; and the 'Asperges' chorus is quite beautifully inspired. A short 'Gloria' is elaborately ecclesiastical, and from this point of view is significant and interesting; all the final passages are worthy of the beginning. The soloists, who were Madame Albani, Master White, Mr. William Green, and Mr. Lane Wilson, were in excellent form, Master White and Mr. Green being especially commendable. The performance concluded with Tchaikovsky's 'Pathetic' Symphony.

The programme of the evening concert may be given in full:—

PART I.

Overture—"Melpomene" ... ... G. W. Chadwick.

Sea Pictures—Nos. 2, 4, and 5 ... ... Edward Elgar.
Miss Muriel Foster.

Orchestral Poem—"The Witch of Atlas" Granville Bantock.
First Performance. Conducted by the Composer.

Orchestral Song—"The Soldier's Tent" C. Hubert H. Parry.
Mr. Plunket Greene.
Conducted by the Composer.

Overture—"Cockaigne" (In London Town) ... Edward Elgar.
Conducted by the Composer.

PART II.

"Tod und Verklärung" (Symphonic Poem) ... Richard Strauss.
The first appearance of the name of this Composer at an English Festival.

Songs—{(*a*) "All through the night" (Welsh) arranged and orchestrated by Arthur Somervell.
{(*b*) "Trottin' to the fair" ... ... C. V. Stanford.
Mr. Plunket Greene.

Overture—"Die Zauberflöte" ... ... Mozart.

Aria—Che farò ... ... Gluck.
Miss Muriel Foster.

Hungarian Rhapsody No. 1 (in F) ... ... Liszt.

The outstanding feature of the evening's music was the first performance of Mr. Granville Bantock's Orchestral Poem 'The Witch of Atlas,' a work assuredly poetical in idea and clever in the working, but at times striking one as inclining (though the poem here justifies this position somewhat) a little to a vagueness that was not always felicitous.

Thursday morning saw what was on the whole an admirable performance of Dr. Elgar's magnificent setting of 'The Dream of Gerontius.' The libretto had been purposely mutilated to suit Anglican tastes: but that was surely a deplorable blunder; at this rate how many works of art, when given in cathedrals, would 'escape a whipping'? Surely this thing was too narrow and childish—as though the work were given from any sectarian standpoint! Mr. John Coates took Mr. Green's place—and took it very well—in the part of *Gerontius*, and Miss Muriel Foster and Mr. Plunket Greene worked very creditably indeed. The chorus (under Dr. Elgar himself) began wonderfully well; but the tremendous strain of the work told somewhat upon them in the end. In the afternoon we had Bach's cantata 'The Lord is a Sun and Shield,' which was extremely well sung, the chorus having recovered its tone after the strain of the morning; the day's work was brought to a close by an excellent performance of Brahms's Symphony in F.

The usual performance of the 'Messiah' brought the week's work to an end. Here Mr. Atkins was seen at his best. His direction of the choir was resolute, masterful and musicianly. The soloists were Madame Albani, Miss Ada Crossley, Mr. William Green and Mr. Andrew Black; it is scarcely necessary to particularise the individual performance of the soloists, which are familiar enough; at times the best will not sing up to the mark altogether; Mr. William Green, however, sang with exceptional sweetness and power. To sum up the whole Festival, it is as nearly the best as any I have heard at the Three Choirs Festivals during a fairly (if not exceptionally) long experience. Mr. Atkins has enormously improved since three years ago; he has got the grip of the thing well in hand now, and will develop assuredly into a really admirable conductor.

THE PRESTON GUILD MERCHANT.

(BY OUR SPECIAL CORRESPONDENT.)

In so far as the Guilds Merchant of this country, dating from mediæval times, continue in existence at all at the present day, it is of course only as picturesque and benevolent institutions, the last remnants of their power having been lost in 1835. Why the Preston Guild in particular should celebrate itself so very elaborately once in twenty years is a complex question; but I suspect that the prevalence of Catholicism in the neighbourhood has had something to do with it. The Fylde District of Lancashire, having never accepted the Reformation, is to this day prevalently Catholic, and Preston, situated at the south-east corner of the Fylde, is the chief town of the district. This, perhaps, goes some way towards accounting for the remarkable extent to which the taste for open-air shows and processions, with banners and emblems carried aloft,—a taste which the Protestant spirit tends to repress—is found to persist among the Preston people. Certainly the ceremonial part of the celebrations held during the first week of September, though secular in character, was apt to remind one of experiences in Catholic countries. The principal day was the Wednesday, when the trades' procession paraded the town. Fishergate—the ancient 'gate' or way of the fishers from the river Ribble to the market—was as densely thronged with sightseers as if a coronation had been toward, and for quite three hours the marching and countermarching continued to the cheery strains of innumerable brass bands, playing 'Stanley for ever,' with occasional interludes of 'See, the conquering hero' and 'When Johnny comes marching home again.' The procession was in three main divisions, the first representing general trades, the second, building and engineering, and the third, textile trades. Together they formed a moving industrial exhibition, old methods and new being illustrated in juxtaposition on the huge lorries and motor-cars which bore along not only machines, tools, materials and specimens of fine workmanship, but, in many cases, also men and women engaged in their own proper processes of manufacture. Of course a great deal of it was mere advertisement, but there was some trace of the 'Meistersinger' spirit in the show, the actors in which seemed to care as little as did the crowd either for rain or for boisterous and dust-laden wind. On other days there were processions of Anglican Sunday Schools, of Non-conformist Schools, and of Catholic Schools and Societies. There were also Guild Courts, a mayoral luncheon, the opening of a new wing to the infirmary, an agricultural show, athletic sports, balloon ascents, fireworks, concerts, a torchlight parade, and balls for children and grown-ups.

But for all the crowding, jostling, and elbowing in the streets and parks, though window seats along the route of the Wednesday procession cost five shillings and beds £1 per night, it remains the painful duty of the musical chronicler to state that the serious music was the solitary failure of the week's proceedings. Of the crowds that attended the ceremonies of presentation, inauguration, and aërial navigation, the emblematic and pyrotechnic displays, no tolerable contingent was to be lured to the Public Hall by the charms of a fine choir and orchestra, or by soloists of resounding fame, such as Madame Albani and Lady Hallé.

The concerts were four in number, all of them orchestral, and the choir—furnished by the Preston Choral Society—was in its place at all four, though on Tuesday and Thursday it had not much to do. Mr. Risegari, who is conductor of the Preston Society and also leader of the great Manchester orchestra, was thoroughly master of the situation, so far as his forces were concerned. After the singing of the National Anthem according to Stanford's arrangement, he opened the concert on Tuesday with a finished rendering of Weber's 'Oberon' Overture. Other purely orchestral pieces given in the course of the week were Schubert's 'Unfinished' Symphony, the 'Tannhäuser' Overture, Sullivan's 'Di Ballo' Overture, Beethoven's C minor Symphony, and the Ballet and Hungarian March from Berlioz's 'Faust.' It gradually became clear that the orchestra was strongest in the strings, but highly efficient on the whole, the number of instrumentalists being about seventy. Mr. Risegari's well-known qualities as a conductor—clearness and simplicity, striking rhythmical neatness and precision—were once more demonstrated. The choir was heard only in 'God save the King' and in a brief and unimportant motet by Gounod at the first concert, but in the cantatas given on Wednesday afternoon—'The Spectre's Bride' and the first part of Coleridge-Taylor's 'Hiawatha'—and in the 'Elijah' on Friday, there was ample opportunity to judge of its quality. The only fault to be found was that the tenors and basses were not quite strong enough to balance the sopranos and altos. In all other respects the choral singing was admirable. Lady Hallé, who was the only instrumental soloist, seemed to be somewhat affected at first by the depressing influence of empty benches, but that influence she soon shook off, and, in Max Bruch's A minor Romance and G minor Concerto, and Beethoven's F major Romance, she was quite at her best. Miss Agnes Nicholls seems for the present to have become rather intimately associated with 'Ocean, thou mighty monster.' That air she sang with all due mastery of the tremendous difficulties at the first concert. The special charm of her voice and art was, however, more distinctly perceptible in the 'Spectre's Bride.' Mr. Andrew Black sang airs by Handel and Sullivan and the bass solos in the 'Spectre's Bride.' He was not to be depressed or harassed, and did full justice to the music and to himself from beginning to end. Mr. William Green was also in thoroughly good voice, and his rendering of the tenor solos in the Dvorák Cantata and of the one tenor song in 'Hiawatha's Wedding Feast' was entirely satisfactory. Madame Albani appeared at two of the concerts. On Thursday she sang Mozart's 'Non mi dir' and the 'Ave Maria' from Max Bruch's 'Feuerkreuz,' besides the solo in Gounod's motet 'Gallia.' When the 'Ave Maria' was encored, Madame Albani added 'Home, sweet home,' with harp accompaniment, but I am not sure that the contrast between that domestic ditty and the ensuing C minor Symphony was quite of the artistic order.

On Friday afternoon, when the 'Elijah' was given, with Mesdames Albani and Ada Crossley, Messrs. William Green and Charles Santley as principal soloists, the state of things in the auditorium was a little better. But there is no disguising the fact that in regard to the musical part of the week's proceedings a serious miscalculation was made. Twenty years ago, when the last Guild celebration was held, the crowding is said to have been so tremendous that on one occasion some thousands of persons found themselves wedged into the station enclosure and unable to move. The memory of such incidents may have had something to do with turning the heads of the Town Council and causing them to think that they could safely fix the price of seats at a somewhat exaggerated figure. Though the price in some parts of the hall was hurriedly reduced when it was found that the excellent performances were taking place before a wilderness of empty benches, the situation was not to be saved. The municipality will have to pay for the mistake, and I should expect to find the sum not far short of four figures. Those innkeepers who were getting a pound a night each for exiguous beds ought really to come down with something handsome towards the covering of the deficit.

THE SCARBOROUGH MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The advantages to a chorus of careful selection and assiduous drilling can rarely, if ever, have been more plainly manifested than by a comparison of the first Scarborough Musical Festival, in 1899, with the second, which took place from the 17th to the 19th ult. On the former occasion there was a large but ill-selected body of vocalists, many of whom had obviously been admitted without the formality of any test, while the relative proportions between the parts had been not too carefully observed. The results were admittedly unsatisfactory, but this time it was soon made apparent that an energetic attempt had been made to improve matters. The numbers had been reduced, but there are occasions when, despite Euclid, a part is greater than the whole, and this was one of them. Though the number was smaller, and the hall not so favourable acoustically as that in which the first festival was held, the volume of tone was larger, while the quality was much more brilliant and sonorous, the sopranos being quite excellent. The programme was not exacting, for though the 'Messiah,' 'Elijah,' Berlioz's 'Faust,' and Stanford's 'Revenge' present many difficulties, they are not unknown to most choralists, so that familiarity has taken off the edge of their awkward points. Perhaps the most striking proof of the efficiency of the new chorus was afforded by 'The Revenge,' which requires careful vocalisation in each individual part, considerable dramatic intelligence, and accurate intonation. In one or two unsupported passages the choir did sink in pitch, a failing which may be excused them in view of their possession of the other two qualifications mentioned. Their phrasing was good, their method unforced, and their knowledge and appreciation of the music and its moods quite above the average. To Dr. Cowen's plain and careful beat some of their success is undoubtedly due, but a large share of the honour must be accredited to the chorus-masters, Dr. Ely and Mr. Patman, for the vast improvement that has been effected. For the sake of accuracy it may be added that a small contingent of experienced singers from Bradford strengthened the chorus, adding no doubt to both its weight and its confidence.

The programme was of local rather than general interest, as may be gathered from the list of choral works already given. It was doubtless designed to attract a public which has yet to be accustomed to the idea of a musical festival, and should naturally incline towards the familiar in art. Unfortunately the policy did not meet with unqualified success, and from the large amount of vacant space in the hall at each concert, it seems at least doubtful whether the festival will, in a commercial sense, have justified its existence.

Little need be said of the performances of the more familiar works, which went well—'Faust' quite brilliantly—under so experienced a chief, and with soloists as capable as Miss Agnes Nicholls, Miss Ada Crossley, Mr. William Green, and Mr. Andrew Black. The more interesting features of the festival were to be found in the two miscellaneous programmes, especially of that which took place on Thursday afternoon. It was distinguished by the prominence which it gave to native art—Tchaikovsky's 'Pathetic' Symphony and an air by Gluck were the only pieces not of British origin. In addition to Stanford's 'Revenge,' there was Cowen's 'Butterfly's Ball' overture, Mackenzie's 'Coronation March,' one of Elgar's 'Pomp and Circumstance' marches (in D), and the almost too-often-heard contralto song from Goring Thomas's 'Nadeshda.' The selection had this in its favour, that not one of these compositions was desirable simply from motives of patriotism, but was on its intrinsic merits well worth a place in the scheme. The brilliant cleverness of the 'Butterfly's Ball,' the masculine force of Mackenzie's March and the vivacity of Elgar's, were all sympathetically interpreted by the excellent band,—mostly of well-known London players, with Mr. Edward O'Brien as leader—and though it would be easy to find points for criticism in all these compositions, they gave one, on the whole, a good impression of contemporary native art. The second miscellaneous concert reminded

one of a 'Wagner night' at the Promenade concerts, the programme consisting of a series of popular pieces from Wagner's works, from 'Rienzi' to 'Meistersinger,' to which Beethoven's Seventh Symphony was added by way of ballast. The performances of these selections, and of the Symphony, were uniformly good, and in many cases brilliant. The very refined singing of the sopranos and contraltos in the 'Spinning' chorus from the 'Flying Dutchman' also deserves mention.

ENGLISH OPERA AT COVENT GARDEN.

It is really a matter of serious congratulation that the English opera season should, under the ægis of the Moody-Manners Opera Company, have been so amazingly successful in the recent and popular Covent Garden enterprise. That ancient tag,—how many remember, one wonders, that the line comes from Addison's 'Cato'?—'Tis not in mortals to command success, but we'll do more, Sempronius, we'll deserve it,' has been particularly emphasised during this season. It is, of course, a thing not avoidable in criticism to note that Covent Garden Theatre is far too large for an enterprise set upon other than grandiose foundations; but it has, nevertheless, to be recorded that, even upon that basis of things, this company has managed to secure a chorus which, from every point of view—grouping, acting, dancing, singing—has really put the Grand Season chorus to shame. The house has been filled night after night; and on the majority of occasions the last comers for unbooked seats have been sent empty away.

Altogether (dating from August 25) thirty-five performances were arranged for. Among these, 'Faust' and 'Carmen' run in a dead heat, with the mystical number seven to be accounted to the score of each. 'Tannhäuser' comes in not a bad second with five performances to its credit; 'Pagliacci' and 'Cavalleria'—those earthly twins that, whether their creators like it or no, seem destined to run in couples—stand next in the list in company with 'Il Trovatore,' four performances standing to the credit of each, the same number—but one chooses to assert the fact with a somewhat greater respect of language—of performances having been allotted to 'Lohengrin.' 'Siegfried,' 'Maritana,' and 'The Lily of Killarney,' complete the tale with a single performance each. But, as the lady in Fielding's wonderful account of Jonathan Wild might have exclaimed, not without clamour—'Why "Maritana"? Why "The Lily of Killarney"?' if only on one occasion their popular beauties were to be displayed. But perhaps these are matters mysterious, which are secret to all but the immediate management.

It is by chance a little difficult to look upon such an undertaking as a complete whole. When one has for long been watching the little waves 'move towards the pebbled shore,' one possibly gets into the habit of looking too minutely into details—a view-point which, at the end of a season, naturally becomes uninteresting and without memorial value. Nevertheless, already it has been said that the chorus has been particularly praiseworthy; already emphasis has been laid upon the intention, the excellent intention, which has left no stone unturned towards the furtherance of a real and artistic success; and it may be now added, as has already been suggested, that the financial results have been more than satisfactory.

Madame Fanny Moody, Madame Blanche Marchesi, Miss Zélie de Lussan, Miss Anna Hickisch, Miss Marie Alexander, these are among the chief names of the ladies who have worked hard and well for the success of the season; while Mr. Joseph O'Mara, Mr. John Coates, Mr. Philip Brozel, Mr. Manners, Mr. G. A. Fox, Mr. Magrath, and Mr. Dever rank again amongst the names of others who have done their duty with extreme energy and vigour.

The season has been, one may be led to believe, something of an experiment; but it is a pleasure to record that the experiment has been successful. Part of that success has undoubtedly been owing to the fact that the company has had particular advantages in coming directly, as it were, into the inheritance left by the Syndicate in matters of scenery and appointments. One does not overrate the Syndicate by making the very definite assertion that, under most trying circumstances, it has done exceptional work in surmounting obstacles that were very grave and very hard to conquer. It is due to some extent, then, to that body of men (chief among whom one reckons, of course, Mr. Higgins and his able and clever manager, Mr. Forsyth) that an English season of opera has again been given free from any taint of cheapness, vulgarity, and second-rate opportunities for laughter. One's only prayer now is that a competent reviser should be allowed a free hand upon the English texts of the operas that have been given in the native tongue, and that the indignity of hearing the language used, as it were, by pot-house politicians and not by educated English gentlemen should, once and for all, be abolished from our lyric stage.

THE PROMENADE CONCERTS.

Further artistic advance has been made in the programmes of the eighth season, which commenced on August 23, at Queen's Hall, under Mr. Henry J. Wood's direction.

Amongst first performances in London, great interest naturally pertained to those of Tchaikovsky's first and second symphonies, which were played respectively on August 27 and the 3rd ult. The former in G minor (Op. 13) was written in 1866-7, and was first played in its entirety in Moscow in the following year in 1868. It is entitled 'Winter dreams,' and the two first movements have the respective sub-titles of 'Dreams on the high road in winter,' and 'Dreary-land—land of fruits.' The last-named is the most satisfactory number of a work possessing pathetic and poetical suggestiveness. The second symphony in C minor (Op. 17) is a much more interesting composition, partly owing to its employment of the folk-tunes of Little Russia, the most notable being variants of 'Down by Mother Volga,' and 'The Crane.' The latter is used with inspiriting effect in the last movement, which is strongly impregnated with the characteristics of Russian music.

On August 30 was played the Overture to Franz Erkel's opera 'Hunyady Laszlo,' one of the most popular works of this Hungarian composer. The overture does not possess great musical interest, but the melodies are spirited and engaging. We believe that an *Andante* and *Allegretto piacevole*, entitled 'Dream Children' (Op. 43), by Dr. Edward Elgar, had not previous to the 4th ult. been played in London. These pieces are based on a passage from Charles Lamb's Essay, from which the music takes its title, and they illustrate the poetic delicacy and naïvety of the text with singular felicity. Mr. Joseph C. Holbrook's tone-poem, based on Longfellow's version of the Legend 'The skeleton in Armour,' was played on the 6th ult., and proved a work of lively imagination and considerable strength.

The following first performances in England must be recorded:—On August 28, Herr Anton Averkamp's symphonic ballad 'Elaine and Lancelot,' a work possessing melodious themes and tasteful orchestration, but diminishing in interest as it proceeds. A composition of greater intensity, on the 13th ult., was the overture to Herr Enna's opera, 'Cleopatra.' The scheme of this work would seem to be chiefly an endeavour to musically illustrate the complex temperament of the famed queen, but be this as it may, the overture, which was written some time after the opera, is strong music, testifying to great imaginative power and remarkable command of contrapuntal resource and orchestral effects. On the 18th ult. were produced a symphonic poem, entitled 'Korsholm,' by the Finnish composer Armas Järnefelt, and a violoncello concerto in C minor (Op. 38), by the French musician Jules de Swert. The symphonic poem has for its basis the conquest of Finland by the Swedish Crusaders, and the establishment of the Christian religion in the country. These incidents are illustrated by themes of folk-song-like character at the commencement of the work, a section of military suggestiveness, and a conclusion in which effective use is made of the Lutheran

hymn, 'Ein feste Burg,' the last-named being emblematical of the triumph of the Christian Faith. The work is interesting and well scored. The violoncello concerto also proved attractive, its chief theme being expressive and developed in an engaging and musicianly manner. The solo part was excellently played by Mr. Bertie Withers. At the same concert was produced for the first time the suite formed from M. Gabriel Fauré's incidental music to Maeterlinck's tradegy 'Pelléas et Mélisande.' The work consists of three movements, the first being the prelude to the play, the second the spinning-wheel number which precedes Act III., and the third chiefly consisting of an arrangement of the death music in the fifth Act. The whole of it is overshadowed by 'pale melancholy,' but it is expressive and refined music that appeals to the musician.

On the 20th ult. the second and third portions of M. Vincent d'Indy's trilogy 'Wallenstein' were played. The work was inspired by Schiller's poem, and the sections are severally headed 'Wallenstein's Camp,' 'Max and Thekla,' and 'The Death of Wallenstein.' The opening was first heard in England on April 16, 1896, at one of the concerts at the Queen's Hall conducted by the late M. Lamoureux. The music is inclined to be rhapsodical, but the themes are significant and well contrasted, and the writing is masterly and full of subtlety.

THE COMING SEASON.

The Royal Choral Society

has now issued its prospectus, and the most important features would appear to be the revival of Berlioz's 'Faust' and Sullivan's oratorio 'The Light of the World'; the latter work has not been performed by this Society for twenty-five years. The scheme of concerts, which commence on November 6, includes also a repetition of Coleridge-Taylor's 'Hiawatha' trilogy, 'The Golden Legend,' Cowen's 'Coronation Ode,' 'Elijah,' and the usual New Year's Day and Good Friday performances of the 'Messiah.' The final concert, on April 30, will include, it is hoped, a new composition from the pen of Sir Hubert Parry. Among the singers engaged is Miss Margaret Macintyre, who will make her reappearance on the oratorio platform.

St. James's Hall

has been entirely renovated and redecorated during the recess. Three Richter concerts will be given therein—on November 3, 10, and 18. The Saturday Popular Concerts will recommence on November 1, and be continued on alternate Saturdays with the St. James's Hall Ballad Concerts, starting on November 8. The series of Twelve Chamber Concerts initiated by Messrs. Broadwood start on November 6, and the Saturday Popular Orchestral Concerts, directed by Mr. Edward O'Brien, will open the season on the 4th inst. The celebrated Meiningen Orchestra will give a series of three evening and two afternoon concerts, under Musik-Director Fritz Steinbach, commencing November 17. The only individual concerts at present announced are Mr. Vert's annual concert on the 29th inst., and recitals by Kubelik on the 25th inst., and Paderewski on November 11.

Queen's Hall.

Eight Saturday afternoon symphony concerts are announced, commencing on the 25th inst., and the Sunday Concert Society's Sunday afternoon concerts will be resumed on the 12th inst., both series being as before conducted by Mr. Henry J. Wood. The National Sunday League evening concerts will be continued as of yore.

At Steinway Hall, Mr. Percy French and Mr. Harrison Hill will give a second series of Musical Recitals on Saturday afternoons, commencing on the 4th inst., and at the same Hall Mdlle. Berta Oeder will give Three Song Recitals, the first being announced for the 9th inst.

At Bechstein Hall, Miss Ethel Barns and Mr. Charles Phillips announce their Ninth series of Chamber Concerts, beginning November 4. A Vocal Recital will also be given at this Hall, on the 10th inst., by Madame Nancy Stevenson.

The Mozart Society resume their interesting series of concerts, at the Portman Rooms, on the 11th inst.

Suburban Societies.

The Alexandra Palace Orchestral and Choral Society announce the resumption of the year's work on the 18th inst., with 'Elijah,' followed on November 15 by 'The Golden Legend,' and on December 6 by 'Israel in Egypt.' Conductor, Mr. Allen Gill.

The Battersea Choral Society will start their season with MacCunn's 'Lord Ullin's Daughter' and Gaul's 'Ruth.' Conductor, Mr. W. Lowe.

The Bermondsey Settlement Choral Society will perform 'The Death of Minnehaha' and 'Hiawatha's Departure' from Coleridge-Taylor's trilogy, together with Mackenzie's overture, 'The Cricket on the Hearth,' on November 13. Other works to be given during the season are W. H. Speer's cantata 'The Jackdaw of Rheims,' Sterndale Bennett's 'Woman of Samaria,' Lee Williams's 'Gethsemane,' and a concert of English Choral Music covering the product of five centuries (madrigals, &c.). Conductor, Mr. John E. Borland.

The St. Peter's Choral Society, Brockley, will give Coleridge-Taylor's 'Hiawatha,' Randegger's 'Fridolin,' Gounod's 'Mors et Vita,' and Schubert's 'Song of Miriam.' Conductor, Dr. C. J. Frost.

The Dulwich Philharmonic Society will give five concerts in the Crystal Palace Concert Hall, and the programmes will include Sullivan's 'Ivanhoe' and 'Golden Legend,' Costa's 'Eli,' 'Elijah,' and 'Acis and Galatea.' Conductor, Mr. Arthur Fagge.

The Finsbury Choral Association will perform 'Elijah,' Coleridge-Taylor's 'Hiawatha,' and Elgar's 'Caractacus.' Conductor, Mr. Allen Gill.

The Highbury Philharmonic Society announces Berlioz's 'Faust,' the 'Messiah,' 'Maritana,' and a miscellaneous concert, including Sullivan's 'Kenilworth,' and Tchaikovsky's 'Pathetic' Symphony. Conductor, Mr. G. H. Betjemann.

The South London Choral Association commence their concerts next month with Cowen's 'St. John's Eve,' and Parry's 'Blest Pair of Sirens.' Later in the season they will give Sullivan's 'Martyr of Antioch,' and Sir F. Bridge's 'Ballad of the Clampherdown'; also a Violin Recital under the direction of Mr. T. E. Gatehouse. Conductor, Mr. L. C. Venables.

The West Ham Choral Society will perform 'Elijah,' 'Hiawatha's Wedding Feast,' 'The Hymn of Praise,' and the 'Messiah.' Conductor, Mr. W. Harding Bonner.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, September 15.

During the summer months no performances of serious music are taking place with us, as a rule, but this year is an exception. Mr. Gabor Steiner, the managing director of 'Venice in Vienna,' has had the happy and plucky idea to get up a series of grand concerts in the open air, with excellent programmes, calculated to attract earnest music-lovers, and at the same time to provide something more than mere entertainment to the general frequenters of the establishment. For this purpose he engaged a large orchestra (described in the advertisements 'the Riesen-Orchester'—or Giant-Orchestra!), which he placed under the able direction of Professor Hermann Grädener, who, in a short time, succeeded in converting this hastily-gathered body of instrumentalists into a thoroughly efficient organism. In the programmes of these concerts, classical music preponderated, and the most highly-favoured numbers, perhaps, were Schubert's grand C major Symphony and Weber's 'Aufforderung zum Tanz.' But the management had also provided some personal and individual attractions. Thus we had Richard Strauss, the leader of the advanced German

school, conducting works by Berlioz, Liszt, and Wagner, as well as some of his own symphonic poems, and a symphonic prologue to 'König Œdipus' of Sophocles and the prelude to the opera 'Ingwelde,' by his equally 'advanced' countryman, Max Schillings. The three concerts, under Strauss's direction, were indeed most successful, and elicited much popular interest, some of which being no doubt owing to the interesting personality of the distinguished conductor.

Quite a different aspect was presented by the several performances conducted by Louis Ganne, the popular French composer. The programmes mainly and naturally consisted of compositions by French masters, Gounod and Ambroise Thomas amongst others, and consequently appealed to a different section of the public. Ganne conducted no less than six concerts, and fully justified the good reputation which he enjoys in his native France. The French musician was succeeded at the conductor's desk by a Viennese artist, Richard Heuberger, well-known as a composer and musical author. His operettas have achieved great popularity during the last few years, and he shares with Dr. Hanslick the responsible duties of musical critic of the *Neue Freie Presse*. He is, moreover, the conductor of the Vienna Maennergesang-Verein, and has recently been appointed to a professorship for dramatic composition at the Conservatorium. He favoured us with the works of the romantic school,—Weber, Mendelssohn, Bizet, Wagner, and others—and also introduced a composition of his own, an orchestral suite entitled 'From the Orient,' which was exceedingly well received. It is a very interesting, characteristic, and not too lengthy work, in three parts. Oscar Nedbal, the well-known excellent viola player of the Bohemian Quartet, was the next amongst the specially-engaged conductors, and as such furnished additional proof of his sound and thorough musicianship, and of the magnetism of his artistic temperament. His programmes were devoted entirely to Czech composers, and revealed to us in a special manner the importance of that nationality in modern musical art. We were made acquainted, for the first time on this occasion, with the entire suite, superscribed 'My Fatherland,' by Smetana, consisting of six movements of ample proportions, some of which have already become tolerably well known. They represent a series of characteristic tone-pictures, in which musical expression is given to various distinct moods, while the production of mere colour effects is in no wise attempted Among other interesting numbers from the Czech repertory were a dramatic overture by Joseph Suk (another member of the Bohemian Quartet), a symphonic poem, 'My Youth,' by J. B. Foerster, two Slavonic dances by the most famous of Czech composers, Antonin Dvorák, an overture to Vrschlicky's comedy 'The Night on the Karlstein,' by Zdenko Fibich, and a festal march, valse, and polonaise from the ballet 'Der faule Hans,' by Nedbal himself.

The remaining concerts of the 'Venice in Vienna' series were under the conductorship of Carl Komzák, one of the most popular conductors in Austria, and a successful composer of music of a lighter order. Thus, to sum up, these concerts, though taking place at an unaccustomed time of the year, have proved a complete success, owing to their general excellence, the diversified character of their programmes and the pleasant surroundings of the locality in which they were held.

Mandyczewski.

MUSIC IN BELFAST.

(from our own correspondent.)

The Philharmonic Society promises an attractive musical season with programmes arranged to suit many varieties of taste. The main work of the Society will be Elgar's 'King Olaf' and Wagner's 'Lohengrin.' At a miscellaneous concert, Mons. Ysaye will make his first appearance in Belfast; while at other miscellaneous concerts Mesdames Ella Russell, Kirkby Lunn, Louisa Sobrino, Misses Evangeline Florence, Muriel Foster, Lucie Johnstone and Gleeson White, and Messrs. Kelly Cole, Ivor Foster, John Childs, Charles Knowles, John Coates and other artists of note, including Mr. W. H. Squire, violoncellist, will be heard. It is understood that recitals will also be given by Messrs. Paderewski and Kubelik.

The Ulster Hall, now fortunately the property of the city, will be available for concerts, &c., although its much needed restoration and modernisation cannot be carried out till next year.

MUSIC IN BIRMINGHAM.

(from our own correspondent.)

As a sort of anticipation of the forthcoming musical season, we had a week's visit of the Carl Rosa Opera Company at the Prince of Wales's Theatre, beginning on the 1st ult. The operas presented were 'Tannhäuser' (twice), 'Carmen,' 'Il Trovatore,' 'Faust,' and 'Cinq Mars.' The principal artists were Miss Lucile Hill (for the Wagner opera and 'Cinq Mars'), Miss Lilian Coomber (successful in 'Il Trovatore'), Miss Lizzie Burgess and Miss Toni Seiter (a new *Carmen*), soprani; Miss Winifred Ludlam, contralto; Mr. Hedmondt, Mr. Robert Cunningham, and Mr. Edward Davies (a new *Faust*, small in figure, but painstaking and fairly successful), tenori; and Mr. Alex. Bevan, Mr. Ludwig, Mr. Arthur Deane, and Mr. W. Chapman, bassi. Mr. E. Goossens and Mr. Walter van Noorden conducted. There were good houses throughout, and the performances were of quite average merit. For the rest, there is nothing beyond the note of preparation; but we are promised a record season, so far as the number of concerts can make it so.

Mr. George Halford has resigned the conductorship of the Birmingham Amateur Orchestral Society, and Mr. Granville Bantock has been elected his successor. The Society has reached its fortieth year and has done good work in its time.

On the retirement of Mr. H. M. Stevenson, honorary conductor for twenty-two years of the Midland Musical Society, Mr. A. J. Cotton was appointed to that office. Mr. Cotton has for some time been assistant chorus-master to the Festival Choral Society, and he will doubtless soon improve the prospects of the Midland Society. Mr. Stevenson has rendered long and faithful service, but as an amateur he could not compete with the skilled professional conductors now becoming so prominent here.

The Festival Choral Society held their fifty-sixth annual meeting on July 30. The report showed a surplus on the year's work, and this was a vindication of the spirited policy of the Committee. The programme for the coming season embraces Mendelssohn's 'Elijah,' Max Bruch's 'Lay of the Bell,' Horatio Parker's 'A Star Song,' Beethoven's 'Mass in D,'—not heard in Birmingham since the Festival of 1861—Elgar's 'Dream of Gerontius,' Stanford's 'Revenge,' and the usual Boxing-night performance of the 'Messiah.' Dr. G. R. Sinclair was re-elected conductor.

The City Choral Society propose to give at the first concert Saint-Saëns's 'Samson and Delilah,' which was such a great success last season. Handel's 'Messiah' is promised, with the original accompaniments and the harpsichord for the recitatives. Sullivan's 'Golden Legend' and Elgar's 'Coronation Ode,' with miscellaneous selections, will complete the programme.

Many novelties are to be produced by the Halford Concerts Society, including the symphonic poems 'Dante' and 'Lalla Rookh,' by Granville Bantock, a work of the same kind, 'Sintram,' by Mr. Halford, a new Concert Overture by Dr. Elgar, Sir Charles Stanford's Irish Rhapsody (a few days after its production at Norwich), and works by Rutland Boughton, Norman O'Neill, Sir Alexander Mackenzie, and others.

The Birmingham Choral Union, the Choral and Orchestral Association, and the Midland Musical Society will minister to the wants of the Saturday-evening audiences, and the various Chamber Concert organisations will continue their work.

The Hallé orchestra, with Dr. Richter, conductor, and the Queen's Hall Orchestra, under Mr. Henry J. Wood, will visit Birmingham.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At last there are signs that music is awaking from her summer slumber. The indications of returning activity are few, but full of promise. Messrs. Paterson are early in the field with their scheme of orchestral concerts. They have again engaged the Scottish Orchestra for their series, with Dr. Cowen as conductor-in-chief; and considerable interest attaches to the fact that the scheme embraces the appearance, for the first time here, of the great conductors, Richard Strauss and Felix Mottl. The number of concerts has been extended, and will consist of nine orchestral and two choral-orchestral concerts.

The larger choral societies announce each their bill-of-fare for the coming season, as follows:—The University Musical Society, Mozart's 'Requiem' and Handel's 'Acis and Galatea'; Mr. Moonie's Choir, Verdi's 'Requiem' and the Banquet Scene from Max Bruch's 'Odysseus'; Mr. Kirkhope's Choir, the 'Messiah' (Prof. Prout's edition); and the Choral Union, the 'Messiah,' Elgar's 'Dream of Gerontius,' and 'Judas Maccabæus.' Vocal recitals are announced by Mr. Robert Burnett, Miss Stuart Reid, Madame Albani, Madame Clara Butt, Miss Neill Fraser, and Miss Adelina Feria; and a pianoforte recital by Mr. Julian Clifford.

Excellent programmes are in preparation by the Edinburgh Amateur Orchestral Society, Mr. Winram's Pupils' Orchestra, and the Saint Cecelia Orchestra (of which Mr. Gerald Crawford is the conductor).

Mr. Denhof's scheme of chamber music concerts promises to be of greater importance even than formerly. Among the collaborators whom he has engaged are Lady Hallé, and Messrs. Ysaye and Kubelik.

Three separate series of popular concerts are announced—one by the People's Entertainment Society, another by Paterson and Son, and a third by the proprietors of the Central Halls.

Mr. Edward German's opera, 'Merrie England,' has met with distinct success on its first appearance here.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The various musical organisations are now showing signs of activity in preparation for the coming season. The executive committee of the Choral and Orchestral Union announce their arrangements for a season of twelve weeks. Four choral and ten orchestral concerts will be given, with, as usual, the series of popular orchestral concerts on Saturday evenings. The choral works to be presented are Handel's 'Messiah,' Mendelssohn's 'Elijah,' Parts 1 and 2 of Coleridge-Taylor's 'Hiawatha,' Richard Strauss's 'Wanderer's Storm Song,' Cowen's 'Coronation Ode,' and Brahms's 'Requiem,' the last three being novelties so far as Glasgow is concerned. The Scottish Orchestra will number eighty performers, with Dr. Cowen as conductor-in-chief, and the committee have been fortunate in securing the services of those eminent conductors, Herr Richard Strauss and Herr Mottl, to direct on the occasion of Dr. Cowen's absence from two concerts. The choral concerts will, as formerly, be conducted by Mr. Joseph Bradley.

The programme being prepared for the first concert by the Glasgow Amateur Orchestral Society (Mr. W. T. Hoeck, conductor) includes Beethoven's Pianoforte Concerto No. 4, in G, Cowen's 'Welsh' Symphony, Mackenzie's Overture, 'The Cricket on the Hearth,' and MacCunn's 'The Dowie Dens o' Jarrow.' Pollokshields Philharmonic Society, under Mr. John Cullen, have in hand Dvorák's 'The Spectre's Bride' and Haydn's 'Creation.' The choral classes in connection with the Young Men's Christian Association, taught by Mr. R. L. Reid, are again studying the 'Messiah' and 'Elijah,' the latter work being also the subject of study by the Sabbath School Union Choir (Mr. Alec Steven, conductor).

The musical associations connected with many of our churches have almost entirely superseded the choral societies which flourished in the city a decade ago. One of the largest and most active of these associations is that of John Street United Free Church (Mr. George Taggart, conductor). An oratorio or cantata, complete or in part, is given each month, and during the early part of the coming season Bach's 'God's time is the best' and Parry's 'Blest pair of sirens' will be performed. Handel finds favour with Caledonia Road Church Association (Mr. Robert Turnbull, organist and choirmaster) and Pollokshields West Church Choir (Mr. D. S. Eadie, organist and choirmaster), the former preparing 'Samson' and the latter the 'Messiah.'

Of choral societies outside the city the following arrangements are announced:—Coatbridge Choral Union (Mr. William Harvey, conductor), the 'Messiah,' Part 1 of the 'Creation,' and Mr. More Smieton's 'King Arthur'; Johnstone Choral Union (Mr. Allan Craig, conductor), 'Judas Maccabæus'; Kirkintilloch Choral Union (Mr. Alec Steven, conductor), the 'Creation' and Balfe's 'The Bohemian Girl.' Clydebank Choral Union (Mr. W. J. Clapperton, conductor), Gade's 'The Erl King's daughter,' the 'Messiah' and 'Samson.' Among the pieces being rehearsed by the Paisley Philharmonic Society (Mr. Hopkins Ould, conductor) are Haydn's 'Clock' Symphony, Gade's Symphony in B flat, Mendelssohn's 'Hebrides' Overture, and short works by Elgar, Cowen, and Tchaikovsky.

Mr. Herbert Walton concluded his Autumn series of organ recitals at the Cathedral on the 15th ult., when he gave a brilliant performance of the introduction and fugue from Reubke's Sonata in C minor. The Cathedral choir sang Stanford's service in B flat with fine effect.

On the occasion of taking up his duties at the Athenæum School of Music, Dr. Edward E. Harper, the newly-appointed principal, was entertained at a complimentary banquet held under influential auspices on the 5th ult. The School, now entering upon its thirteenth session, is in a flourishing condition, and should afford the new principal ample scope for the exercise of his skill and energy.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The prospects for the season are as bright as need be, and are fully equal to those of last year—one of the busiest, if not the busiest, in the history of Liverpool. The premier society, the Philharmonic, commences operations on the 14th inst. with a strong miscellaneous programme, M. Van Rooy making his reappearance, and M. Kocian his first appearance in Liverpool. The Society's scheme includes Mendelssohn's 'Hymn of Praise,' the 'Messiah,' and on March 24, 1903, for the first time in Liverpool, Dr. Elgar's 'The Dream of Gerontius,' with Madame Brema, Dr. Ludwig Wüllner, and Mr. Andrew Black as principals. Dr. Cowen will again direct the orchestra, and Mr. Broadbent remains Secretary of the Society—a position he has occupied with distinction for many years.

Great interest is being engendered by the promised appearance on the 18th inst. of the Queen's Hall Orchestra, with Mr. Henry J. Wood, of course, directing. Dr. Richter is to lead his wonderful orchestra through four programmes—an increase of one concert on last season's arrangements. I hear, too, that the Societa Armonica is to engage in a time of unusual activity under the baton of Mr. V. Akeroyd.

The Liverpool Orchestral Society, under the enlightened direction of Mr. A. E. Rodewald, will be responsible for their usual number of concerts, half of which will take place in the large Gymnasium, and the remainder in the Philharmonic Hall. Mr. Theodore Lawson is busy with the arrangements for his series of chamber concerts; and a series of concerts will also be given by Mr. Ernest Schiever, by the Wirral Amateur Orchestral Society, by the Liverpool Musical Society, by the Liscard Orchestral Society, by that splendidly-drilled body, the Goossen's Choral Union, by the Aintree Musical Society, by the North Liverpool Choral Society, by the Liverpool P. O. Choral Society, and by Mr. Thomas Shaw, whose popular ballad programmes never fail to please his large clientèle. Generally speaking, the promise is of a good average season, nothing more, and certainly nothing less.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The Manchester musical season will begin in a few days, and will be in full swing before the end of this month. Two of our concert institutions take obvious precedence of all others. These are the Hallé concerts, conducted by Dr. Richter, and the concerts of the Brodsky Quartet, the one representing orchestral and choral music, the other chamber-music at its best. Thursday evenings are inseparably connected in the minds of Manchester music-lovers with the mighty orchestra founded, and for a very long term of years guided, by Sir Charles Hallé, and now entering upon its fourth season of work under Richter. The feast of good things promised to the Hallé subscribers includes the following choral and orchestral works:—Bach's Great Mass (given for the first time by the Hallé Choir last year and repeated this year by general desire); Berlioz's 'Faust' (established in the favour of the Manchester public ever since the first British performance of it here in Hallé's time, and to be given this year on December 11 with special reference to the composer's hundredth birthday); the 'Messiah' and 'Elijah,' as a matter of course; the 'Golden Legend'; the 'Dream of Gerontius'; and a group of shorter works making up the programme of a miscellaneous choral evening. These shorter works will be Stanford's Latin 'Te Deum,' Brahms's 'Triumphlied,' and possibly Richard Strauss's 'Wanderer's Sturmlied.' Besides Beethoven's Ninth Symphony—which is, as usual, to form the crowning work of the whole season—there is to be another much less familiar symphonic work with choral finale, namely, Liszt's 'Faust Symphonie.' Other symphonies to be heard in the course of the season are Mozart's so-called 'Jupiter'; Beethoven's 4, 6, and 7; Brahms's 1 and 2; Tchaikovsky's 'Pathétique'; and a new work by an unknown composer named Glass. With the Symphonies may be grouped Elgar's Orchestral Variations. The Symphonic Poems are Tchaikovsky's 'Francesca da Rimini'; Strauss's 'Tod und Verklärung'; and Smetana's 'Vysehrad'; and the Overtures are Beethoven's 'Leonora No. 1' and 'Egmont'; Weber's 'Ruler of Spirits'; Wagner's 'Meistersinger' and 'Tannhäuser'; Mendelssohn's 'Fair Melusina'; Glazounoff's 'Carneval'; Dvorák's 'Mein Heim'; Brahms's 'Tragic'; and Berlioz's 'Francs Juges.' Among other orchestral works, Dvorák's first 'Slavonic Rhapsody' and Liszt's second 'Hungarian Rhapsody,' appear on the amended syllabus.

The concerts of the Brodsky Quartet will be five in number; the programmes are not yet announced. Among other performances of chamber-music by resident musicians, a series of three pianoforte recitals by Mr. W. H. Dayas—the brilliant and distinguished teacher at the Royal Manchester College—may be mentioned; also two pianoforte recitals by Mr. Isidor Cohn, and the usual two concerts of chamber-music with pianoforte by Mr. Max Mayer. Six concerts on Saturday evenings will be given by Mr. Brand Lane, conductor of Lane's Choir—a large and efficient body of singers on something like the same scale as the Hallé Choir; and the work of the smaller choir, conducted by Dr. Henry Watson, will be continued as usual. The ancient institution of the Gentlemen's Concerts continues in a highly flourishing state. There are to be four orchestral evenings, with Dr. Richter as conductor, and four recital concerts. The soloists include Messrs. Kreisler, Sapellnikoff, Willy Hess and Andrew Black, Misses Fanny Davies and Alice Nielsen.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

The Newcastle and Gateshead Choral Union announces, in all, five concerts, to be given in the Town Hall, Newcastle-on-Tyne. Two of these will be orchestral, the first, on the 20th inst., given by the Queen's Hall Orchestra, conducted by Mr. Henry J. Wood, at which Tchaikovsky's 'Pathétique' Symphony and Richard Strauss's symphonic poem 'Don Juan' will be played; and the second, on February 11, by the Hallé Orchestra, under the conductorship of Dr. Hans Richter. On December 3, Dr. Edward Elgar's 'Caractacus' will be performed for the first time in Newcastle, and on March 25, Handel's 'Israel in Egypt' will be revived. The Hallé Orchestra has been engaged for both of these concerts, and Mr. James M. Preston will conduct. The usual Christmas performance of the 'Messiah' will be given on December 17.

The Sunderland Philharmonic Society will give two concerts. At the first, on December 11, Sullivan's 'Golden Legend' will be given; and at the second, on March 19, there will be a recital of Gounod's 'Faust.' Mr. N. Kilburn will conduct both concerts.

The South Shields Choral Society, of which Mr. M. Fairs is the conductor, announce for December 10, 'Spring,' from Haydn's 'Seasons,' and Stanford's 'The Last Post'; and on March 18, Saint-Saëns's 'Samson and Delilah,' with Madame Brema in the principal part.

The Tynemouth Amateur Vocal Society, which Mr. Fairs also conducts, will produce Sullivan's 'On Shore and Sea' and Gounod's 'Gallia' on December 17.

The Newcastle Amateur Vocal Society will present Rossini's 'Stabat Mater' on December 18, and a new oratorio, entitled 'The Annunciation,' by Mr. J. E. Jeffries, the conductor of the Society, on April 2.

The Bishop Auckland Musical Society, under Mr. N. Kilburn, will perform Haydn's 'Creation' on December 17, and probably Jensen's 'Feast of Adonis' and Cowen's 'Coronation Ode' at a future date.

A very interesting concert will be given in the Town Hall, Newcastle, on the 27th inst., under the auspices of the Northern Musicians' Benevolent Society. The programme will consist entirely of works by Sir A. C. Mackenzie, who will conduct.

The Newcastle Chamber Music Society will resume its excellent series of chamber concerts on the 28th inst.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A noticeable and praiseworthy feature of the programme of the Nottingham Sacred Harmonic Society is the strong element of English work which it proposes to perform during the coming season. With the exception of Dvorák's 'Stabat Mater,' the works are by representative English composers, and include Parry's 'Judith' and 'Blest pair of Sirens,' and Sullivan's 'Martyr of Antioch,' not forgetting Handel's 'Messiah.' Mr. Allen Gill, who succeeds Mr. Henry J. Wood as conductor, will also direct the two orchestral concerts, at which will be heard two or three works new to this city. Of local importance is the effort of the West Bridgford Society, who propose to perform Smart's 'Bride of Dunkerron' and Coleridge-Taylor's 'Death of Minnehaha.'

In instrumental music, Miss Cantelo will provide the public with an opportunity to hear the best in chamber-music, besides giving a pianoforte recital on October 14, with a most comprehensive and attractive programme.

At Leicester, the New Musical Society's first programme (December 4) is purely Handelian, including 'The King shall rejoice' and 'Acis and Galatea,' with the 'Water Music' (for orchestra). A later effort will be a performance of Mendelssohn's 'First Walpurgis Night' and Smart's 'Bride of Dunkerron.'

The Choral Society at Grantham are preparing the 'Elijah' for their first concert, and hope to give Coleridge-Taylor's 'Death of Minnehaha' and Stanford's 'Phaudrig Crohoore' at a more advanced period of the season.

The Mansfield Society have decided on 'The Messiah' for their first concert, and at Southwell the Choral Society undertake the same work; at the latter place the Orchestral Society are rehearsing Schubert's 'Unfinished' Symphony and Mendelssohn's 'Fingal's Cave' Overture as principal items.

The Melbourne Glee and Madrigal Society have placed Bennett's 'May Queen' and Mendelssohn's 'Hymn of Praise' in rehearsal.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The triennial Musical Festival, which is to be held on the 1st, 2nd, and 3rd inst., though for the time absorbing all the attention and energies of the local musical world, has by no means swamped concert enterprise in the city and district, and the outlook for the coming season is encouraging.

The Sheffield Amateur Musical Society announces a repetition of Mr. Coleridge-Taylor's 'Hiawatha,' complete, which was given last winter. This old-established society is usually looked to as the medium for the introduction to the city of the leading novelties in choral music, and it is expected that later in the season a new work will figure on their programme. As heretofore, the conductor is Mr. F. Schöllhammer.

The Sheffield Musical Union (Dr. Coward) is first in the field with its conductor's festival novelty 'Gareth and Linet,' which is sure to be in great request in the city and district. The Sheffield Choral Union (Mr. S. Suckley) is contemplating a performance of Sullivan's 'Golden Legend.' The Male Glee and Madrigal Society announces a strong English glee programme including Goss's 'O Thou whose beams.' A number of church and chapel oratorio performances are being projected, commencing with 'Elijah,' at St. Mary's Church, on the 13th inst. Of the district choral societies, the Barnsley St. Cecilia (Dr. Coward) promises Sir Hubert Parry's 'A Song of Darkness and Light' and Mascagni's 'Cavalleria Rusticana'; the Chapeltown and District Sacred Harmonic Society (Mr. T. Bool), Benedict's 'St. Peter'; the Hoyland Common Choral Society (Mr. C. R. Senior), Handel's 'Samson'; and the Worksop Choral Society (Mr. Hamilton White), Stanford's 'The Revenge' and 'Elijah.'

Foreign Notes.

Algiers.—At the instigation of the society 'Petit Athénée,' a Philharmonic Society has been formed, which has already received numerous applications for membership. The 'Petit Athénée' itself has its own orchestra and choir, and there is an excellent musical academy connected with it.

Berlin.—The new Training School for the Opera Chorus, instituted at the initiative of the Emperor, was formally opened last month.——An opera founded upon the late Du Maurier's popular novel 'Trilby,' the music by Victor Holländer, is shortly to be brought out at the Royal Theatre.——The Royal Academy of Arts has awarded the Meyerbeer prize of 4,500 marks to Felix Nowowjeski, for an oratorio, 'The Return of the Prodigal Son,' for chorus, soli, orchestra, and organ, a composition, it is said, of remarkable promise.——Madame Sophie Menter, the well-known pianist and favourite pupil of Liszt, is about to establish a school for pianoforte playing in Berlin.

Béziers.—The recent open-air performances at the Théâtre des Arènes of Madame Dieulafoy's drama 'Parysatis,' with the music by M. Camille Saint-Saëns, have been witnessed by vast and highly-appreciative audiences. The most successful numbers of the score were the prelude and the grand finale of the first act, with its very effective Oriental choruses and picturesque ballet.

Cologne.—The new Stadt-Theater was inaugurated with much solemnity on the 7th ult., the musical portion of the performances including Beethoven's overture, 'Zur Weihe des Hauses,' Mozart's overture to 'Die Zauberflöte,' and the third act from 'Die Meistersinger.' The new house is a very handsome structure, and its acoustic conditions are excellent.

Düsseldorf.—The house inhabited by Mendelssohn in 1833, and where he wrote his oratorio, 'St. Paul,' is in course of being demolished, to make room for a modern erection.

Gmunden.—A Brahms museum has just been opened to visitors at the villa owned by Herr Victor von Miller, where the composer frequently resided. One of its rooms is an exact reproduction, including the original furniture, of a corresponding one occupied by him during his frequent stays at Ischl. The museum contains, besides, a number of manuscripts, letters, portraits, medals, and other *personalia*, as well as the grand pianoforte used by Brahms when at Ischl.

Haelbeke.—A commemorative tablet was unveiled last month at the house where the founder of the modern Flemish School of Music, Peter Benoit, was born. A large and representative assembly from all parts of Belgium attended on the occasion.

Hanover.—The Court Theatre celebrated on the 1st ult. the fiftieth anniversary of the completion and opening of its present stately home. The theatre was originally founded by King George III., of England (who was also King of Hanover), in 1814, and amongst its musical directors was Heinrich Marschner, the composer of 'Templer und Jüdin.' The new building was erected by George V., of Hanover, and has numbered not a few distinguished artists amongst its members. Thus, Dr. Joachim was for a number of years the leading violinist in the orchestra, Albert Niemann was its principal tenor, and for two years, from 1877, Hans von Bülow occupied the post of musical director of the institution.

Kissingen.—Much favourable notice was attracted by a concert of Russian music, given by the St. Petersburg musician, Nicolai von Kasanli, with the co-operation of the Munich Kaim Orchestra. The most important numbers of the programme were a new symphony (Op. 12) by Liapounow, and the tone-picture 'Sadko,' by Rimsky-Korsakow.

Leipzig.—The old 'Thomas-Schule,' the historical building inhabited up to about the year 1750 by the cantors of St. Thomas, including Sebastian Bach, is about to be demolished, unless the municipal authorities should be prevailed upon at the eleventh hour to preserve so interesting a relic of the past.

Milan.—The nearly completed score of an opera in four acts, 'I Mori di Valenza,' has been discovered amongst the posthumous papers of Almicare Ponchielli, the composer of 'Gioconda.' The libretto, from the pen of Ghislanzoni, deals with the expulsion of the Moors from Spain in 1530, and its musical setting dates some twenty-four years back. The work is to be shortly produced at Cremona.

Munich.—Some interesting performances of compositions by Italian masters were given last month by the members of the 'Roman Vocal Quintet for Sacred Music.' The selection included portions of a Requiem by Pio di Pietro, the conductor of the Quintet, and musical director of the Pantheon, of Rome.——There is every probability of Wagner's early opera, 'Das Liebesverbot,' which has never been produced on any stage, being shortly mounted by the directors of the Royal Theatre. The libretto of the work, it may be remembered, is founded upon Shakespeare's comedy 'Measure for Measure'; it was set to music by the poet-composer during his Capellmeistership at the Magdeburg Theatre.

Paris.—The entire collection of autograph scores of Hérold—operas, cantatas, chamber music, &c.—has been presented by the grandson of the composer of 'Zampa' to the National Library. It includes an interesting early work, 'La gioventú di Enrico Quinto,' produced in 1813, at Naples.——M. Camille Saint-Saëns has nearly completed the score of incidental music to Racine's 'Andromaque,' which is to form a companion to Massenet's music to 'Phèdre,' and like it will be included in Madame Sarah Bernhardt's repertory.

Pesaro.—In consequence of long-standing differences between Signor Mascagni and the administrative council of the Liceo Rossini, the former has ceased to be director of that institution. The maestro has been offered the sum of £2,000 for conducting a series of concerts in the United States.

Prague.—Schumann's rarely heard and only opera 'Genoveva' was produced at the German Theatre last month. The performance, under Herr Blech's direction, was a very satisfactory one, and was followed with much interest by a numerous audience.

Rome.—The maestro Domenico Mustáfa, director of the music at the Sistine Chapel, has resigned his post, owing to advanced age. He will be succeeded by Don Lorenzo Perosi, the young composer of oratorios who so quickly obtained fame in Italy and elsewhere, and who has for some time acted as Mustáfa's deputy.

Siena.—The first performance took place last month of Perosi's oratorio, 'La Risurrezzione di Cristo,' under the composer's direction. The work was received with the greatest enthusiasm.

Skalitz (Bohemia).—Fräulein Magda Dvorák, the talented daughter of the distinguished composer, gave a song recital last month, accompanied on the pianoforte by her brother-in-law, Joseph Suk, with considerable success.

Soden.—A tablet was recently affixed to one of the houses here, bearing the following inscription:—'In this house Richard Wagner spent the first night on German soil after his exile of eleven years: August 12-13, 1860.'

Trient.—The new three-act opera, with a prologue, 'La Contessa d'Egmont,' by Raffaele Lazzari, met with complete success on its first performance recently, at the Municipal Theatre. The libretto is founded upon Jules Janin's fascinating story.

Trouville.—A most successful performance devoted entirely to compositions by Mr. Louis Hillier, and with the co-operation of Mdlle. Gillard, of the Paris Opéra Comique, took place recently at the neighbouring seaside resort of Cabourg. In the second part, the charming ballet-légende, 'Fatalidad,' was produced with admirable effect. Mr. Hillier, who conducted, was loudly applauded and repeatedly 'called' at the conclusion of the performance.

Weimar.—The new 'Jahrbuch' of the German Shakespeare Society contains an interesting and most painstaking article from the pen of Dr. Max Friedlaender, entitled 'Shakespeare's Works in Music.' Amongst other curious facts, it appears that there are more operas founded upon Shakespeare's plays than upon those of all other poets put together.

Würzburg.—The musically gifted Prince Ludwig Ferdinand of Bavaria, who during the recent Wagner performances at the Prince Regent Theatre assisted amongst the first violins in the orchestra, is engaged upon writing an opera, 'Ullranida,' to which a drama by the Queen of Roumania, 'Carmen Sylva,' has suggested the libretto.

Correspondence.

WORDS, WORDS, WORDS.

Dear Sir.—With reference to the letter of 'Plain Spoken' in your September number, *re* pronunciation of words in singing, no doubt the failure of vocal composers to preserve the identical accent of words and music has something to do with obscuring the intelligibility of the words sung. By this treatment a divorce is effected of that union expressed by the poet as 'Music married to immortal verse.' Again, some singers articulate badly from carelessness, bad tuition, or insufficient appreciation of the part the words play in a song. But many, I think, are unintelligible owing to want of criticism. We all labour under the disadvantage of not being able to 'hear ourselves as others hear us.' A singer needs careful criticism, as to his words, from outside. Many think their words are quite distinct, but they deceive themselves. I had an amusing illustration of this recently. I was in conversation with a gentleman who said that he thought nothing of a song if he could not tell what the singer said. Shortly afterwards this same gentleman himself sang a song, of which I could hear scarcely a single word! No doubt he thought every word was intelligible. The candid critic should be employed in this and similar cases.

Dudley Hill,
Bradford,
Sept. 3, 1902.

Yours faithfully,
William Croft.

Brief Summary of Country and Colonial News.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

Brecon.—The Baroness Cederström (Madame Adelina Patti) generously gave a brilliant and successful concert on the 3rd ult., at the Market Hall, in aid of the Infirmary. Madame Patti, Mr. Trevor Evans (who received a well-merited encore for one of his songs), and Mr. Santley, the trio of vocalists, were in splendid voice, while Miss Marianne Eissler, Miss Clara Eissler, and Mr. Wilhelm Ganz were at their best on their respective instruments.

Glasgow.—The sixth annual Diocesan Festival took place on the 13th ult. in St. Mary's Church. The service was originally intended to be held as an act of thanksgiving in connection with the Coronation on June 28. The Magnificat and Nunc dimittis were sung to music by Bruce Steane, the anthem was Barnby's 'All Thy works praise Thee,' and the Te Deum was the setting in G by John E. West. Twenty-two choirs, numbering about 450 voices, took part. Mr. F. Pugh was at the organ, and Mr. W. G. Martin, organist of St. Mary's, conducted.

Toronto.—At the closing concert of the fourteenth season of the Toronto College of Music, directed by Dr. F. H. Torrington, the programme included Chopin's Spianata and Polonaise in E flat, Weber's Concertstück, Mendelssohn's Concerto in G minor, Liszt's Concerto in E flat, and the first movement of the Concerto by Moscheles, all for pianoforte and orchestra, besides a number of vocal solos. The concert, which was largely attended, gave undoubted evidence of the efficiency of the College training.

A choral competition and musical festival was inaugurated at Nottingham on the 20th ult. The scheme is to be an annual event. A silver challenge shield has been given to the Committee by Mr. Jesse Boot. The entries on the present occasion showed that there is plenty of life and musical ability in the district to support this educational movement. Mr. Woolley's Choral Society gained the shield. Dr. McNaught adjudicated. The Committee sustained a severe loss in the death, in August, of their chairman and the chief promoter of the Festival, Mr. William Riley, who, as conductor of the Nottingham Temperance Choir, had achieved many striking successes in Crystal Palace and provincial competitions. Mr. Riley was choirmaster of the Nottingham Tabernacle for many years. He will be greatly missed by a large circle of friends.

The Brixton Oratorio Choir (conductor, Mr. Douglas Redman) proposes to continue its successful oratorio services, some of which will be accompanied by full professional orchestra, at Brixton Parish Church during the coming winter. The following works are announced to be performed: 'Creation,' 'Zion' (Gade), 'Song of Victory' (Hiller), 'Judas Maccabæus,' 'God, Thou art Great,' 'Daughter of Jairus,' 'Song of Miriam' 'Stabat Mater' (Rossini), and Gounod's 'Out of Darkness,' 'Messe Solenelle,' and 'Redemption' (selection). Full information concerning this excellent organization may be obtained from the Hon. Secretary, Ivybank, Thetford Road, New Malden, Surrey.

The formation of an Amateur Chamber Music Society, for the practice and public performance of the many works written for combinations of wind instruments or strings and wind, is under consideration. It is expected that Mr. George A. Clinton, whose wide experience in this class of music makes him peculiarly fitted for the post, will act as musical director, and his extensive library of music will be at the disposal of the Society. Further particulars may be obtained from Mr. T. R. Croger, 114, Wood Street, E.C.

Mr. Allen Gill has been appointed conductor of the Bradford Permanent Orchestra.

Answers to Correspondents.

A Subscriber (Ohio).—Your difficulty in regard to the 'Course of Harmony' by Bridge and Sawyer—*re* the chant containing chromatic sevenths on p. 81 of that book—will probably be met by the following explanation, kindly furnished by one of the authors:—'The authority for the resolution of the dominant seventh on the tonic seventh is found on the last two lines of p. 81—"some of these resolutions peculiar to chromatic sevenths are sometimes applied to the dominant seventh." Hence the third chord of the chant, a dominant seventh on A, is resolved as if it were a supertonic seventh on A in the key of G. As to the definition of Fundamental Discords, at the bottom of p. 58 (note) of the above book: "Fundamental discords are those derived from roots, in distinction to discords by suspension, which arise through the delaying of a note."' Compare the sevenths in par. 105 with those in par. 122.'

H. B.—(1) In regard to the key of the Prelude (or Toccata) and Fugue in C, by J. L. Bach, in vol. viii. of the Bridge and Higgs edition, there are more copies in C than E, but notwithstanding this, Dr. Rust, editor of the German Bach Society, came to the conclusion that E was the authentic key. Although Spitta is in favour of C, it is possible that one of the organs played upon by Bach was a third higher than the normal pitch; in that case he would play the composition in the key of C. In the latter key it sounds dull when performed on present-day instruments. (2) Chopin's Op. 65 is the Sonata for pianoforte and violoncello in G minor.

W. H. B.—For biographical information concerning Sir Arthur Sullivan, see the 'Life,' by Arthur Lawrence (James Bowden), 'Souvenir of Sir Arthur Sullivan' (George Newnes), Willeby's 'Masters of English Music,' Fitzgerald's 'Savoy Opera and the Savoyards,' in addition to the article on the composer in the 'Dictionary of National Biography.' You may also gain some information from the articles which appeared on Sullivan in The Musical Times shortly after his death—viz., in our issues of December, 1900; January, February, March and April, 1901.

W. W. H.—Handel's 'Occasional' Oratorio was composed in 1745 or 1746, and was performed at Covent Garden Theatre on February 14, 19, and 26 of the latter year. The choruses are written for the usual voices, and some of the material is used by Handel in other works, by no means an uncommon practice of the composer. The 'Occasional' Oratorio does not form one of Messrs. Novello's octavo edition, but they publish some of the songs separately. The fine overture to the oratorio is one of Handel's most characteristic and inspiring instrumental compositions.

Llwyd.—No, it is not lawful to print or arrange music that is copyright without having previously obtained the permission of the owner of the copyright. The fact that a composer has been dead ten years does not of necessity imply that the music composed by him is non-copyright. Consult the article 'Copyright,' in Stainer and Barrett's 'Dictionary of Musical Terms.' For permission to print, in any form, copyright tunes in 'Hymns Ancient and Modern, application should be made to the Chairman of the Committee, addressed to the publishers of the book.

C. R. B.—There is no reason why you should not take up the violoncello, the more especially if, considering your age, you are content with becoming an executant of moderate attainments. The sum of three guineas is certainly not exorbitant for 'a fair 'cello.' You would do well to enlist the services of a teacher. In the meantime you might with advantage study Jules de Swert's violoncello primer. The double-bass would, of course, be more useful in orchestral work than as a solo instrument played at the domestic hearth.

Scherzo.—As to 'the usual price to pay a poet' for copyright lyrics to set to music, the basis of remuneration would probably depend upon the reputation of the poet. Permission to use poems is often granted to composers for a consideration.

A. H. A.—The following recitations with music come under your definition 'good': 'Recitation Music' by Stanley Hawley, including many popular pieces, *e.g.*, 'The Bells,' 'Story of a Faithful Soul,' 'The Raven,' 'The Legend Beautiful,' published by Messrs. Bosworth and Co. A new series, by the same author, published by Messrs. Boosey and Co. Six recitations, with music, by Sir A. C. Mackenzie, issued by Mr. J. Williams: Bergliot, music by Grieg; and three recitations, with music by Schumann.

J. D.—We regret we are unable to draw up a specification for the manufacture of 'a cheap, rough, dummy keyboard of seven octaves.' One would fain be spared a musicless machine of a cheap and rough type, unless an instrument of torture is desired. Why not try the Virgil Clavier?

Basso.—Sing your upper notes softly and in one breath, to the sounds *oo-oh-ah*, taking long breaths, and keeping the notes quite steady. Your suggestion, for which we are obliged, necessitates our putting a question to you: 'What are the best methods for teaching singing—*on paper?*' It can't be done; but we will certainly bear in mind your request for an article in the nature of some practical hints, in order, as you say, 'to give singers a chance.' We are by no means unmindful of their interests.

P.—(1) You are not too old to learn the viola, though you would stand a better chance of becoming a more efficient executant if you had thought of commencing its study earlier. The advantages in being able to play the instrument are very great, both in the orchestra and quartet ensemble. See the recently-issued Primer of the viola by Berthold Tours, and put yourself under a good teacher. (2) Yes, he has a very good reputation.

Bassoon.—You would be very foolish to put your bassoon into cold water and soak it for a week, and soaking in oil would not do either, for you would have fearful trouble with the pads sticking. The instrument evidently requires re-padding. Send it to Messrs. Rudall Carte & Co., or some equally reliable manufacturers.

A. B.—(1) Riemann's 'Dictionary of Music,' English Translation by Mr. J. S. Shedlock (Augener), will doubtless answer your purpose. (2) Professor Prout's 'Harmony' (Augener) is furnished with a key to the exercises. (3) The intervals you give are doubly-diminished fifths.

Constant Subscriber.—For duets (contralto and bass) 'not too classical,' try the following:—'Spring of Love' (Sieber); 'Gardener, thy tree am I' (Schumann); 'It was a lover and his lass,' in D (Walthew); 'Sous les Étoiles,' in C (Goring Thomas); and, 'When the wind blows in from the sea' (Henry Smart).

L. R.—The Wagner literature is enormous. The best life of the composer, however, is that by Glasenapp, of which two volumes in the English language (translation by W. Ashton Ellis) have been published by Messrs. Kegan Paul and Co.

An Old Reader.—The violin concertos by Dubois, Damrosch (in D minor), Lassen, and Jacques-Dalcroze are all published with violin accompaniment; prices from 6s. to 10s. net.

H. V. M.—We are sorry to be unable to give the names of teachers. Why not write to the secretary of the Conservatoire in the city you mention?

B. M. C.—The Degree of Bachelor of Music can be obtained at all English Universities, and at those of Edinburgh and Dublin.

L'investigateur.—We regret that we cannot express an opinion as to the relative standards of the examinations you mention: both Institutions are deserving of your confidence.

C. D.—Grieg's Bergliot music has been performed in England on many occasions.

Brighton.—We are making inquiries and will let you know.

A correspondent writes:—'I have been told that the setting of Mr. Rudyard Kipling's Recessional, sung at Pretoria on June 8, is by a composer named De Koven.

DURING THE LAST MONTH.

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PRODUCED AT THE WORCESTER FESTIVAL, SEPTEMBER, 1902.

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AND SET TO MUSIC FOR

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H. WALFORD DAVIES.

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THE TIMES.

The concluding number, "King of Kings!" in which the three solo voices take part with a double choir, is really magnificent in breadth and invention, and most impressive all through. Very few things in oratorio are finer than the point at which the climax, "The Most High dwelleth not in temples made with hands," given out with all imaginable pomp and force, is followed by the group of soloists in the words, "Brethren, know ye not that ye are the temple of God?"; and so the work is brought to a close in perfect keeping with the truly devotional character of what has gone before. The workmanship, as might be expected from the highly-gifted composer, shows a thorough knowledge of all resources, vocal and instrumental, and, as has been said, there are passages of great and remarkable beauty.

STANDARD.

"The Temple" is a full-sized oratorio, laid out on established lines, and chiefly remarkable for the solidity of its choruses and the reverential treatment of the text. . . The work opens with a choral overture, which may be said to declare the purpose of the composer. The music is instinct with reverential and devotional feeling. . . . the most important section is "Solomon's Prayer," which is laid out on an elaborate design. Dramatic perception is shown by the interjections of the people, and the climaxes are firmly worked up. On the *finale* the composer has manifestly lavished much thought and care. . . The effects are imposing, and the setting of the concluding words, "Brethren, know ye not that ye are the temple of God, and that the Spirit of God dwelleth in you?" are allied to music that testifies to the composer's sincerity and intellectuality, and to his ability to give significant expression to the mysteries of life.

MORNING POST.

Of skilful writing many a page of his oratorio gives evidence, but in this closing movement there is not only skill but a nobility and fervour which savour of inspiration.

DAILY NEWS.

The section devoted to King Solomon, starts in great simplicity, with the brief narrative of how Solomon built the House of God in Jerusalem, is followed by a processional and almost martial chorus, "Arise, O Lord, into Thy resting place," words traditionally associated with the circumvention of the Ark. This comprises some of the best music in the oratorio, and the measure of excellence is fully sustained in the Psalm of Praise for double chorus, with the burthen, "For His mercy endureth for ever," a number in which both the great and the semi-chorus are employed, often with very happy effect. The most elaborate and, in its way, perhaps the most successful number of this section is, however, the setting of the noble prayer of King Solomon at the dedication of the temple. . . . The work certainly made a deep impression.

DAILY CHRONICLE.

The work, which is throughout solid and substantial, begins with "a choral overture" . . . This opening is unquestionably striking, and duly prepares the mind for what is to follow. . . . The Narrator's announcement of David's death and the accession of Solomon is succeeded by an orchestral piece described as "a solemn interlude," a species of funeral march replete with dignity and feeling. . . . Processional strains naturally mark the arrival of the priests with the ark, and the subsequent two choruses, "We will go into the tabernacle of the Lord," and the still more exultant "O give thanks unto the Lord," the latter being an eight-part number, the vigour of which, alike in the vocal and instrumental elements, is maintained to the final bar. . . . The finale starts with an inspiriting burst in unison, "King of kings! Lord of lords!" for full chorus, and much scholarly as well as interesting writing follows.

DAILY GRAPHIC.

The form, however, is throughout full of interest in its general lines, and affords some evidence of originality in its novel application and combination of the constructive lines associated with sonata variation, fugue, and the like. Neither has the composer disregarded modern ideas of allowing the text to suggest the music, for he has many themes associated with particular personalities or sentiments, and in no case can it be said that the words are forced unnaturally into the procrustean bed of an absolute form that does not suit them.

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SUNDAY TIMES.

The music is permeated by such earnestness of purpose, spiritual reverence, and command of the resources at the disposal of the composer of to-day, that the work excites great esteem for the writer, and points to abilities of a high order. Some of the music is very beautiful in its calm repose and broad dignity, and several passages in the choruses are commandingly grand. At such times it is borne on the listener that Mr. Walford Davies is a composer who should accomplish great things for his art.

REFEREE.

The lofty conception and intense reverence of the music are apparent on every page, and the work greatly increases esteem for the gifted and earnest young organist of the Temple

CHURCH TIMES.

As the work is altogether too long to individualize each movement, only those numbers can be touched upon that seem to demand notice. One of these is No. 12, "O give thanks unto the Lord," a grand and difficult double chorus, with a remarkably chromatic independent accompaniment. Another is the very lengthy finale, "Kings of kings! Lord of lords!" much of which is in seven and eight parts, and the accompaniment thereto is very exacting. It would seem that in these two numbers chromaticism is carried to its utmost limits. The composer has shown that he possesses unusual abilities.

BRISTOL TIMES AND MIRROR.

By far the larger portion of the oratorio is made up of choruses, of a full and an elaborate character, written with much strength and highly imposing and effective.

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Dates booked: November 2, Dukinfield; 5, Derby; 12, Blyth, "St. Cecilia's Day"; 17, 18, 19, 20, 21, 22, Durham and District; 26, Chesterfield, "Messiah"; 27, Osset, "Elijah"; December 4, Holywood, "Creation"; 5, Lurgan; 6, BELFAST, "MAY QUEEN"; 8, Armagh; 9, Ballymoney, "Messiah"; 11, PORTSMOUTH, "ELIJAH"; 16, Todmorden, "Messiah"; 17, Gainsboro', "Messiah"; 19, West Hartlepool, "Messiah"; 25, Ripon, "Messiah"; 26, LEEDS CHORAL UNION, BACH'S "CHRISTMAS ORATORIO" and "MESSIAH" SELECTIONS; 29, Stourbridge, "Elijah"; 30, Darlaston, "St. Paul"; January 7, 1903, Horbury; 14, Normanton, "Messiah"; 27, Moseley; March 2, Sowerby Bridge, "Bohemian Girl"; 25, LANCASTER, SULLIVAN'S "LIGHT OF THE WORLD"; 31, HULL "ISRAEL IN EGYPT."

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Mossley.—Vocal Union, October 7.
London.—St. James's Hall, October 11 and November 29.
Belfast.—Philharmonic Society, Miscellaneous, October 14.
Kingston.—Miscellaneous, October 29.
Glasgow —Miscellaneous, November 1.
Ilford.—Ballads, November 3.
Edinburgh.—Miscellaneous, November 7 and 8.
Dudley.—Vocal Union, "Elijah," November 19
Surbiton.—Assembly Rooms, Ballads, November 26.
London.—People's Palace, Ballads, November 27.
Bishops Stortford.—"Judas Maccabæus," December 3.
Beckenham.—"Golden Legend," December 8.
Bolton.—"Messiah," December 13.
Tynemouth.—Vocal Society, "On Shore and Sea," December 17.
Hanley.—"Messiah," December 18.
Hull.—"Messiah," December 19.
West Bromwich.—"Messiah," December 23.
Bognor.—Subscription Concerts, January 29, 1903.
Blackburn.—"Persian Garden," March 2, 1903.
Darwen.—"Persian Garden," March 3, 1903
Huddersfield.—"Hiawatha," March 6, 1903.
Newcastle —"Israel in Egypt," March 25, 1903.
Leicester. {"Walpurgis Night" / "Bride of Dunkerron"} March 26, 1903.
Stafford.—Choral Union, "Judas Maccabæus," March 31, 1903.

BELFAST PHILHARMONIC SOCIETY,
October 14, 1902.
FIRST SUBSCRIPTION CONCERT.
Extract from *The Irish News and Belfast Morning News*, October 15, 1902.

"Mr. Samuel Masters sang 'Walther's Preislied' from Wagner's 'Die Meistersinger' with orchestral accompaniment, and his rendering of the song was in every respect worthy of his reputation. Possessed of a remarkably clear tenor voice, which reveals in every note long and careful training on the part of its fortunate possessor, he could not have failed to evoke the enthusiasm of an audience, no matter how critical it might be. . . . The second part of the concert was brought to a close by the Recit. and Air 'Lend me your aid' (Gounod), in which Mr. Samual Masters repeated his initial triumph of the evening. . . . In a selection from Longfellow's 'Hiawatha,' 'Onaway, awake, beloved' (Coleridge-Taylor), which followed, Mr. Masters was heard to even better advantage than in either of his previous songs."

Extract from *The Northern Wig*, October 15, 1902.

"Mr. Samuel Masters won favour at once with his fine, pure, bright tone, his declamatory powers and vigorous style. He gave first 'Preislied,' from 'Die Meistersinger,' and showed a mastery and power over Wagner's trying vocal music that was admirable. . . . . 'Lend me your aid' suited the artist's voice and style to perfection, and he gave a capital rendering of it. . . . . At the close of the second part Mr. Masters sang 'Onaway, awake, beloved' with great expression."

Extract from *The News Letter*, October 15, 1902.

"Mr. Samuel Masters, a tenor with fine conception of composition and excellent range, made his first appearance before a Belfast audience in Wagner's 'Preislied,' from 'Die Meistersinger,' and there could be no manner of doubt as to his ability. The clear, bell-like tone was well brought out, and although he made a much better impression in 'Lend me your aid,' which was sung in excellent style, he did himself full justice in the song 'Onaway, awake, beloved,' from Coleridge-Taylor's 'Hiawatha.'"

MOSSLEY VOCAL SOCIETY.

Extract from *The Mossley and Saddleworth Herald*, October 11, 1902.

"Mr. Samuel Masters possesses a fine tenor voice, which has evidently been well trained, and he knows how to use it. For his first song he gave S. Coleridge-Taylor's 'Onaway, awake, beloved' ('Hiawatha'), in the rendering of which he gave abundant evidence of the marvellous power which he possesses as a vocalist, and will always prove welcome before any audience. Both his other songs were encored."

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"Elijah."—Bromley.—"The title part was splendidly interpreted by Mr. Montague Borwell, and the main feature was manly devotionalism. The audience was made to feel that the *Prophet* was a sincere worshipper. There was no trace of boastfulness, and only a suggestion of righteous irony in the delivery of the *Prophet's* words in the *Baal* scene. The dramatic significance of the other portions seemed to arise out of the intense feeling of the singer. Mr. Borwell's earnestness of artistic aim and complete musical intelligence was revealed in every bar he sang. He made a great and genuine success throughout, and in 'Is not His Word' he produced a profound impression on many of his hearers."—*Bromley Chronicle.*

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Edinburgh Choral Union.—Elgar's "Caractacus."—"Mr. Robert Burnett, who took the minor baritone parts, also made a fine appearance. He was obviously familiar both with the music and with the spirit of it; and even in the presence of Mr. Andrew Black, his cultured and effective style of intonation and delivery made his singing an outstanding feature of the performance."—*The Scotsman*, December 18, 1900.

Ballads.—"Mr. Burnett's Edinburgh recital in the Freemasons' Hall last evening drew out a large audience. The programme submitted was excellently chosen with a view to showing the range of his style and his rare gifts of expression. The first set of songs included two examples of old Italian melody, two songs of sentiment of German and Hungarian origin, two Biblical pieces by Dvorák, and the powerfully dramatic 'Lament' from Dr. Elgar's 'Caractacus.' In such a variety of style and sentiment Mr. Burnett proved once again not only the excellence of his vocal method, but that fine artistic sense which enables him to grasp and realise the feeling appropriate to the moment."—*The Scotsman*, October 16, 1902.

"He was in capital voice last night, and an appreciative audience manifested the greatest pleasure in his singing. Specially fine were Robert Franz's 'Widmung,' the 'Lament of Caractacus,' and Dvorák's 'God is my Shepherd,' the latter being marked by impressive devotional feeling. After a powerful rendering of 'What would I do for my Queen,' from Goring Thomas's 'Esmeralda,' Mr. Burnett wound up with a string of half-a-score of ballads, lyrics, and folk-songs, all of them, happily, in the vernacular. Among the most noteworthy, both for their musical value and for the vivid manner of their interpretation, were two striking Freebooter's Songs by William Wallace, and 'Love is a Bubble,' by Frances Allitsen. These, and the English, Scotch, and Irish folk-songs, carried on the delight of the audience to the close."
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"St. Paul."—"Mr. Coleman was in fine voice, and scored a great success. Particularly fine was his rendering of the beautiful 'O God, have mercy.'"—*West Bromwich Chronicle*, April 25, 1902.

"Elijah."—"Mr. J. Coleman, on whom fell the bulk of the solo work, was in splendid voice, and his rendering of the various parts allotted to him was faultless."—*Derby Express*, March 21, 1902.

Banbury.—"Mr. Coleman gave a remarkably fine and artistic rendering of 'The Deathless Army.' It was really a tone picture, and seldom have we heard this song so dramatically—we may say graphically—rendered. Mr. Coleman was most deservedly recalled, when he gave 'Star of my soul,' which was characterised by expressiveness and power throughout."—*Banbury Guardian*, October 16, 1902.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1902.

HANDEL'S MESSIAH:

SOME NOTES ON ITS HISTORY AND FIRST PERFORMANCE.

Majora Canamus—(Virgil, Pollio).

And without controversy great is the mystery of godliness: God was manifest in the flesh, justified in the Spirit, seen of angels, preached unto the Gentiles, believed on in the world, received up into glory. (1 Timothy iii., 16.)

In whom are hid all the treasures of wisdom and knowledge. (Colossians ii., 3.)

Handel was fifty-six years old when he composed his *magnum opus*, the 'Messiah.' The sixth oratorio set by him to English words, it had been preceded by 'Esther,' 'Deborah,' 'Athaliah,' 'Saul,' and 'Israel in Egypt.' To these succeeded a dozen other noble settings of Scriptural subjects, the whole constituting a magnificent range of musical mountains, of which the 'Messiah,' like some majestic peak, towers high above the rest in the sublimity of its theme and the loftiness of its conception.

The genesis of the oratorio known as the 'Messiah' is unfortunately very obscure. There is a period of four months in the year 1741, during which history is perfectly silent in regard to Handel. On April 8 he gave his last opera performance at the theatre in Lincoln's Inn Fields, thus terminating an operatic career which had proved to be disastrous. The next known date is that of August 22, written by his own hand on the first page of the 'Messiah' autograph score. It has been stated that Handel passed the summer months of the year 1741 in the quietude of Gopsall, in Leicestershire, the seat of his patron and librettist, Charles Jennens, of whom we give some particulars in another column. There is, however, no definite proof of this rural sojourn of Handel's, nor, indeed, that the 'Messiah' was composed at Gopsall. Jennens compiled the word-book of the 'Messiah,' to which he prefixed the mottoes, now seldom printed, which appear at the head of this article.

The autograph manuscript of the 'Messiah' is the property of His Majesty the King, and is preserved in the Royal Music Library at Buckingham Palace. It is written on oblong folio paper, $9\frac{3}{4} \times 12$ inches, and fills 275 pages. The first page of the autograph bears this inscription:—

Messiah. An Oratorio Part the first ℔ angefangen den 22 August 1741.

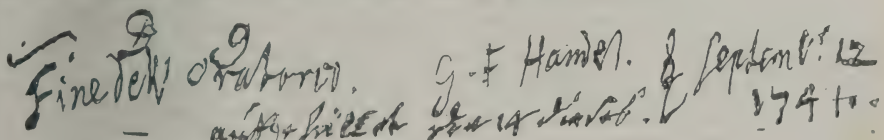
At the end of Part I. the manuscript is dated:—

August 28 ℔ 1741.

at the end of Part II.:—

℥ *Septembr* 6 1741:—

On the last page of all is found the following, which we give in facsimile:—



The use of the astrological signs will be observed. The third date shows that Handel composed the 'Hallelujah' chorus on a Sunday! This is an interesting fact which, we believe, has never before been pointed out.

In the early days of November, 1741, Handel set out for Dublin in response to an invitation he had received from the Lord Lieutenant of Ireland that he should pay a visit to the capital of the Emerald Isle. It is certain that Handel was in London on October 31, as he attended a performance of a pasticcio, entitled 'Alessandro in Persia,' at the Haymarket Theatre on that date—a performance which made him, as he tells us, 'very merry all along his journey to Dublin.' In those days the packet-boats for Dublin usually started from Parkgate, on the north bank of the Dee, twelve miles from Chester. Contrary winds, however, compelled Handel to make an enforced stay in the cathedral city. Charles Burney, then a boy of fifteen at school in Chester, records that he saw the great composer 'smoke a pipe over a dish of coffee, at the Exchange Coffee-house.' The distinguished musical historian is also the author of the oft-told story of Handel's wishing 'to prove some books that had been hastily transcribed, by trying over the choruses which he intended to perform in Ireland.' He applied to Edmund Baker, the cathedral organist and a pupil of Dr. Blow, for the aid of some of the lay clerks who could sing at sight. One Janson, a

good musician and the possessor of an excellent bass voice, who also followed the avocation of a printer, was selected, and had to attend a private rehearsal at the 'Golden Falcon,' where Handel was staying. The remainder of the story may be related in Burney's quaint words:—

> Alas! on trial of the chorus in the Messiah, 'And with his stripes we are healed,' poor Janson, after repeated attempts, failed so egregiously, that Handel let loose his great bear upon him; and after swearing in four or five languages, cried out in broken English: 'You shcauntrel! tit not you dell me dat you could sing at soite?' 'Yes, sir!' says the printer, 'and so I can; but not at *first sight*.'

Handel was not the only musical stranger within the gates of Chester at that time. *Faulkner's Journal* (a Dublin newspaper) of November 17-21, 1741, contained the following information concerning one Maclaine (or Maclean), an organist whom Handel had engaged to play at his concerts in Dublin. This extract is probably a reprint from a Chester newspaper:—

> Chester, November 5.—Yesterday arrived here on his way to Dublin, Mr. Maclaine, who was invited to play on our Cathedral Organ this Day, on which he performed so well, to the entire Satisfaction of the whole Congregation, that some of the best Judges in Musick said, That they had never heard that Organ truly plaid on before: and his Performance was allowed to be very masterly and in the finest Taste.

Handel's movements on the other side of the Irish Channel can be traced through the Dublin newspapers of the day. The first reference is to be found in *Faulkner's Journal*, November 17-21, 1741, from which quotation has already been made; it reads thus:—

> And last Wednesday [i.e., the 18th] the celebrated Dr. Handell arrived here in the Packet-boat from Holyhead, a Gentleman universally known by his excellent Compositions in all Kinds of Musick, and particularly for his *Te Deum*, *Jubilate*, *Anthems*, and other Compositions in Church Musick (of which for some Years past have principally consisted the Entertainments in the Round Church, which have so greatly contributed to support the Charity of Mercer's Hospital) to perform his Oratorios, for which Purpose he hath engaged the above Mr. Maclaine, his Wife, and several others of the best Performers in the Musical Way.

Faulkner's Journal of November 24-28 contained the following Handelian information:—

> Last Tuesday [*i.e.*, November 24] arrived in the Yatcht from Parkgate, Signiora Avolio, an excellent Singer who is come to this Kingdom to perform in Mr. Handel's Musical Entertainment.

To quote again from the same informing journal, in its issue of December 8-12, 1741:—

> On Monday next being the 14th of December (and every Day following) Attendance will be given at Mr. Handel's House in Abbey-Street, near Lyffey-Street, from 9 o'clock in the Morning till 2 in the Afternoon in order to receive the Subscription Money for his Six Musical Entertainments in the new Musick-Hall in Fishamble-Street; at which Time each Subscriber will have a Ticket delivered to him, which entitles him to three Tickets each Night, either for Ladies or Gentlemen.

Handel gave his first concert in Dublin on December 23. The programme consisted of *L'Allegro*, with two concertos for several instruments and a concerto on the organ, and *Faulkner's Journal* duly records the event:—

> Last Wednesday Mr. Handel had his first Oratorio, at Mr. Neal's Musick-Hall in Fishamble-Street, which was crowded with a more numerous and polite Audience than ever was seen upon the like Occasion. The Performance was superior to anything of the Kind in this Kingdom before; and our Nobility and Gentry, to show their taste for all kinds of Genius, expressed their great Satisfaction and have already given all imaginable Encouragement to this grand Musick.

A few days after this concert had been given, Handel wrote the following long and intensely interesting letter to his friend Charles Jennens, already mentioned. Through the kindness of Earl Howe, the lineal descendant of Mr. Jennens, we have been permitted to examine this fine specimen of Handel's epistolary style. The letter is in a most beautiful state of preservation, and we give it *literatim*:—

Dublin, Decembr. 29, 1741.

Sr.,

It was with the greatest Pleasure I saw the Continuation of your Kindness by the Lines You was pleased to send me, in order to be prefixed to your Oratorio Messiah, which I set to Musick before I left England. I am emboldned, Sir, by the generous Concern you please to take in relation to my affairs, to give you an Account of the Success I have met here. The Nobility did me the Honour to make amongst themselves a Subscription for 6 Nights, which did fill a Room of 600 Persons, so that I needed not sell one single ticket at the Door, and without Vanity the Performance was received with general approbation. Sigra. Avolio, which I brought with me from London, pleases extraordinary. I have found another Tenor Voice which gives great Satisfaction, the Basses and Counter Tenors are very good, and the rest of the Chorus Singers (by my Direction) do exceeding well, as for the Instruments they are really excellent, Mr. Dubourgh being at the Head of them, and the Musick sounds delightfully in this charming Room, which puts me in such Spirits (and my Health being so good) that I exert myself on my Organ whit more then usual success.

I opened with the Allegro, Penseroso, and Moderato, and I assure you that the words of the Moderato are vastly admired.

The Audience being composed (besides the Flower of Ladies of Distinction and other People of the greatest Quality) of so many Bishops, Deans, Heads of the Colledge, the most eminents People in the Law as the Chancellor, Auditor General, &c., all which are very much taken with the Pöetry so that I am desired to perform it again the next time. I cannot sufficiently express the kind treatment I receive here, but the Politeness of this generous Nation cannot be unknown to you, so I let you judge of the satisfaction I enjoy, passing my time with Honour, profit, and pleasure. They propose already to have some more Performances, when the 6 nights of the Subscription are over, and My Lord Duc the Lord Lieutenant (who is allways present with all his Family on those nights) will easily obtain a longer Permission for me by His Majesty, so that I shall be obliged to make my stay here longer than I thought. One request I must make to you, which is that you would insinuate my most devoted Respects to My Lord and my Lady Shaftesbury, you know how much their kind Protection is precious to me. Sir Windham Knatchbull will find here my respectfull Compliments. You will encrease my Obligations if by occasion you will present my humble service to some other Patrons and friends of mine. I expect with Impatience the Favour of your News, concerning your Health and wellfare, of which I take a real share, as for the News of your Operas, I need not trouble you for all this Town is full of their ill success, by a number of Letters from your quarters to the People of Quality here, and I can't help saying but that it furnishes great Diversion and laughter. The first Opera I heard myself before I left London, and it made me very merry all along my journey, and of the second Opera, called Penelope, a certain nobleman writes very jocosely, il faut que jedise avec Harlequin nôtre Penelôpe n'est qu'une Sallôpe, but I think I have trespassed too much on your Patience.

I beg you to be persuaded of the sincere veneration and esteem with which I have the Honour to be

Sr.

Your most obliged and most humble servant

George Frideric Handel.

Handel had resided in Dublin and given oratorio concerts for a period of five months before he produced his 'Messiah.' The following advertisement from *Faulkner's Journal* of March 23-27, 1742 (and subsequently), is unusually interesting, as in it the word *Messiah*, as applied to Handel's oratorio, appears in print for the first time :—

For Relief of the Prisoners in the several Gaols and for the Support of Mercer's Hospital in Stephen's Street and of the Charitable Infirmary on the Inns Quay, on Monday the 12th of April will be performed at the Musick Hall in Fishamble-Street, *Mr. Handel's new Grand Oratorio called the* Messiah, in which the Gentlemen in the Choirs of both Cathedrals will assist, with some Concertos on the Organ by Mr. Handel.

Tickets to be had at the Musick Hall and at Mr. Neal's in Christ Church Yard, at Half-a-Guinea each.

N.B.—No person will be admitted to the Rehearsal without a Rehearsal Ticket, which will be given gratis with the Ticket for the Performance when pay'd for.

An account of the rehearsal appeared in *Faulkner's Journal*, April 6-10, 1742, as follows :—

Yesterday Mr. Handel's new Grand Sacred Oratorio, called The Messiah, was rehearsed at the Musick-Hall in Fishamble-Street, to a most Grand, Polite and Crouded Audience; and was performed so well, that it gave universal Satisfaction to all present, and was allowed by the greatest Judges to be the finest Composition of Musick that ever was heard, and the sacred Words as being properly adapted for the Occasion.

N.B.—At the Desire of several Persons of Distinction, the above Performance is put off to Tuesday next. The Doors will be opened at Eleven, and the Performance begin at Twelve.

Many Ladies and Gentlemen who are well-wishers to this Noble and Grand Charity, for which this Oratorio was composed, request it as a Favour, that the Ladies who honour this Performance with their Presence, would be pleased to come without Hoops, as it will greatly encrease the Charity, by making Room for more Company.

Not only feminine garb, but implements of warfare exercised the minds of the Stewards, who evidently expected a crush. *Faulkner's Journal* must again be quoted (April 10-13) :—

The Stewards of the Charitable Musical Society request the Favour of the Ladies not to come with Hoops this day to the Musick-Hall in Fishamble-Street: The Gentlemen are desired to come without their Swords.

This Day will be performed Mr. Handell's new Grand Sacred Oratorio, called the Messiah. The Doors will be opened at Eleven, and the performance begin at Twelve.

The first performance of the great oratorio—an event of the greatest importance in the history of music—is thus described in the invaluable *Faulkner's Journal* of April 13-17, 1742 :—

On Tuesday last Mr. Handel's Sacred Grand Oratorio, the Messiah, was performed in the New Musick-Hall in Fishamble-Street; the best Judges allowed it to be the most finished piece of Musick. Words are wanting to express the exquisite Delight it afforded to the admiring crouded Audience. The Sublime, the Grand, and the Tender, adapted to the most elevated, majestick and moving Words, conspired to transport and charm the ravished Heart and Ear. It is but Justice to Mr. Handel, that the World should know, he generously gave the Money arising from this Grand Performance, to be equally shared by the Society for relieving Prisoners, the

Charitable Infirmary, and Mercer's Hospital, for which they will for ever gratefully remember his Name; and that the Gentlemen of the two Choirs, Mr Dubourg, Mrs. Avolio, and Mrs. Cibber, who all performed their Parts to Admiration, acted also on the same disinterested Principle, satisfied with the deserved Applause of the Publick, and the conscious Pleasure of promoting such useful, and extensive Charity. There were above 700 People in the Room, and the Sum collected for that Noble and Pious Charity amounted to about 400*l.*, out of which 127*l.* goes to each of the three great and pious Charities.

It will be observed that this account specially mentions Mr. Dubourg, the leader of the orchestra, and Mrs. Avolio and Mrs. Cibber, two of the solo vocalists. To Mrs. Cibber, sister of Dr. Arne, fell the first rendering of 'He was despised,' which she sang with a pathos indescribably touching. It is said that Dr. Delany, the friend of Swift, on hearing Mrs. Cibber sing this air, said: 'Woman, for this be all thy sins forgiven.' In regard to the 'Gentlemen of the two choirs'—*i.e.*, of Christ Church and St. Patrick's Cathedral—there is in the British Museum Library an original word-book of the oratorio bearing this title:—

MESSIAH
an
Oratorio
Compos'd by Mr. HANDEL,

[Texts as given at the head of this article]

Dublin: Printed by George Faulkner, 1742.
(Price a British Six-pence.)

No names of singers are printed in this rare publication, but a former owner has, with a blunt-pointed pencil, written against the songs, &c., the names Bailey, Mason, Lamb, Hill, and Ward, all of whom were gentlemen on the musical staffs of the two cathedrals in Dublin. It is possible that this book was not used at the *first* performance, as these names do not fully agree with those written by Handel on the Dublin autograph score, but the point is not material. The name of M'Lean (Mrs. Maclaine, or Maclean) also appears in this old word-book, but her name is not mentioned in the report of the first performance.

A repetition performance of 'Mr. Handel's new grand Sacred Oratorio called Messiah, with concertos on the organ,' took place on June 3. A primitive system of ventilation is recorded in the advertisement of the concert:—

In order to keep the Room as cool as possible, a Pane of Glass will be removed from the Top of each of the Windows.

N.B.—This will be the last Performance of Mr. Handel's during his Stay in this Kingdom.

Handel's visit to the Irish capital covered a period of nine months. He left on August 13, 1742. 'Last week,' records *Faulkner's Journal*, 'the celebrated Mr. Handel, so famous for his excellent compositions and fine performance with which he entertained this town in the most agreeable manner, embarked for England.' It may be mentioned that another musical celebrity was also in Dublin during a portion of Handel's sojourn there, in the person of Dr. Arne, of 'Rule, Britannia' fame.

Before making reference to the first performance of the 'Messiah' in London, it may be well to quote further from the Handel-Jennens correspondence in regard to the great oratorio. Shortly after his return to London, Handel wrote the following letter, in the possession of Earl Howe, addressed:—

'To Charles Jennens, Esq., Junior, at Gopsall, near Atherstone, Coventry bag':—

London, Sept^r. 9th, 1742.

Dear S^r.,

It was indeed your humble Servant which intended you a Visit in my way from Ireland to London, for I certainly could have given you a better account by word of Mouth, as by writing, how well your Messiah was received in that Country, yet as a Noble Lord, and not less than the Bishop of Elphin (a Nobleman very learned in Musick) has given his Observations in writing of this Oratorio, I send you here annexed the contents of it in his own words.

I shall send the printed Book of the Messiah to Mr. Sted.*

As for my success in general in that generous and polite Nation, I reserve the account of it till I have the Honour to see you in London. The report that the Direction of the Opera next winter is committed to my Care, is groundless. The gentlemen who have undertaken to middle with Harmony cannot agree, and are quite in a confusion. Whether I shall do something in the oratorio way (as several of my friends desire) I cannot determine as yet. Certain it is, that this time 12 month I shall continue my Oratorio's in Ireland, where they are going to make a large subscription allready for that Purpose. . . .

Pray let me hear meanwhile of your Health and Wellfare, of which I take a real share being with an uncommon Sincerity and Respect

S^r.

Your most obliged humble servant
GEORGE FRIDERIC HANDEL.

On July 19, 1744, Handel wrote to Jennens as follows:—

Be pleased to point out these passages in the Messiah which you think require altering.

A letter from Jennens to an unknown correspondent, dated 'Gopsall, August 30, 1745,' shows that Handel and his librettist, as is so often

* This name is approximately transcribed: it is the only doubtful word in Handel's beautifully written letter.

he case. did not see eye to eye in their joint production. Jennens says:—

> I shall show you a collection I gave Handel call'd Messiah, which I value highly, and he has made a fine Entertainment of it, tho' not near so good as he might and ought to have done. I have with great difficulty made him correct some of the grossest faults in the composition, but he retain'd his Overture obstinately, in which there are some passages far unworthy of Handel, but much more unworthy of the Messiah.
>
> Your most affectionate Friend and Servt.
>
> C. Jennens.

The 'Messiah' was first performed in London on March 23, 1743. The following advertisement—by the way, its insertion cost only two shillings—announces the event. It is from *The London Daily Post and General Advertiser* of March 19, 1743:—

> Covent Garden.
>
> By subscription. The ninth night.
>
> At the Theatre-Royal in Covent Garden, Wednesday next, will be perform'd A new Sacred Oratorio, A Concerto on the organ, and a solo on the violin by Mr. Dubourg.
>
> Tickets will be deliv'd to Subscribers on Tuesday next, at Mr. Handel's House in Brook-Street.
>
> Pit and Boxes to be put together, and no Person to be admitted without Tickets, which will be deliv'd that Day, at the office in Covent Garden Theatre, at Half a Guinea each. First Gallery 5s. Upper Gallery 3s. 6d.
>
> The Gallery will be open'd at Four o'clock. Pit and Boxes at Five.

The reader will notice that the words 'The Messiah' do not appear in the above advertisement—the work is simply designated 'A new Sacred Oratorio.' This reticence may possibly have been due to the sacredness of the title.

It is recorded that at this, or at one of the earliest performances of the 'Messiah' in London, the audience were so moved at the words 'For the Lord God omnipotent reigneth,' that they all, with the King (George II.), who was present, rose to their feet and remained standing till the conclusion of the chorus. This incident initiated the custom of a standing posture in listening to this pæan of praise.

A few words may now be said in regard to the history of Mozart's additional accompaniments to the 'Messiah.' They were written in the year 1789 for a performance of the oratorio in Vienna, which took place in an organless concert-room. The original manuscript is lost, and considerable doubt has been cast upon the genuineness of some, at least, of these additions attributed to Mozart. One thing is certain, they were not published until the spring of 1803, fourteen years after they were written, and when Mozart had been twelve years in his grave. The additional accompaniments made their way into England soon after their publication in Germany in 1803, being introduced to English audiences by Ashley at one of his 'Lenten Oratorios,' given at Covent Garden Theatre on March 29, 1805. A thoughtful criticism upon these 'additional accompaniments' from the *Sun*, a leading London journal of the day, deserves quotation:—

> The Oratorio.—*The Messiah* was last night performed at Covent Garden Theatre, with new accompaniments composed by Mozart. We entertain a very high respect for the genius of Mozart, but we also hold the unrivalled powers of Handel in due reverence, and therefore must enter our protest against any such alterations in works that have obtained the sanction of time and of the best musical judges. There is an *integrity* in the productions of this great Master, the result of the most powerful talents in his art. His harmonies have a firm and united character. The accompaniments of last night, though manifesting taste and feeling, did not assimilate with the grandeur and energy of the original subject. We trust, therefore, that when *The Messiah* or any other work of Handel is performed it will appear without change or interpolation. Handel is an Englishman by adoption; he produced all his works in this Country, and is still very little regarded in his own. We should therefore guard him in Music, as well as Shakespeare in the Drama, from daring innovation. Such as *The Messiah* was, however, in its *improved* state last night, it was well supported by Braham, Miller, Miss Munday, Mrs. Bland, and Mrs. Ashe. (*The Sun*, March 30, 1805.)

The 'Messiah' was not published in its complete form during Handel's life-time. The Overture is said to have appeared in 1743, as one of a set of overtures published by Walsh, who, between the years 1749 and 1759, also issued eighteen of the vocal solos in a collection of 'Handel's songs (400) from the oratorios.' It is significant that while these 400 songs bear the titles of the oratorios from which they are taken, those from the 'Messiah' are printed without such headings.

The actual date of the publication of the 'Messiah' in its complete form has not hitherto been definitely known. This information we are now able to supply—the result of certain research among some old London newspapers. *The Public Advertiser* of December 4, 1766, contains the first announcement, so far as we can discover. But one issued nine days later, and giving fuller information, may be quoted. It forms the concluding portion of a newspaper advertisement inserted by Messrs. Randall and Abell, successors to John Walsh (father and son bearing that name), of Catherine Street, Strand, Handel's original publishers. The advertisement, which appeared in *The Public Advertiser* of December 13, 1766, began with an announcement of the publication of 'The Accomplished Maid,' a comic opera, and, as if by way of contrast, it concluded thus:—

> Proposals for Printing by Subscription, The complete Score of the Oratorio called Messiah; composed by Mr. Handel, with his additional Alterations. The price to Subscribers is One Guinea and a Half; One

Guinea to be paid at the Time of subscribing, and Half a Guinea more on the Delivery of the Book, which will be in May next. It is desired that those Gentlemen and Ladies who are willing to encourage the Work, will send in their Subscriptions that the Proprietors may be secured of a sufficient Number to answer the Expence of so great an Undertaking.

The same journal, in its issue of July 4, 1767, announced that the copies would be ready to deliver to subscribers 'on Tuesday next, the 7th inst.'; therefore we get the actual date of the first publication of Handel's 'Messiah,' which is July 7, 1767, eight years after its composer's death.

The original title-page stands thus:—

MESSIAH
an
Oratorio
in score
As it was originally Perform'd
composed by
Mr. Handel
to which are added
His additional Alterations

London: Printed by Messrs. Randall & Abell, Successors to the late Mr. John Walsh, in Catherine Street, in the Strand.

A copy of this original full-score edition is in the possession of Dr. W. H. Cummings. From it we find that only 127 copies were subscribed for, and those by 90 people, of whom no fewer than 19 hailed from Cambridge. The list includes the King and Queen, and T.R.H. the Dukes of York, Gloucester, and Cumberland. Mr. Charles Jennens is set down for three copies; and in addition to the foregoing, the following familiar names are included in the list of subscribers:—

Mr. Attwood, of Bath.
Mr. Samuel Arnold.
Mr. Theodore Aylward.
Mr. C. R. Burney.
Mr. Cooke, organist of St. Peter's, Westminster [*i.e.*, the Abbey], and Master of the boys.
Mr. Samuel Howard.
Mr. Hague.
The Madrigal Society, at the Queen's Arms, Newgate Street.
Dr. John Randall, organist of King's College and Professor of Music in the University of Cambridge.

In conclusion, a new edition of the word-book, 'corrected by the compiler,' was announced in *The Public Advertiser* of March 25, 1768, but the author's name (Charles Jennens) is not given. A collation of this—now the current version—with the original Dublin publication of 1742 shows a few verbal changes of no very great importance.

For assistance kindly rendered in the preparation of these historical notes on Handel's masterpiece the writer is indebted to Earl Howe; Dr. James C. Culwick, of Dublin; Dr. W. H. Cummings; Mr. Andrew Deakin, of Birmingham; and Dr. A. H. Mann, of Cambridge.

F. G. E.

THE BODLEIAN LIBRARY AND ITS MUSIC.

The eighth day of November, in the year 1602, is a memorable date in the history of English literature and the University of Oxford. On that eventful occasion the Vice-Chancellor opened, in great state, the famous Library known the world over as the Bodleian. Like all deep-rooted institutions it sprang from small beginnings—a collection of some 2,500 volumes. Built on the ruins of the old University Library, with which the name of Duke Humphrey, of Gloucester—Shakespeare's 'good Duke'—is associated, it stands to-day a splendid monument to the memory of its munificent founder, Sir Thomas Bodley. This worthy benefactor, born at Exeter, March 2, 1545, was a shrewd, businesslike man, who had obtained fame in the diplomatic world. But his burning ambition was the foundation of a library in the University of which he had been a distinguished student. Bodley was not only a man learned in the ancient and modern tongues, but as he had married a rich lady, he had 'some purse-ability to go through with the charge,' in addition to 'special good leisure to follow such a work and honourable friends to further the design.' He made the wise stipulation that no book should ever be removed from the Library; and among other conditions, since considerably modified, were these: that the librarian should be a celibate, and that he be paid a salary of £5 15s. per quarter. Among the donors to the library since its foundation, honourable mention may be made of such names as Cromwell, Milton, Robert Burton, Laud, the non-juring Bishop Rawlinson, and Francis Douce, who gave a splendid collection of French and Flemish painted Missals. There are also the important collection of manuscript music bequeathed by the Rev. O. Wight in 1801, and that formerly deposited in the Music School, but which came by statute to the Bodleian in 1885.

James I. conferred on Bodley the distinction of knighthood, and in 1604 granted letters patent styling the Library by its founder's name. In this gracious act the king paid a distinction to Bodley that was well deserved, in that he had founded practically the first public library in Europe. In 1610 Bodley—it is said in consideration of £50 worth of plate—made an agreement with the Stationers' Company, confirmed by the Star Chamber, to the effect that the Library should receive 'one perfect copy' of every book printed by the members. By this decree the Bodleian became 'the first repository of national literature,' and, under various Copyright Acts, the Library can claim a copy of every book published in this country, a privilege it enjoys in common with the libraries of the British Museum, the Cambridge University Library, the Advocates' Library, Edinburgh, and Trinity College, Dublin. The Bodleian is not only the oldest University library in Europe, but the largest; moreover, it is second largest in

size of all the libraries in the Empire, that of the British Museum holding the premier place. Some 600,000 volumes are deposited within these venerable walls at Oxford, in addition to 30,000 MSS., and the increase is at the rate of 64,000 items per annum. Not only are there books and manuscripts of priceless value, but the Library is rich in its collection of coins, charters, maps, &c.—a veritable storehouse of learning and precious possessions.

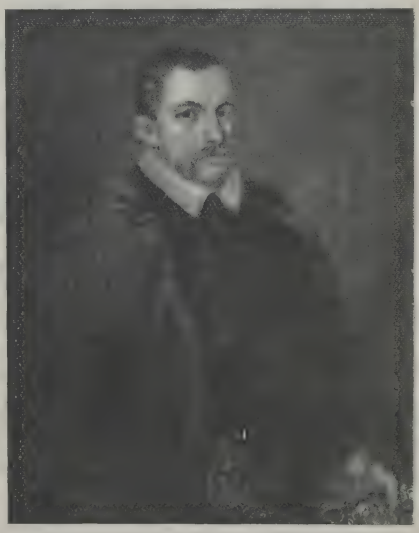
In ascending the unguarded and quaint wooden staircase of shallow steps of the venerable building one has a horrid dread of that great enemy of books, fire, but doubtless every precaution is taken against so dire a calamity. The exquisitely-panelled oak ceiling of the Library, divided into square compartments, each richly coloured and bearing the arms of the founder and those of the University (as shown in our illustration), is one of the sights of Oxford. And what shall be said of those inviting and calm-environed alcoves, where readers may enjoy that peace which the British Museum cannot give? The very atmosphere of the place is charged with serenity made perfect, and the earnest-minded student experiences the feeling that it is good to be there, 'remote from the noise of the world.'

The Tercentenary of the Bodleian Library, celebrated at Oxford last month, affords a convenient opportunity for calling attention to some of the music in the vast collection stored within those walls. When it is stated that *volumes* might be written on the treasures of music therein preserved, one begins to realize the difficulty of the task in even touching the surface of the subject within the limits of a short article. Therefore, reference must be limited to a few specimens in that great storehouse of learning, these and their descriptions being such as will appeal to the general reader rather than to the learned don, or deep-dyed bibliophile.

First, in regard to the musical manuscripts. Here, without being an expert palæographist, one has every facility for studying the evolution of notation. In a thin, narrow book the student may see the earliest known specimen of neums—a name derived from the Greek *pneuma*, breath—the writing being probably that of a ninth century scribe. And then as to their successors, the notes, one can trace them from the oblong form, on to the thorn-shape, modified from an earlier diamond-shape; the spoon-shape, rounded off from an earlier thorn-shape; and from the spoon-shaped signs in use at the end of the fifteenth century to our modern notes is an easy transition. The busy man and ordinary mortal is indeed fortunate in being able to seek the aid of such skilled cicerones in this matter as the late Sir John Stainer, his son and daughter, Mr. J. F. R. Stainer and Miss C. Stainer, who, with Bodley's librarian, Mr. E. W. B. Nicholson, have collaborated in the production of a monumental work entitled 'Early Bodleian Music' (Novello, 1902). These two magnificent volumes bear testimony to the unwearied enthusiasm and ripe scholarship of the compilers deserving of all praise. The letter-press, facsimiles and transcriptions into modern notation, no less than the general appearance of the volumes, vie with each other in producing a work of the highest importance and interest.

Here we find the earliest known musical composition in the English language. Its date is 'about 1225,' as the notes are still neums, whereas in 'Sumer is icumen in' (of the middle of the thirteenth century) they are square-headed. Bodley's librarian must be quoted for further notational information:—

All the staves are of 4 brown or brown-black lines. The first song has the pitch-signature ♮, *b quadratum*[1]—*i.e.*, *b* natural, against the second space in the first six staves, but in the body of the fifth and sixth it is shifted to the space above, which it also occupies in the seventh and eighth staves. The third song has the pitch-signature *c* against the second line in each stave.



SIR THOMAS BODLEY
(1545-1613),
FOUNDER OF THE BODLEIAN LIBRARY.

The two illustrations from 'Early Bodleian Music' which we reproduce on pages 722 and 723, form a song in a French epic poem, copied in 1338, probably at Bruges. This interesting manuscript came into the Library between 1598 and 1605, and was probably presented by Sir Thomas Bodley himself. The first recorded owner of this volume was Richard Wydeville, Lord Rivers (father-in-law of Edward IV.), who (according to a French note on the last leaf) bought it in London on New Year's Day, 1466.

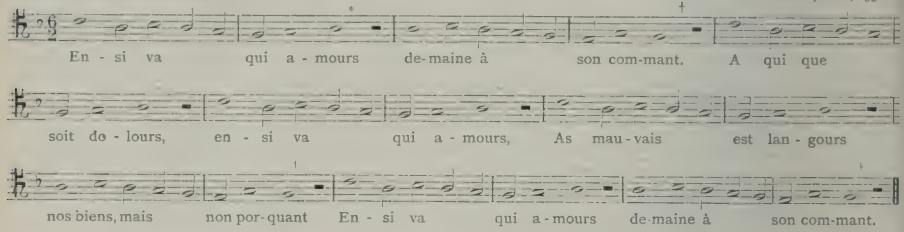
[1] Before this date the 'squared *b*' had assumed very much the shape of a long-tailed *h*—whence the name *H* given to *b* natural in Germany. From this form ♮ is derived our modern sign for *all* naturals.

We give the modern notation form of this ancient ditty as transcribed by Mr. J. F. R. Stainer and Miss Stainer in the second volume of 'Early Bodleian Music':—

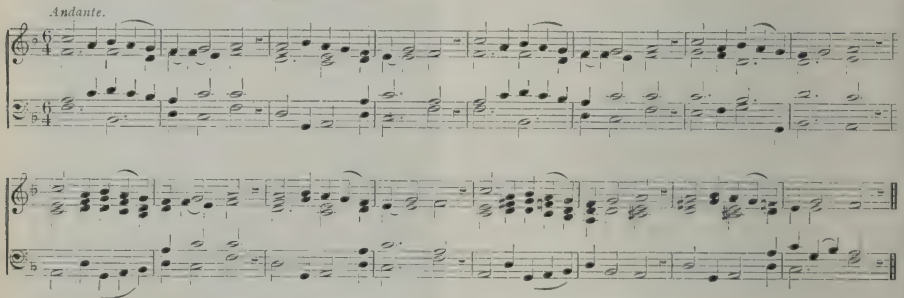
'ENSI VA QUI AMOURS.'

This little song is in the form which Eustace Deschamps, in his 'L'Art de dicter et de fere chançons' (dated 25 November, 1392), describes under the name of 'Rondel Sangle,' and which is termed by later writers a 'Triolet.' The melody is very sweet, and, in the hands of a modern musician, would form a charming theme for development or variation.

Minim = Semibreve of original. *Date of MS.*, 1338.


En - si va qui a - mours de-maine à son com-mant. A qui que
soit do - lours, en - si va qui a - mours, As mau - vais est lan - gours
nos biens, mais non por-quant En - si va qui a - mours de-maine à son com-mant.

A simple harmonisation is here given:—



* Brevis plica descendens. † Brevis plica ascendens.

Sir John Stainer contributed to this Volume (II.) an Introduction, written in that luminous, attractive style which reflects so admirably his genial personality. The following extract therefrom is no less interesting than it is educationally valuable:—

In the realm of art it will be found that successive and continuous attempts to break through conventional barriers and limitations, even when resulting in disastrous repulse, leave some permanent beneficial effect behind them. Beneath the accumulated wreckage of frequent defeat there lies hidden a little residue of priceless value, like the dust of some precious metal, earned after much toil, and after casting aside much dross. This residue conveys to us moderns a valuable lesson on the laws of right and wrong methods, of true and false ideals. By such means men learn what is the highest they should strive to reach, and how they should direct their efforts in order to attain it. It may be quite true that the man of genius seems to learn this lesson instinctively; he grasps without effort the slow growth of others' experience, and dashes forward in the path which leads to true ideals. The life of a genius may be a very pleasant story to write, but he who wants to trace the steady evolution of an art must sift the evidence gained from the labours of the ordinary thinker and everyday worker. The popular ballads of a country are just as truly a symptom and gauge of its mental and æsthetic activity as the noblest outpourings of the epic or lyric poet, perhaps more. The people's favourite melodies, the carol-tune, the dance and the commonest form of descant, will be found a necessary stepping-stone to the due understanding of those national tendencies and leanings towards certain special melodic, rhythmic and harmonic forms, which may eventually become a distinctive feature of their future productions.

A companion book to 'Early Bodleian Music,' also due to the erudition and industry of the Stainer family, is 'Dufay and his contemporaries,' with a learned introduction by Bodley's librarian, of which an account, with facsimiles and copious extracts, appeared in The Musical Times of August, 1899.

We may now glance at one or two manuscript volumes of later date. A volume of 186 pages, written in 1654, bears the quaint title of:—

Pavanes, Galliardes, Ayres, Almains, Coranto's Sarabrands, Morisca's, Maskes, and Contry-Dances, composed occasionally by excellent moderne Musick-Masters: and now methodically digested into theyre proper and distinct Keys, for the Base & Treble Violls. [Bassus part only.]

Herein we find a 'Suite of languages.' It begins with a movement headed 'English humor,' which is followed by French, Spanish, Irish, and Scottish, the whole composed by Theo. Lupo. The volume contains 'A Jegg,' by Christopher Coleman, and 'An humour in suite,' by Mr. Cook. Two compositions, 'Saint Peter's Bell,' and 'A Joye' are by John Jenkins, who, according to Anthony à Wood, 'was esteemed the prime composer living in the latter end of the raigne of K. Ch. I, in ye raigne of Oliver and K. Ch. 2,' and 'he was highly valued and admired not only in England, but beyond the seas for his rare compositions, especially Fantazies.'

If 'The Months and Seasons,' pieces of instrumental music by Christopher Simpson (1668), do not appear to have any poetic import, they bear this curious note :—

Thes 4 Bookes were prickt by Mr. John Lillye, who had of mee 5*l*. for the prickinge them 29th of December 1668 : besides my Charge of paper & bindeinge. Ed. Lowe.

Edward Lowe here mentioned was organist successively of Christ Church and of the Chapel Royal, and University Professor of Music.

An interesting volume, by reason of its associations, is a transcript of Corelli's Twelve Sonatas for four-stringed instruments. It contains a note to the following effect :—

These Lessons are the hand writing of old Thomas Britton, the famous musical small-coal man, & used at his Assembly for many years.

May not Handel have turned over these identical pages at some of Thomas Britton's music-makings in the room above his coal-shop at Clerkenwell ? An imposing manuscript—measuring nearly 3 feet across and about 2 feet in depth—is a setting of the 'Benedicite' in the key of B flat, by Henry Purcell, and in his own handwriting. This large folded sheet is signed 'H. P.' No one could challenge the appropriateness of its press mark : it is 'MS. Mus. A1 '! Giovanni Buononcini, the rival of Handel, is best known as a composer of operas, but we find him here, in the Wight collection, as the author of a 'Kyrie eleison' and 'Gloria in excelsis' written for sixteen voices and instruments, the full score bearing his signature. In the way of choice tinkerings we may quote the heading to a manuscript written by Dr. Philip Hayes in 1783 :—

Purcell's Te Deum and Jubilate in D, with additional parts added by Dr. William Boyce : full score as shortened by Phil. Hayes.

The Music School Collection—which has grown from the nucleus of a library provided by Dr. William Heather, the founder of the Professorship of Music in 1626—was transferred by a statute to the Bodleian in 1885. From the excellent summary catalogue prepared by Mr. Falconer Madan, the sub-librarian, we learn that 'the manuscript portion is especially rich in English music from the Restoration to the end of the eighteenth century, including a complete set of Boyce's Odes for the King's Birthday and the New Year, 1775—79. Foreign composers, especially Italian, are well represented.' Among these musical manuscripts are eighteen Masses by various composers—John Tavener, Avery Burton, John Marbeck, Robert Fairfax, W. Rasar, Hugh Aston, Thomas Ashwell, Christopher Tye and others ; a collection of 'In Nomines,' in four and five parts, by English composers of the fifteenth and sixteenth centuries ; vocal compositions by William Lawes and Orlando Gibbons ; many anthems and services ; collections of rare instrumental music and French and Italian songs.

In regard to musical literature, one's attention is naturally drawn to an invaluable work by that eminent Oxford antiquary and amateur musician, Anthony à Wood (1632-1695). The morocco volume which contains Wood's memoranda is lettered 'Biographical Notes on Musicians,' and its title reads :—

Some materials towards a history of the lives and compositions of all English Musicians drawn up according to alphabetical order by Anthony à Wood.

A few specimens of Wood's industry and quaint form of expression may be given. The first extract from his 'Materials' relates to Tho. Baltzar, who, according to Wood, 'became the most famous Artist for ye Violin yt the world had yet produced.'

Dr. Wilson the Musick Professor, the greatest Judge of Musick yt ever was and a great Humorist did, after he had first of all heard him play, stoop down to Baltzars feet to feel whether he had a Huff on, yt is to see whether he was not a Devill.

The biographical information sometimes takes this form :—

Blagrave (Thomas) of the family of those of Berks, one of the Gentlemen of the chap. of K. Ch. 2. & a player for the most part on the cornet there, & a gentile and a honest man.

Brewer (Thomas) originally a blew-coated-boy of Ch. Ch. Hospital within Newgate in London, taught by the Music Master of the Boyes there on the viol & became excellent for it.

An example of those conceits beloved by old composers is given under the name of Dr. William Child :—

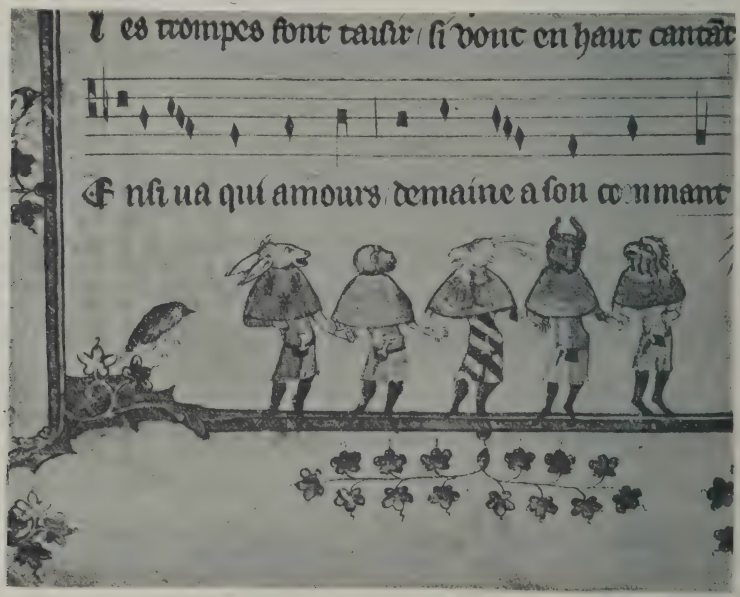
Dr. Will Child did make a vocal composition to *An Hymne to the Triune*, exprest in A Canon of three parts in one, wch Hymne was made by Tho. Pierce, beginning—

Thou, who when all was into rudeness hurl'd
Bidst it come forth a world.

Wood tells us that one Edward Dyer was 'a Dancing-master who lived in Shoe-Lane neare Holborne in the suburb of Lond. several year's after the restoration of K. Ch. 2d.' Shoe Lane is a very appropriate thoroughfare for a dancing-master to have his dwelling-place, but Holborn and the suburbs of London have long ago parted company.

A Commonwealth funeral is thus described by Wood, the reference being to the interment of John Hilton, organist and parish clerk of St. Margaret's Church, Westminster:—

He died in the time of Oliver, & was buried in the Great Cloysters at Westminster; at wch time the singing at burials being silenced, as popish, the Fraternity of Musitians who intended to sing him to his grave, sang the Anthem in the House over the corps before it went to the church, & kept time on his coffin.

If the Bodleian is not so strong in printed music as some private libraries that could be named, it contains some interesting treasures. It may serve if the sampling begins with a book

A BODLEIAN MANUSCRIPT OF THE 14TH CENTURY (*see pages* 719 *and* 720).

published eight years after the Library was opened, and that is nearly three centuries ago. Its title reads thus:—

A Musicall Banquet. Furnished with varietie of delicious Ayres, Collected out of the best Authors in English, French, Spanish and Italian.

By Robert Dowland.

London: Printed for Thomas Adams. 1610.

The preface is decidedly more appetising than the title, and too curious not to be quoted in full:—

TO THE READER.

Gentlemen: Finding my selfe not deceived in the hope I had of your kinde entertayning my collected Lute-lessons which I lately set foorth, I am further encouraged to publish unto your censures these Ayres, being collected and gathered out of the labours of the rarest and most judicious Maisters of Musick that either now are or have lately lived in Christendome, whereof some I have purposely sorted to the capacitie of young practioners, the rest by degrees are of greater depth and skill, so that like a careful Confectionary, as neere as might be I have fitted my Banquet for all tastes; if happily I shall be distasted by any, let them know what is brought unto them is drest after the English, French, Spanish, and Italian manner; the assay is taken before, they shall not need to feare poysoning. You Gentlemen and friends that come in good-will, and not as Promooters into a Country Market, to call our viands into question, whatsoever here is, much good may it doe you, I would it were better for you: for the rest I wish their lips such Lettuce as *Silenus* Asse, or their owne harts would desire.

Thine, Robert Dowland.

The following title furnishes evidence of the 'usuall recreations' in the year 1614:—

A Briefe Discource of the true (but neglected) use of Charact'ring the Degrees, by their Perfection, Imperfection, and Diminution, in Measurable Musicke, against the Common Practise and Custome of these Times. Examples whereof are exprest in the Harmony of 4 Voyces, Concerning the Pleasure of 5 usuall Recreations. 1. Hunting. 2. Hawking. 3. Dauncing. 4. Drinking. 5. Enamouring. By Thomas Ravenscroft, Batchelor of Musicke.

London . . . . 1614.

One of the 'drinking' songs, composed by Ravenscroft, is entitled 'Tosse the pot, let us be merry,' and the first of the 'enamouring' section is a setting, by John Bennet, of 'What seekes thou, foole?'

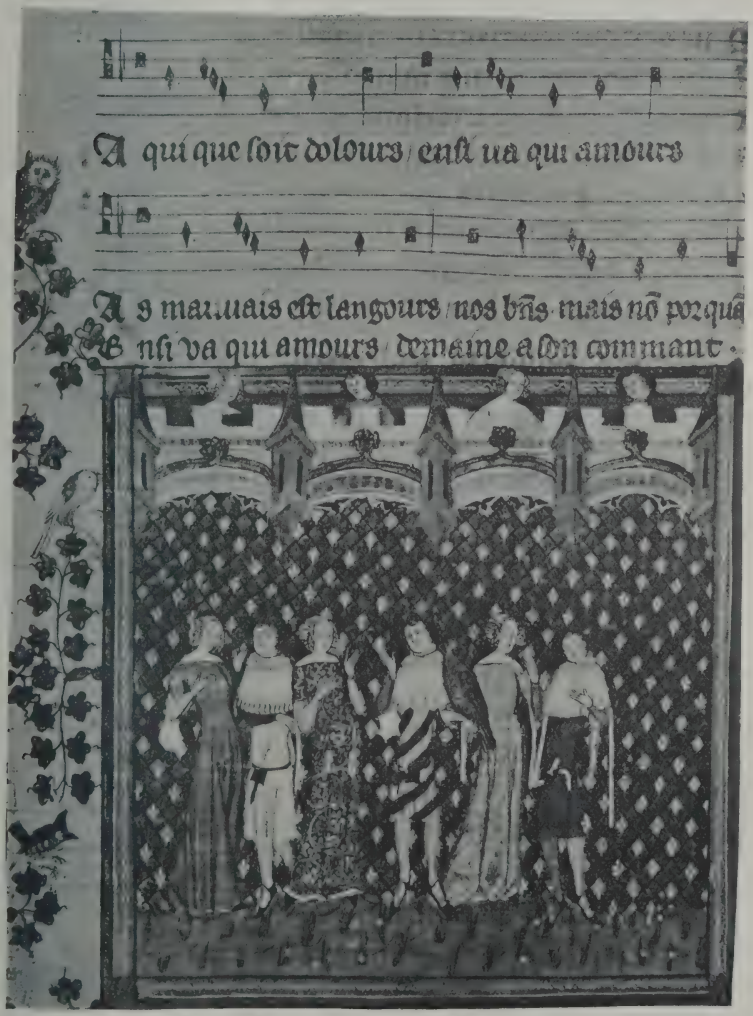
The next book, almost unique in its complete state, strikes one as being of an accommodating kind, as the subjoined designation will show :—

Private Musicke or the First Booke of Ayres and Dialogues. Contayning songs of 4, 5, and 6 parts of several sorts, and being verse and chorus is fit for voyces and viols, and for want of viols they may be performed to either the virginall or lute, where the proficient can play upon the Ground, or for a shift to the Base viol alone. All made and composed according to the rules of art by M.[artin] P.[eerson] Batchelar of Music.

London : Printed by Thos. Snodham 1620.

The dedication is signed 'Martin Peerson and dated from Bassing-Shaw in London this 15 of May, 1620.' The last of the twenty-four pieces in the book is for six voices ; and it is entitled : 'See, see who is heere ?' and bears the following note :—

This song was made for the King and Queenes entertaynment at High-gate on May-day, 1604.


A qui que soit dolours / enst ua qui amours
A s mauuais et langours / nos bns mais nō porqui
E nsi va qui amours / demaine a lon commant

A Bodleian Manuscript of the 14th Century (*see pages 719 and 720*).

The Restoration called forth this rare book by Edward Lowe, organist of Christ Church, Oxford, and published in that city :—

A short direction for the performance of Cathedral Service. Published for the information of such Persons

as are ignorant of it, And shall be call'd to officiate in Cathedrall, or Collegiate churches, where it hath formerly been in use. By E. L.

Oxford . . . . 1661.

The next example deserves to be referred to by reason of its Preface, which tells an oft-told story in a most amusing way:—

Musick's Delight on the Cithren, Restored and Refined to a more Easie and Pleasant Manner of Playing than formerly; And set forth with Lessons *A la Mode*, being the Choicest of our late new Ayres, Corants, Sarabands, Tunes, and Jiggs. To which is added several New Songs and Ayres to Sing to the Cithren.

By *John Playford*. Philo-Musicæ.

London: Printed by W. G. and are sold by *J. Playford* at his Shop in the *Temple*. 1666.

Preface.

It is observed that of late years all *Solemn* and *Grave Musick* is much laid aside, being esteemed too heavy and dull for the light Heels and Brains of this Nimble and wanton Age; Nor is any *Musick* rendered acceptable, or esteemed by many, but what is presented by Forreigners; Not a City Dame though a *Tap-wife*, but is ambitious to have her Daughters taught by *Mounsieur La Novo Kickshawibus* on the Gittar.

Another book, in three volumes, published in Oxford, is entitled:—

Cheerful Ayres or Ballads. First composed for one single Voice and since set for three Voices. By John Wilson, Dr. in Musick. Professor of the same in the University of Oxford.

Oxford: Printed by W. Hall for Ric. Davis.
Anno Dom. M DC LX.

The shortcomings of the printer of this volume are so nicely referred to by Dr. John Wilson, that his words may be quoted as a model of apologetics:—

This being the first essay (for ought we understand) of printing musick that ever was in Oxford, and the printers being unacquainted with such work, hath occasioned the faults hereafter mentioned in this single Book, the greater number whereof are the omission of Moods, which are supplyed in the other two Parts, and will be easily mended with a pen in this. The consideration of what is here premised, with assurance that the other two parts are more correct and a promise of better care in what shall issue from this Presse for the future will (doubtlesse with unprejudic'd Persons) procure pardon for the present Errata.

The following book was also printed in Oxford:—

Musica Oxoniensis. A Collection of Songs (by J. Welldon and R. Goodson) for one or two Voices with the Thorough-Bass. Published by Francis Smith and Peter de Walpergen, Letter Founder, by whom 'twas Cut on Steel, and Cast by the Directions of the Former.

Oxford: Printed by Leon Lichfield for the Undertakers: And are to be sold by the Widow Howell.

Judging from the title-page, one might assume that these songs were of a funereal nature, and that Widow Howell had recently been deprived of her dearly-beloved spouse.

The following book is interesting by reason of the title-page reference to '5 lines.' It is undated, but may be assigned to the opening years of the eighteenth century:—

The Harpsichord Master Improved, containing The most Perfect Rules and Easiest Directions on 5 lines For Learners, With a Choice Collection of the newest and most air'y Lessons With Variety of Passages by Mr. Babel.

To which is Added A Choice Collection of Psalm Tunes As they were Play'd with their Interludes By Mr. Daniel Purcel, Late Organist of St. Andrew Holbourn They Being fit for the Use of all Young Organists.

London: Printed by and for Daniel Wright Musical Instrument Maker next the Sun Tavern the Corner of Brook Street Holbourn and John Young Musical Instrument Maker at the Dolphin and Crown in St. Paul's Church Yard.

These pleasant excursions among the treasures in the Bodleian Library must be brought to a conclusion. Before bidding a reluctant farewell to the subject, we must return to the Music School MSS. This collection includes a large number of exercises written for University degrees by musicians bearing such well-known names as Burney, Callcott, Corfe, Crotch, the two Elveys, William Horsley, E. G. Monk, Ouseley, William Russell and many others. We miss that of S. S. Wesley; but special reference may be made to the two exercises for the degree of Bachelor of Music, both compositions being by Ouseley's successors in the Professorship of Music. One has only to look at the neat penmanship of the first of these manuscripts to discover its author. But here is the title:—

Part of 103rd Psalm. By John Stainer, organist of St. Michael's Church, Tenbury. October 19, 1858.

Attached to the work, which is fully orchestrated (four horns and three trombones), is a programme of its performance at Oxford, on Thursday, June 9, 1859.

The other manuscript is thus described in Mr. Madan's invaluable catalogue:—

Anthem, words from Ps. lx. &c., music by Charles Hubert Hastings Parry, with pencilled criticisms, 1866; for Mus. Bac.

What are the 'pencilled criticisms'? the reader may be disposed to ask. The first is 'all good'; the last, at the end of the exercise, reads: 'All very good indeed, F.A.G.O.' When Sir Frederick Ouseley pencilled this commendation on the Eton boy's manuscript, he little thought that he was setting the seal of his approval to the work of a candidate who would one day worthily occupy the chair of music in the University of Oxford.

For kind help generously rendered in the preparation of this chit-chat article, the best thanks of the writer are due to Mr. T. W. Taphouse, of Oxford, and to Mr. Falconer Madan, sub-librarian of the Bodleian Library.

The first article of this library series—on the Royal Music Library in Buckingham Palace—appeared in The Musical Times of July last. The next will treat of the Fitzwilliam Library, Cambridge.

The Bodleian Library.

MR. CHARLES JENNENS:

THE COMPILER OF HANDEL'S 'MESSIAH.'

Considering that Charles Jennens compiled the word-book of Handel's 'Messiah,' and that he wrote the words for 'Saul,' 'Belshazzar,' and part of 'L'Allegro,' it is really surprising that so little is known of him. One would naturally expect to find a notice of Jennens, even if brief, in 'Grove,' but he is not there; and Rockstro, in his 'Life of Handel,' relegates the few biographical particulars concerning his hero's friend and librettist to a foot-note with its attendant lack of importance. No apology therefore is needed for giving a short account of a man who was so closely associated with Handel.

Charles Jennens, the only surviving son of Charles Jennens, of Gopsall, Leicestershire, was born in the year 1700. He matriculated from Balliol College, Oxford, in 1716, but as he was a non-juror he did not graduate. In 1747, upon succeeding to the estate of Gopsall—his ancestors had been connected with a Birmingham industry—Jennens built the present stately mansion. According to Nichols's 'Leicestershire,' he spent £80,000 on laying out the grounds alone, and, to quote from the same authority, 'the fine chapel is most elegantly pewed and wainscoted with cedar, and an eagle of burnished gold supports the desk which holds the books.' He erected in the grounds of Gopsall an Ionic temple to the memory of his friend Edward Holdsworth, the celebrated Latin poet and classical scholar, and wrote a long Latin inscription in praise of him. Jennens was a bachelor, and lived in a style so princely as to cause him to be nicknamed by his neighbours 'Solyman the Magnificent.' From his London residence, in Great Ormond Street, Bloomsbury, he is said to have been constantly driven to the office of his printer in Red Lion Passage, only a stone's throw, in a chariot and four horses, attended by a quartet of lackeys, one of whom used to remove the oyster shells and other rubbish from the pavement before his magnificent master stepped from his elegant equipage.

These exhibitions of ostentation, if customary a century-and-a-half ago, were not, however, the all-in-all of Jennens's existence. He seems to have been a kind-hearted and generous man. Moreover, he was sincerely devoted to the arts and literature. His friendship for Handel was sincere and abiding. No friend ever stood more stedfastly by the great composer in the midst of all his trials and the attacks of his enemies. These manifestations of regard, if not affection, were warmly reciprocated by Handel, who often visited Gopsall. Jennens compiled for him the librettos of 'Il Moderato' (which he added to the 'L'Allegro e Penseroso' of Milton), 'Saul,' and 'Belshazzar' (originally 'Belteshazzar'). But more important still, he compiled—and one may add in a most admirable manner—the oratorio of the 'Messiah.' Reference is made to the last-named in the first leading article in the present number; but we may quote two letters written by Handel to Jennens concerning the word-books of oratorios, which serve to show the relations between the two men. The first, referring to an unknown work, though it may have been 'Saul,' reads thus:—

London, July 28, 1735.

Sir,

I received your very agreeable letter, with the enclosed Oratorio. I am just going to Tunbridge; yet what I could read of it in haste gave me a great deal of satisfaction. I shall have more leisure time there to read it with all the attention it deserves. There is no certainty of any scheme for next season, but it is probable that something or other may be done, of which I shall take the liberty to give you notice, being extremely obliged to you for the generous concern you show on this account. The Opera of *Alcina* is a writing out, and shall be sent according to your direction. It is always a great pleasure to me if I have an opportunity to show you the sincere respect with which I have the honour to be, Sir,

Your obedient humble servant,

G. F. Handel.

The next has reference to 'Belshazzar,' and shows Handel's care in maturing his oratorio plans:—

London, October 2, 1744.

Dear Sir,

I received the 3d act with a great deal of pleasure, as you can imagine, and you may believe that I think it a very fine and sublime oratorio, only it is really too long; if I should extend the musick it would last 4 hours and more. I retrenched already a great deal of musick, that I might preserve the poetry as much as I could; yet still it may be shorten'd. The anthems come in very properly; but would not the words, 'Tell it out among the heathens that the Lord is King,' be sufficient for one chorus? The anthem, 'The Lord preserveth all them that love Him, but scattereth abroad all the ungodly' (Vers. and chorus), 'My mouth shall speak the praise of the Lord, and let all flesh give thanks unto His holy name, for ever and ever, Amen,' concludes well the oratorio.

I remain, with all possible gratitude and respect, Sir, your most obliged and most humble servant,

George Frideric Handel.

In the latter part of his life Jennens very foolishly set himself to issue tinkered versions of Shakespeare's plays. But his memory is preserved in his association with Handel in four of the master's productions, of which the 'Messiah' is the chief. He died, unmarried, November 20, 1773. His library and a large collection of works of art he bequeathed to his relative William Penn Assheton Curzon (an ancestor of Earl Howe) and the Earl of Aylesford.

These notes on Mr. Jennens may be concluded with an extract from a funeral sermon preached on him by the Rev. George Kelly, Junr., at Twycross, January 2, 1774:—

As long as the Love of Taste and genuine Harmony prevail, so long should his Memory meet with a due Regard for that judicious Arrangement of Words we find in the sacred Performance of the Messiah: to this if we add the Abilities of an inimitable Master of the

Science, we cannot sufficiently applaud; a Performance in which the Mind exerts its highest Faculties, and soars aloft beyond this Scene of Things; in which all the irregular Passions and Disquietudes of the human Breast are hushed and softened into Peace, since it reanimates the true Spirit of Devotion, and bids the Soul be wrapped up in the Praises and Contemplations of its God.

The portrait of Charles Jennens, which forms one of our Special Supplements, has been photographed and reproduced from the original at Gopsall expressly for The Musical Times by the kind and special permission of Earl Howe, the lineal descendant of Handel's old friend. We believe that this is the first time a portrait of Mr. Jennens has been made public.

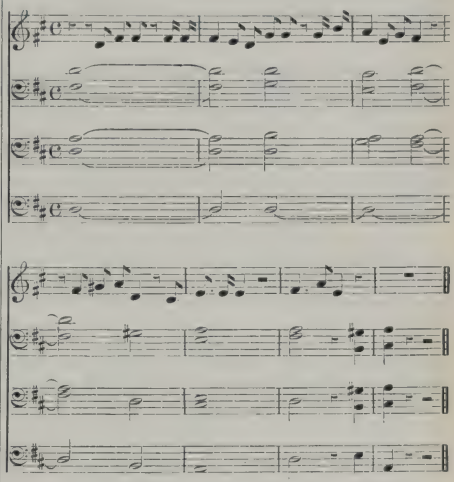
Occasional Notes.

Many happy returns of the day to—

Madame Albani	November 1.
Edward Dannreuther	,, 4.
Ignaz Jan Paderewski	,, 6.
Miss Margaret Macintyre	,, 8.
Allen Gill	,, 13.
Henry R. Bird	,, 14.
Willem Coenen	,, 17.
Roland Rogers	,, 17.
Madame Fanny Moody Manners	,, 23.
Bernhard Stavenhagen	,, 24.
Henry Coward	,, 26.
Joseph Bennett	,, 29.
Myles B. Foster	,, 29.
Ivor Atkins	,, 29.

The first performance of Professor Prout's new edition of the 'Messiah' is announced to take place at Queen's Hall, on Wednesday evening, the 12th inst. The solo vocalists will be Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. Lloyd Chandos, and Mr. Andrew Black. Mr. W. Frye Parker is to lead the orchestra, Dr. W. H. Cummings accompanying the recitatives *secco* on the pianoforte, while Professor Prout will conduct the performance. The chorus will number 100 carefully-selected voices,—25 to each part—and the band is to consist of 65 players, thus restoring, approximately, the balance of chorus and orchestra customary in the time of Handel. Moreover, the chorus is to be placed in front of the orchestra, a drastic reversal of the existing custom. The performance will be under the auspices of the Royal Society of Musicians, instituted in 1738 and to which Handel bequeathed the sum of £1,000, and the occasion should be one of great interest to musicians and, indeed, to the general public.

The manner of accompanying *Recitativo secco* has varied from time to time. In Handel's day the chords were sprinkled on the harpsichord, and one need not possess an abundance of grey hairs to remember the scrape which the leading violoncellist and contrabassist of the orchestra used to get into so far as regards their instruments, in the Costa days. In recent years the organ has been used for the instrumental support to the voices, but at the approaching performance of Professor Prout's new edition of the 'Messiah' the pianoforte is to discharge that duty. The following, from the important Mendelssohn collection of Mr. W. T. Freemantle, of Rotherham, is part of a manuscript in the handwriting of the composer of the 'Elijah.' It is the first ('Behold! a Virgin shall conceive') of the seven 'unaccompanied' recitatives in the 'Messiah,' all of which are similarly treated; and as the copy bears the stamp of the Gewandhaus concerts, Leipzig, and shows traces of having been much thumbed, it was doubtless frequently in use in Mendelssohn's day. The scoring, for two violoncellos and a double-bass, is the same as that adopted by Mendelssohn in the recitatives in 'Israel in Egypt,' which he edited for the defunct Handel Society:—



Professor Niecks has, with his usual zeal, arranged a very interesting quartet of recitals to be given in the Music Class-Room of Edinburgh University during the coming season, beginning on the 10th inst. The subjects selected by the Reid professor for practical illustration are:—

1. French violin music from Senaillé to Rode, interspersed with French chansons, &c.
2. British-Irish harpsichord and pianoforte music from the 16th to the 20th century.
3. Vocal solo and quartet music, with and without pianoforte accompaniment.
4. Chamber music for pianoforte and bowed and wind instruments.

The prospectus of the eighth season of the Winter Symphony Concerts at Bournemouth—given under the auspices of the Corporation and ably directed by Mr. Dan Godfrey, jun.—maintains the high level of artistic interest and importance of similar previous documents. British composers figure largely in the scheme, and the fortunate dwellers in Bournemouth will not only hear a good deal of native music, but enjoy the privilege of seeing not a few front-rank composers in the flesh. At the concert on the 9th ult. the first hearing was accorded to a concert overture entitled 'In May,' by Mr. Tobias Augustus Matthay, the well-known professor of the pianoforte at the Royal Academy of Music, and the

work appeared to give much pleasure to the audience. We give the programme annotation, by Mr. Cuthbert Hawley, of Mr. Matthay's 'In May' overture:—

In reality this work is a symphonic poem, though the form is that of an overture. It bears the dedication to the composer's master, the late Sir Arthur Sullivan. The key is E major, and the time 3-4. A very charming figure for the horns will be noticed in the introduction, which is of a quiet, pastoral character. The second subject is a very important melody, as most of the musical structure is built up round it, and it is developed to a great extent. The 'working out' section is constructed, at the start, out of the first bar of the second subject, with an added bar suggested a little way back by the 'cellos and basses. After full treatment of the first and second subjects the recapitulation begins, and with gradually increasing tempo works up to an effective and brilliant coda.

Present-day composers do not, as a rule, hide their light under a bushel, or put on the cloak of anonymity. But in regard to English music and musicians the preference of the foreigner is an old, old story, even though the methods of furthering its interests vary as the years roll on. An amusing example of what may be termed the anonymous-cum-sarcastic method is to be found in a composition entitled:—

A set of Easy Lessons for the Harpsichord. Dedicated to the public. *Opera Trentesima Prima.*

London: Printed for and sold by Joseph Hill, Musical Instrument Maker, at the Harp and Flute, in the Hay Market. Price 2s. 6d.

TO THE PUBLIC.

At a time when performances of this nature every day appear with pompous dedications to some illustrious personages who are willing to pay very dear for a little flattery; or with a long list of Right Honourable, &c., &c., subscribers, procured by the methods usual on such occasions: You will naturally ask, why this work is alone addressed to you, and the Author's name concealed?

In answer to the first question, your own sagacity will lead you to conclude, either that the Author has no friends among the great, or that he is unwilling to trouble those he flatters himself are so sincerely.

In reply to the second, he begs leave to inform you that prudence absolutely forbids him to discover himself at all. For, should he be an Italian, the German masters will oppose him: should he be a German, the Italians will combine against him; but should he be suspected to be an Englishman, Italians, Germans, nay Englishmen themselves, will attack him on all sides at once, and fashion with her votaries (most of the people of fashion) join their forces to run him down.

To you, therefore, an anonymous author presents his performance, assuring himself, that if, after a fair perusal, it is found to have any merit in it, as good harmony, good air, agreeable taste, invention rather new (for that it should be quite new is impossible, after the millions of divisions that have been run in music), you will give it that proper encouragement which it is in your power only to bestow. Begging then a truce with connoisseurs (giving defiance to the critics, and claiming your protection), he is your most *devoted humble servant*,

J. M.

These 'Easy Lessons,' which are really Sonatas, may have been composed by John Marsh, an amateur composer (1752-1828); or James Marshall, an organist in the Midlands (born 1770). These names are the only ones that we can recall by way of elucidating the mysterious initials 'J. M.'

'From *The Times* of 1802' often furnishes pleasant reading day by day in the columns of the leading journal. Now and then the reprint is of some matter of musical interest, as, for instance, on the 1st ult., when we read the following, under the heading 'Drury Lane Theatre'—

So enchanting a combination of sounds as those which characterize *The Beggar's Opera*, the performance of last night, in vain shall we look for, among the refinements of science, or the mazy intricacies of modern composition. The melodies with which it abounds seem to have been caught by simplicity from the voice of nature; and they appeal with irresistible force to the soul. Mrs. *Mountain*, in Polly, appears to have every requisite for giving interest to the character. That gentle timidity which is so strongly contrasted with the boldness and assurance of Lucy, she is of all others most qualified to represent; and her voice is, perhaps, more appropriate than that of any other Performer on the stage. Nothing could exceed the manner in which she acquitted herself in the air of "Cease your Funning." She displayed just sufficient science to improve that beautiful melody without destroying it. The audience were unanimous in encoring her. In the Duet with Macheath, of "The Miser thus a Shilling saves," she exhibited equal pathos and tenderness. In short, she sung every Air allotted to her so divinely, that Apollo might have been proud to have attuned his lyre to her.

Kelly's Macheath has a whimsicality of manner savouring more of the flash-man than the fine gentleman; while the spirit and fire of Miss *De Camp* keeps our attention tremblingly alive to the fate of her hero. Of the rest of the *gang*, the less that's said the better.

Bannister's Philpot, in the Farce of *The Citizen*, is certainly one of his best characters. In the *washing* scene he is ever certain of *wringing* applause from the Audience.

The italics are in the original: to alter them would be *mangling* the jokes.

The name of Richard Strauss is gradually becoming known in England. This most modern of modern composers is generally regarded as a serious musician, but he apparently does not disdain a joke. His song 'Wenn' (Op. 31, No. 2) begins in E flat and concludes in the key of E, a tonal peculiarity which would have shocked old-world musicians. But at the end of this song the composer has added the following foot-note:—

> Should any singers think of singing this song while the nineteenth century is still in existence, the Composer would advise them to transpose it from this point, a half-tone lower (*i.e.*, into E flat), so that the composition may thus end in the key in which it began!!!

So far, so good. But the nineteenth century is passed, and Herr Strauss has not furnished us with any suggestions as to twentieth-century procedure. This is a progressive age, with a tendency for everything to go up. Therefore, in 1902, why not end half a tone higher, in F? Further excursions in this tonality field might have far-reaching results—*e.g.*, a piece beginning in the key of F, and ending in B. Should any composer fail to reach this ideal, it would be quite easy to say to him: 'If at first you don't succeed, try, try tritone.'

That characteristic British institution, and one that more or less affects the constitution—a dinner, is to form the final function, or funeral feast, of the Coronation choir. The members have in this manner decided to entertain Sir Frederick Bridge, at the Holborn Restaurant, on the 28th inst., when the Right Hon. George Wyndham, M.P., will occupy the chair. The occasion is sure to be as interesting as it will certainly be unique in the history of English Coronation music.

Readers in various parts of the country are kind enough to furnish us with cuttings from local newspapers which tickle their fancy. Three specimens may be given. The first reads :—

Tenth anniversary of ————'s death. Ever remembered by his niece and adopted daughter, Mrs. ————, orchestral pianiste, Miners' Theatre.

It may be assumed that the most frequented part of the Miners' Theatre is the pit.

Here is the next: it hails from N.B., and deserves to be N.B. :—

Martin's Jubilee Te Deum was sung to the tune of St. Paul.

How very appropriate!

Lastly, there came, like the wise men, from the East, mention of a work entitled :—

'Alexander Bolus.'

This is enough to bowl us over.

Country conductor, rehearsing his farewell benefit concert: 'Gentlemen, we will start with "God save the King," and I'll beat *four* in a bar.'!

A reproduction of the fine portrait of Handel, by Hudson, preserved at Gopsall, and specially photographed for The Musical Times by the kind permission of Earl Howe, will appear as one of the Supplements in our next issue, together with an illustrated article on Wells Cathedral.

THE SHEFFIELD MUSICAL FESTIVAL.

(BY ONE WHO WAS THERE.)

The Sheffield Chorus—unrivalled.
Dr. Henry Coward—the master chorus-master.
Mr. Henry J. Wood—a successful Festival conductor.
Sheffield—in the forefront of Musical Festivals.

This quartet of indisputable facts may serve as *leit motiven* in the following account of the recent music-making held in Steelopolis; it took place in the Albert Hall on the first three days of last month.

'Elijah,' following the National Anthem, opened this, the third Festival. Mendelssohn's familiar oratorio provided every opportunity for the display of those splendid qualities which distinguish the Sheffield chorus. Magnificent voices admirably trained, attack, vigour, refinement, and, above all, intelligence and poetic feeling, combine to produce that rare blend, made only in Sheffield, which has no other hall-mark than unsurpassable. The hearts of these singers and the art they love are in their work, and the result is a veritable feast of song, overwhelming in its splendid achievement. The choir is even better than that of the last Festival, three years ago, which is saying a great deal. If I specially mention the altos, with (*pace* Dr. Coward) their grand, motherly, but not grandmotherly tone, it is because they thoroughly deserve full marks *plus* honours for the lovely quality of their sympathetic voices. To make detailed reference to the many points of excellence throughout this memorable performance of 'Elijah' would soon exhaust all available adjectives. Mention must, however, be made of the exquisite rendering of the quartet, 'Cast thy burden,' sung from a distance in the region of the organ. These simple strains were rendered by four voices selected from the chorus with such devotional fervour and chaste expression as to cause one's heart-strings to vibrate with an emotion that words cannot express. The music assigned to the *Youth* was sung by a member of the chorus, Miss Eva Rich, a young lady who possesses a beautiful voice, which will probably be heard in London and elsewhere before very long, as, indeed, it deserves to be. A special word of commendation is the just due of Mr. Henry J. Wood, on his first appearance as a festival conductor, for the pains he had evidently taken in rehearsing the orchestral accompaniments of 'Elijah.' In what a slovenly and *laissez faire* style they are often performed! Some of Mr. Wood's devices may be open to question; but better by far have new readings than sink into the traditional rut of cold formality and slip-shod interpretation. Madame Ella Russell, Miss Edith Kirkwood, Miss Ada Crossley, Mr. Ben Davies and Mr. Ffrangcon-Davies—who specially distinguished himself in the part of the *Prophet*—were the solo vocalists, while all the quartets were sung by voices selected from the chorus—a suggestion, I understand, due to Mr. Wood.

The evening concert opened with a novelty composed by Dr. Coward expressly for the Festival, the musical romance entitled 'Gareth and Linet,' the libretto, by Mr. F. H. Kirk, founded on Sir Thomas Malory's classic 'Gareth and Lynette,' which students of Tennyson know full well. In selecting this subject for musical treatment, and in the composition thereof, Dr. Coward evidently had his beloved chorus well in mind. The chief interest of the work lies in the choral numbers, and one can easily trace the vigorous personality of the clever chorus-master in these vociferous strains. Madame Ella Russell, Miss Muriel Foster, Mr. Ben Davies and Mr. David Bispham as soloists did all that was required of them, and it is needless to say that the choir sang their portion of the work *con amore*, and that the choruses were given with all possible effect. Dr. Coward, who conducted his own work, received at the close an ovation from his faithful singers and fellow-citizens which must have been exceedingly gratifying to him. The performance of Liszt's Hungarian Rhapsody was a magnificent display of orchestral virtuosity and rhythmic exhilaration; it reflected the greatest credit upon Mr. Henry J. Wood and his excellent players, and the audience were not slow in showing approval of their combined efforts in applause again and again renewed. After Madame Ella Russell had sung Weber's 'Ocean! thou mighty monster,' the concert was brought to a triumphant conclusion by a strenuous rendering of Brahms's rarely-heard and noble 'Triumphlied,' with Mr. David Bispham as soloist.

Expectation ran high amongst the huge audience, gathered together from far and near, on Thursday morning (October 2), when Dr. Edward Elgar stepped on to the platform to conduct his 'Dream of Gerontius.' No feeling of disappointment was experienced as one beauty after another revealed itself under the composer's careful direction. It is true, as a mere matter of record, that in one treacherous place the chorus were faulty in their intonation, but may not this be regarded as an accident due to atmospheric conditions, to nervousness, and to the exacting demands made upon the singers by the difficulty of the music? Such risks should be guarded against, even if the composer has to make some modifications in his score. But as if to more than atone for this shortcoming—which no one could have regretted more than the sensitive chorus-singers themselves—the Demons' chorus was rendered with such fiendish snarlishness as to be almost too realistic of sardonic surroundings. (One has just the feeling

while listening to this section that the scene might better be depicted orchestrally.) And who will forget that glorious high B natural of the sopranos near the end of Part I.? Mr. John Coates as *Gerontius* repeated the success he had made at Worcester; and Mr. Ffrangcon-Davies impressively sang the music assigned to the bass voice. Miss Muriel Foster worthily replaced Miss Marie Brema (absent through illness) by her rendering of the *Angel* music in Part II. This young singer is a true artist, and the possessor of a beautiful voice. Her rapid rise in public estimation is well deserved, and her refined singing always gives pleasure. Chorus and orchestra spared no pains to do justice to a work that has become epoch-making in the history of English music.

Following the Prelude to Act III. of 'Lohengrin' and Beethoven's Violin Concerto (soloist, M. Ysaye) came Dr. Elgar's 'Coronation Ode,' a setting of some fine verses by Mr. Arthur C. Benson. This work was to have been sung by the Sheffield choir at the gala opera performance in London as part of the Coronation celebration, but the King's illness necessitated the abandonment of the function, to the intense disappointment of the Sheffield singers. No traces of this disappointment were, however, noticeable in their interpretation of Dr. Elgar's melodious strains. The rendering of the unaccompanied chorus 'Daughter of ancient Kings' proved to be the perfection of refined chorus-singing. The purity of tone, the ideal enunciation of the words—*e.g.*, 'purest, stateliest'—no less than the perfect blending of the voices, reached the highest points of choral technique. The final chord of this movement contains a low C for the basses; this note, sung softly and of good tone and absolutely in tune, produced a wonderful effect —'successful soundings of the deep C's,' as one of the audience nautically observed. The principals in the 'Ode' were Miss Agnes Nicholls, Miss Muriel Foster, Mr. John Coates, and Mr. Ffrangcon-Davies; and Dr. Elgar conducted a performance which must have afforded him as much pleasure as his music gave to the audience.

Upon reassembling in the evening we were favoured with the 'Wandrer's Sturmlied' of Richard Strauss, performed for the first time in England. This setting of Goethe's words, for six-part chorus and orchestra, is an early work of the most modern of German composers, and hardly represents the true Strauss. Contrast, not unwelcome, was afforded in Mozart's delicious G minor Symphony, in which Mr. Wood gave evidence of his genius as a conductor of orchestral music. The work was most beautifully played. Strauss was again in evidence when two songs from his Opus 33, entitled 'Hymnus' and 'Pilgers Morgenlied,' were sung by Mr. Bispham. Dr. Cowen then conducted his setting of Collins's 'Ode to the Passions,' a work which has attained great popularity, and to which all concerned did ample justice. A selection from 'Israel in Egypt' concluded the day's music. Suffice it to say that in old Handel's stately strains Sheffield again triumphed gloriously.

The last day of the Festival brought with it an impressive performance of Dvorák's melodious and devotionally-charged 'Stabat Mater.' Its interpretation gave proof that the Sheffield singers are masters (and mistresses) of various styles. Versatility goes hand in hand with efficiency in this Yorkshire stronghold of choral song. The poetic insight of these musical folk manifested itself in every bar of the music so admirably written for the chorus by the Bohemian composer. The soloists—Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. William Green, and Mr. Ffrangcon-Davies—seemed to have caught the artistry of the choir, with the result that the performance took a very high place in the Festival achievements. Bach's noble motet for five voices, 'Jesu, priceless Treasure,' followed. One would indeed be sorry to miss hearing so typical a work by the great Cantor, but it is a moot point whether too much had not been placed on the shoulders (or rather the voices) of the choir. Nevertheless, they attacked the difficult music with their never-failing enthusiasm, if not with results quite satisfactory. Mr. J. W. Phillips, the able organist of the Festival, accompanied the motet on the organ, but the ventil system of the instrument doubtless caused him some anxious moments.

The second Festival novelty was presented after the luncheon hour, in the Rhapsody for solo, chorus and orchestra, entitled 'Meg Blane,' words by the late Robert Buchanan, music by Mr. Coleridge-Taylor. Folks have been wont to shake their heads over the productions of the young African composer since his 'Hiawatha,' and to recall the simile of rockets and sticks. But in 'Meg Blane' one gladly welcomes the return of Coleridge-Taylor to his former field of declamatory utterance and vigorous music that has in it the true ring of lasting strength. The sea-picture is one that might appeal to a composer of imaginative temperament without bringing out all that is in him; but Mr. Coleridge-Taylor has certainly risen to the occasion and produced a work that forms a fitting companion to the 'Hiawatha' music and one that is likely to find favour with choral societies. The solo part was well sung by Madame Kirkby Lunn, and the composer, who conducted his work, met with a very cordial reception and was recalled at the close. Tchaikovsky's 'Pathetic' Symphony concluded an interesting concert.

The final concert of this tournament of song opened, on Friday evening, with a symphonic poem for organ and orchestra by Dr. Fritz Volbach, of Mainz, concerning whom some biographical particulars were given in last month's Musical Times. This imposing composition, re-written specially for this Festival, has for its title and subject-matter 'Easter.' The important organ part was well played by Mr. J. W. Phillips, and Mr. H. Verbrugghen, the able leader of the orchestra, gave an excellent rendering of the solo violin part. At the close Dr. Volbach, led on to the platform by Mr. Wood, received a typical Yorkshire greeting. A duet (sung by Madame Ella Russell and Mr. Ben Davies) from the unfinished opera 'Gunlöd' by the late Peter Cornelius, the 'Parsifal' prelude and Sir Hubert Parry's noble setting of 'Blest pair of Sirens' (conducted by the composer) also formed part of this final programme, which concluded with a brilliant performance of Mendelssohn's 'Hymn of Praise.' The two choral works put the Sheffield choristers on their mettle, and gave further proof of their staying power and unsurpassable singing. Even after the exacting demands made upon them for five consecutive days, their voices seemed fresher than ever, and the tone was simply gorgeous.

Finally, Mr. Henry J. Wood deserves the highest praise for his generalship and alertness in the arduous duties of conductor—duties which he discharged with conspicuous success and artistic earnestness. Of Dr. Coward it is sufficient to say that he is the Coward of old, whose consummate chorus-mastership has practically made the Sheffield Festival what it is. The courteous attention of the officials, a marked feature of this music-making, calls for full acknowledgment; in this connection special mention must be made of the honorary secretaries, Mr. E. Willoughby Firth, J.P., and Mr. Noel W. Burbidge, and also of the gentlemen who officiated as Press stewards.

ECHOES OF THE FESTIVAL.

This was Sheffield Musical Festival No. 3, and the chorus consisted of 333 voices.

Sopranos	91
Altos	78
Tenors	73
Basses	91
	333

A few members, not included in the above figures, were unavoidably prevented from attending the performances. The innuendo in a London newspaper that the Sheffield choir had 'a sneaking affection for penny novelettes' is a cheap journalistic method of conveying an entirely false impression. The story that these refined singers were 'all cutlers' is equally wide of the truth. The personnel of the chorus comprised all ranks, and their 'daily rounds,' from an official list supplied to us, cover an exceedingly interesting range of avocations—*e.g.*, clergyman, schoolmaster, warder, engineer, police serjeant, confectioner, organist, accountant, and tailor. Among the ladies—the majority of whom were of 'no occupation,' except that of gracing the homes of their husbands and fathers—were several professional musicians and board-school teachers. No fewer than sixty-one choral rehearsals were held, and of these many of the members missed only three. Mrs. J. H. Lawson, co-hon. Secretary of the choir with Mr. Lawson, has only missed one rehearsal during the whole of the three festivals—surely a record attendance. This genial couple may be regarded as the father and mother of the world-famed Sheffield chorus.

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The unfortunate lapsus of the choir in the 'Dream of Gerontius' furnished not a few lines of newspaper 'copy.' One London journal said that this defection did not occur at Worcester, a very specious form of criticism, as that particular section of Dr. Elgar's work was not sung at the faithful city! If only the chorus had had the same opportunity of publicly proclaiming the Festival slips made in the Press! Here are two specimens from widely-circulated newspapers, one Metropolitan, the other issued 'up North.'

The singing in Richard Strauss's 'Sturmlied' and Cowen's 'Ode to the Passions' was not altogether satisfactory. Both were superbly sung by Mr. Bispham.

Really! But rather contradictory. And Mr. Bispham must be a wonderful man o' pairts to be able to sing six or even four parts all at once! The other quotation, from 'up North,' is of the 'mixed-up' species:—

The final concert brought forward two compositions by Mr. Edward German little known in this country, a symphonic poem called 'Easter' by Volbach, and a duet from Peter Cornelius's unfinished opera 'Gunlöd.'

The name of Mr. Edward German was not in the Festival scheme.

—

The music that so charmed the former Shah of Persia during his visit to London some years ago found no place in the Sheffield scheme. The orchestra did not tune in public or to the organ, but to a tuning-fork in the band-room. It is a moot point, however, whether the old system is not, on the whole, more satisfactory.

Dr. Otto Lessmann, of Berlin, who was present at the Festival, has recorded his impressions at some length in his journal the *Allgemeine Musikzeitung*, from which we venture to make an extract relating to the chorus:—

The performances of the Sheffield chorus revealed the artistic influence of a chorus-master of the first rank. What Dr. Henry Coward achieved in this respect surpassed, apart from some minor matters, everything I have ever heard from English choirs. Fulness and nobility of tone, excellent treatment of the words, and a capacity for expression directed by the finest taste, distinguished his choir consisting of over 300 young, fresh voices with especially fine basses; and through the praises of this choir must necessarily resound the praise of the choirmaster. To be sure, a doubt cannot be suppressed that in really difficult tasks, such as Elgar's 'Dream of Gerontius' offers in its *a capella* movements, the powers even of this choir, as two years ago of that of Birmingham, gave out; but the choruses in the second part of 'Elijah,' a number of choruses from 'Israel in Egypt,' the 'Hymn of Praise,' Hubert Parry's 'Blest Pair of Sirens,' were sung with much brilliancy, fire, and technical finish, as I have perhaps never heard equalled anywhere else.

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Since the last Festival (in 1899) the pitch of the organ in the Albert Hall has been lowered at a cost of £800, which expense has been generously defrayed by Mr. E. Willoughby Firth. At a supper given by this hospitable gentleman, the Lord Mayor of Sheffield (Alderman George Senior, J.P.) made an amusing and interesting speech on the philanthropic aspect of music in Sheffield. This important matter is referred to on page 732.

OLD MUSICAL TIMES.

Old newspapers—even their advertisement columns—how full of interest they are! No historian, whatever his particular bent, should fail to work this rich vein of information. In searching for anything relating to Handel in the London journals of 1741—the year of the composition of the 'Messiah'—we came across not a few curious advertisements which we have transcribed for the benefit, if not the amusement of our readers. The first extract bears date February 18, 1741:—

For the benefit of Mr. Messing. At the Devil-Tavern, Temple Bar, to-morrow will be performed A serenata, in which will be introduced several pieces on a new-invented instrument, call'd the Corno Cromatico. Never heard in publick before.

This instrument, while probably belonging to the ventil species of the horn tribe, could not have been the valve-horn (*Corno cromatico*) of the present day. This, according to Professor Prout, was not invented till the first quarter of the last century, and was first introduced into the orchestra by Halévy, in 'La Juive,' 1835. The horn and the trumpet are in the same neighbourhood, and we find an interesting concert-advertisement of Handel's famous trumpet-player:—

For the benefit of Mr. Valentine Snow. At the new Theatre in the Hay-market this day will be perform'd a grand concert of vocal and instrumental music by the best hands. . . . likewise the Dead March in Saul, to be perform'd with the Sackbuts.

In addition to listening to the Dead March 'perform'd with the Sackbuts,' the audience were privileged to hear Mrs. Arne sing in Handel's 'St. Cecilia's Day.' Handel may have conducted this

Snow concert, which, appropriately enough, took place in the depth of winter. Two advertisements, unfortunately not very informing, relate to 'the Swan Society of Musick in Cornhill,' and 'the Castle Society of Musick, in Paternoster Row'; doubtless these were private clubs for the practice of the art. A Mrs. Nugent, in announcing a concert, stated that she 'once more humbly begs the Indulgence of the Town, humbly hoping the Honour of the Ladies Protections, and the Favour of the Army.' Humble Mrs. Nugent!

The publication announcements include the following instance of cheap music, purchasable 161 years ago:—

This day is published, price one half-penny, a song called Blow, blow thou winter wind, with a curious copper-plate, adapted to the subject, with four songs out of Comus. To be had of T. Harper, in Poppings-Court, Fleet Street; and by the persons who carry the News Papers.

The various Gardens of Entertainment in and about London are frequently advertised. At 'Mary-le-bon, altered and improved,' it is announced that 'The organ [by Bridge] will be play'd to the Gentry, who shall please to breakfast in the Gardens, every morning during the fine weather, from ten o'clock to one.' In what appears to be an 'inspired' paragraph we get a peep at Cuper's (or Cupar's) Gardens, run by Widow Evans:—

We hear that at Cuper's Gardens last night, among several favourite pieces of musick, Mr. Handell's Fine Musick, with the fireworks, as originally perform'd in the Opera of Atalanta, was received with great applause by a numerous audience.

Widow Evans subsequently announced that she had 'added to the Band of Musick several curious hands,' and that 'the usual favourite pieces will be likewise perform'd, *viz.*—The overture of Saul, the songs in As you like it, Blow, blow, the Cuckow, with the Chorus's &c., and the new organ concerto, &c.' An advertisement of a freakish nature reads:—

To be sold a very good pennyworth, an organ of seven stops and a very agreeable tone.

If we may turn to matters not strictly musical, it would appear that marriages in St. Paul's Cathedral were formerly not so exclusive as they are now. The following announcement is not the only one of its kind which refers to the charms and fortune of the bride; indeed, the amount of the fair one's dowry, in amounts by no means to be despised, is frequently stated.

On Tuesday last was married at St. Paul's Cathedral, Mr. Jo Griffith, Master of the Rose Tavern in Cheapside, to Miss Lucy Quaito, a young Lady of Beauty, Merit and Fortune; immediately after the new-married Couple set out for Enfield.

A wood-cut of a curious-looking 'Travelling chaise without horses' foreshadows the ubiquitous motor-car of to-day. Its propelling power is not stated, but the proprietor announced that—

At the desire of any gentlemen or ladies he will run the new machine, which is now entirely finished and beautified for travelling, one journey one day in a week to Canterbury, Windsor &c . . . . . or to any other city or town where the road is good, and don't exceed a hundred miles, carrying two at one time, besides the boy that guides it, and one servant.

The last extract from these old newspapers of 1741 speaks for itself:—

TO BE SOLD.

A very clever black negroe boy, aged about seventeen, and has had the small pox.

MUNICIPAL MUSIC-MAKINGS.

The Lord Mayor of Sheffield (Alderman George Senior, J.P.), in the course of a speech during the recent Festival, made an interesting reference to the philanthropic aspect of music. He instanced the bands in the parks, and the open-air concerts in the slums of the city of which he is the official head. In 1893, as Chairman of the Parks Committee, Alderman Senior asked the City Council to sanction an expenditure of £30, in order to provide bands to play in four parks. 'We got the £30,' he said, 'and we spent £60!' The scheme developed so rapidly and so successfully—the Committee in the most daring manner always spending about double the sum authorised by the City Council!—that in 1896 a Bands Sub-Committee was formed, and ex-Inspector W. T. Bestwick, who had recently retired from the City Police Band after twenty years' service, was engaged as manager and chief bandmaster of the performances. A competition among the bands was also instituted, and proved to be a great success. The public showed their appreciation of the efforts of Alderman Senior and his Committee by an increased attendance, the crowds having become enormous on fine evenings.

It is not necessary to give detailed particulars of the intervening years, and the rising tide of popularity attending the movement, but reference may be made to the report of the Superintendent of the band, Mr. W. T. Bestwick, on the season just concluded. A copy of this, through the courtesy of the Lord Mayor of Sheffield, lies before us. The bands have given 289 performances in the parks and open spaces of Sheffield, and the estimated attendance of the public has been 1,208,660 persons. Ten bands were engaged. The total cost of the performances is set down at £912 10s. 1d. (Compare this amount with the £60 spent in 1893!) The Bands Benefit Concert—in Weston Park, on August 26, attracted no fewer than 60,000 people. The ten bands played in combination — first in sections, and finally all together under Mr. Bestwick's conductorship. Moreover, on Sunday afternoon, September 21, the bands gave two performances, in Endcliffe woods and Firth Park, in aid of the Medical Charities of the city. At the former rendezvous the Lord Mayor presided, and at the latter Mr. Councillor Alfred Taylor, these gentlemen thus identifying themselves with the movement in a practical way. 50,000 people attended this Sunday music-making in aid of the sick and suffering of Sheffield, and a collection, 'made in sheets at the gates,' amounted to the sum of £86 1s. 7d. The selection of music performed on this occasion was exceedingly eclectic, *e.g.*, grand selections from Mendelssohn's 'St. Paul,' Berlioz's 'Faust,' and Verdi's 'Attila,' in addition to choruses from the 'Messiah' and 'Creation,' and the hymn 'Rock of Ages (with singing)'—according to the programme.

A still further and much to be commended development of 'bands in the parks'—to adopt the designation of the genial Lord Mayor of Sheffield—must be recorded. And here we cannot do better than quote from the 1902 Report of Mr. Bestwick, presented to the Bands Sub-Committee:—

The Court and Alley concerts organised by your Committee for the first time this season were given in 12 different localities in the working-class quarters of the city, and were a source of great pleasure and enjoyment to a large number of poor people, who greatly appreciated the kindness of the Committee in providing such good music and singing in their midst. The total cost of the 12 concerts amounted to £48 6s. 11d. The attendance of the public at all the concerts would be at

least 10,000. The concerts were a great success. All the artists engaged performed their part of the programmes in a very efficient manner, and were frequently encored. The people were very orderly, and often asked for the concerts to be repeated. At each concert a different member of the City Council presided, and their presence was much appreciated by the people.

From the remarks of the Lord Mayor already referred to, it is evident that the initiation of these concerts in the alleys, slums and crofts of Sheffield has been fully justified. In unfavourable weather a covered van shelters the performers, so that a singer or violinist need not be incommoded while giving pleasure to his audience.

The success that has attended this movement has so completely answered the effort made, that the Committee intend to extend the area and increase the number of places to be visited. The work of providing the music in the parks, &c., has been in the hands of a Sub-Committee consisting of Councillors Richard Langley (as chairman), Alfred Taylor, Joseph Clarkson, W. F. Wardley, and W. T. Wheatley, and the success that has been achieved has been mainly through their efforts and owing to the very great interest and hard work they put into the matter.

The Lord Mayor of Sheffield has a deep love for the people and, moreover, he holds a very strong opinion as to the healthy influence of music upon all classes of the community, and believes that it brings sunshine into lives spent in hard toil often under dreary surroundings. The spread of the philanthropic cultivation of the art is a most important factor in the musical education of this country; and while we wish the Lord Mayor and his colleagues a hearty 'God speed' in the excellent work that has been laid to their charge, we hope that Sheffield—which has so suddenly risen in musical importance—may have many imitators in so good a cause.

Church and Organ Music.

OBIIT SUNDAY AT WINDSOR.

The scene witnessed from the organ loft in St. George's Chapel, Windsor, on Sunday morning, September 28, was an exceedingly picturesque one. From out the north choir aisle there came forth a procession—first the choir of the Chapel, then twelve of the Military Knights of Windsor in full uniform, the clergy bringing up the rear. The brilliant sunshine which streamed through the nave windows intensified the contrast between the white robes of the choristers and the scarlet regimentals of the veteran warriors, as they slowly wended their way to the west door and then up the centre of the sunlit nave into the rich-coloured and banner-hung choir of the Royal sanctuary. The words of the processional hymn, specially written for this Obiit Sunday service, are by Mr. A. C. Benson, who has the gift of writing sacred verse free from the senseless sentimentality which characterizes so many modern hymns. We give the first and third stanzas:—

God of glory, King of nations,
Giver of all gifts divine,
Thou didst once in Zion's city
Set thine own appointed shrine;
Make with us Thy secret dwelling,
Make this sacred Temple thine.

. . . . . .

Still through carven arches pealing
Thrills and swells the solemn song:
Soaring vault and storied banner,
Sacred voice and listening throng,
Witness that Thou dwell'st in beauty,
Witness that Thy love is strong.

The music, by Sir Walter Parratt, is melodious and dignified, qualities too often lacking in such productions, and the final top E in the melody, following a delicious suspension as the cadence is approached, rings through the building with splendid effect.

'But what is Obiit Sunday at St. George's Chapel, Windsor?' The answer may best be given from the printed 'Form of service,' which is headed thus:—

IN COMMENDATIONIBUS BENEFACTORUM.

'Ad cujusque termini finem Commendatio fiat Fundatoris, aliorumque clarorum vivorum, quorum beneficentia Collegium locupletatur.'

FORM OF SERVICE
FOR
OBIIT SUNDAY.

as ordered to be observed in St. George's Chapel, Windsor Castle, by Henry VIII., Edward VI., Queen Elizabeth, and Charles II., 'on the Sunday next preceding each of the four quarter days, that is to say, on the Sunday next before Christmas Day, and on those next before the Festivals of the Annunciation (March 25), of S. John Baptist (June 24), and of S. Michael the Archangel (Sept. 29)':—and thenceforth observed until this present day.

If such Sunday however happen to be either Passion or Palm Sunday, Easter Day, Whit Sunday, or Trinity Sunday, it shall then suffice that this Service be recited on the Saturday preceding the Quarter Day; at the discretion of the Ordinary this may also be done on not more than two other occasions in each year, provided always that the legal obligation of Commemorating the Founders and Benefactors of this Church and College once every Quarter be evermore without fail duly observed.

The service is special throughout, the order of Morning Prayer not being followed. The Te Deum (Wesley in F), and a Psalm are sung, in addition to a number of Antiphons, Responses, &c. A sermon is preached, and after the response, 'As a drop of water out of the sea, and a little grain out of the sand, so are a thousand years in the day of eternity,' the 'Form of service' contains the direction:—

Then shall the Steward of the College read the *Form of Commemoration* of Founders and Benefactors.

This document (read by Canon Barry as Steward of the College) sets out with the following invocation:—

And now let us thankfully commemorate before Almighty God, those to whose labours and gifts more particularly we owe it, that this place has become a special home of Christian faith and worship.

The long list of names begins; 'King Henry I. built within the castle a chapel, and established in it eight secular canons.' Later on we hear, 'King Edward III., when he founded the most noble Order of the Garter, added five more canons, thirteen priest-vicars, twenty-six poor knights, four clerks, and six choristers.' No fewer than ten kings and one queen (Elizabeth) are enumerated among the benefactors, in addition to other Knights of the Garter, Deans (beginning with William Mugge, the first Warden or Dean), many Canons, and others. At the head of those whom 'also we hold in grateful remembrance,' are the names of 'John Plummer, Verger of the Chapter, and Agatha, his wife.' No organist of the Chapel is honoured in this long recital of names of benefactors. Surely the name of Dr. William Child, organist from 1632 to 1697, deserves to be mentioned. Does not his monument in the Chapel record that 'he paved the body of the Quire'?

This interesting and unique Service concludes with a choral communion at which S. S. Wesley's masterly setting in E, including the beautiful Kyrie Eleison, No. 1, is devotionally sung,—as indeed the

music always is in this venerable fane. Evensong, with the darkening shadows of the Chapel intensified by the charming vista of the candle-illumined Choir, concludes the impressive service of Obiit Sunday at St. George's Chapel. In the course of the afternoon Sir Walter Parratt shows us the Choir School, delightfully situated in the Castle Grounds; but this pleasant home of the Windsor choristers may form the subject of a special article in the near future.

THE HYMN-TUNES OF DYKES AND SULLIVAN.

Collections of hymn-tunes by the late Sir Joseph Barnby and Sir John Stainer have been issued; and now we have before us two similar compilations published, like those already mentioned, by Messrs. Novello, containing the hymn-tunes composed by the late Rev. Dr. J. B. Dykes and Sir Arthur Sullivan. Including Litanies, &c., the number of tunes from the pen of the devout, clerical composer reaches the large total of 276. Many of these melodious and much-loved sacred songs have found their way into the services of churches of all denominations, but a large proportion appear in this attractively got-up volume for the first time. Sir George Martin, in the concluding words of his appreciative Introduction to the book, says: 'The world is richer for Dr. Dykes's music, and his memory deserves to be loved and honoured by all those who, like himself, strive to follow in the footsteps of the Divine Master.' Few of those who make the acquaintance of these pages will fail to agree with the well-expressed words of the organist of St. Paul's Cathedral.

The 'Hymn Tunes composed by Arthur Sullivan' is a much smaller collection than that just referred to—one-fourth the size, in fact. But we find not a few world-wide favourites, in addition to some tunes published for the first time. The Preface tells us that Sir Arthur Sullivan's 'Hymn-Tune creativeness covered a period of thirty-two years.' It is also interesting to learn from the same source that his first published contributions to the church-song of the people appeared in 'A Hymnal, chiefly from the Book of Praise,' a book used in the Church of England, and 'Psalms and Hymns for Divine Worship,' a Presbyterian Hymnal, thus showing the catholicity of church music. These two volumes, with those of Barnby and Stainer, form a quartet of hymn-tune collections containing strains which are as wings upon which many a spiritual song is borne upwards to the Giver of all good.

THE CONSOLE OF THE ORGAN IN WESTMINSTER ABBEY.

THE WESTMINSTER ABBEY ORGAN.

As a sequel to the article on the Coronation Service in our September issue, and in response to a request that from time to time specifications of Cathedral organs should appear in The Musical Times, we give a description of the organ, built by Messrs. William Hill and Sons, in Westminster Abbey. The organ consists of five manuals (compass CC to A) and a pedal organ (compass CCCC to F). A special feature of the instrument is the Celestial organ, described under its own heading. The two fine organ cases were designed by the late Mr. J. L. Pearson, R.A. The organist sits at a separate console placed between the main cases. Through the kindness of Sir Frederick Bridge, we

are enabled to give a photograph of the organ keyboards.

GREAT ORGAN.

		Feet.
1.	Double Open Diapason	16
2.	Open Diapason (i.)	8
3.	Open Diapason (ii.)	8
4.	Open Diapason (iii.)	8
5.	Hohl Flute	8
6.	Principal	4
7.	Harmonic Flute	4
8.	Twelfth	2⅔
9.	Fifteenth	2
10.	Mixture, 4 ranks	—

Reed Soundboard (heavier wind).

11.	Double Trumpet	16
12.	Posaune	8
13.	Clarion	4

CHOIR ORGAN.

14.	Gedact	16
15.	Open Diapason	8
16.	Keraulophon	8
17.	Dulciana	8
18.	Lieblich Gedact	8
19.	Principal	4
20.	Nason Flute	4
21.	Suabe Flute	4
22.	Harmonic Gemshorn	4
23.	Contra Fagotto	16
24.	Cor Anglais	8

SWELL ORGAN.

25.	Double Diapason, Bass	16
26.	Double Diapason, Treble	16
27.	Open Diapason (i.)	8
28.	Open Diapason (ii.)	8
29.	Rohr Flute	8
30.	Salcional	8
31.	Voix Célestes	8
32.	Dulciana	8
33.	Hohl Flute	8
34.	Dulcet	4
35.	Principal	4
36.	Lieblich Flute	4
37.	Fifteenth	2
38.	Mixture, 3 ranks	—
39.	Oboe	8

(On heavier wind.)

40.	Double Trumpet	16
41.	Cornopean	8
42.	Clarion	4

SOLO ORGAN.

43.	Gamba	8
44.	Rohr Flute	8
45.	Lieblich Flute	4
46.	Harmonic Flute	4

(In a swell.)

47.	Orchestral Oboe	8
48.	Clarionet	8
49.	Vox Humana	8

(On heavy wind.)

50.	Tuba Mirabilis	8

CELESTIAL ORGAN.

This organ is placed in the Triforium of the South Transept, and is played from the fifth manual keyboard of the console, the action being entirely electric. All the stops are enclosed in a swell box, the shutters of which are operated electrically from the console.

(Light wind soundboard, fifth clavier.)

51.	Double Dulciana, Bass	16
52.	Double Dulciana, Treble	16
53.	Flauto Traverso	8
54.	Viola da Gamba	8
55.	Voix Célestes	8
56.	Hohl Flute	8
57.	Dulciana Cornet, 6 ranks	—

The following stops are available, when desired, on the solo keyboard, thus furnishing an independent instrument of two manuals; while in combination with coupler-keys Nos. 89 and 90, couplers 91 and 92 can be interchanged, thus reversing the claviers.

58.	Cor de Nuit	8
59.	Suabe Flute	4
60.	Flageolet	2

(On heavier wind.)

61.	Harmonic Trumpet	8
62.	Musette	8
63.	Harmonic Oboe	8
64.	Vox Humana	8
65.	Spare Slide.	
66.	Glockenspiel, 3 ranks	—
67.	Gongs (3 octaves of brass gongs, struck by electro-pneumatic hammers).	

The electric action is on an entirely new principle, the invention of Messrs. W. Hill & Son.

PEDAL ORGAN.

		Feet.
68.	Double Open Diapason	32
69.	Open Diapason	16
70.	Open Diapason	16
71.	Bourdon	16
72.	Principal	8
73.	Bass Flute	8
74.	Violoncello	8

Reed Soundboards (heavier wind).

75.	Contra Posaune	32
76.	Posaune	16
77.	Trumpet	8

COUPLERS, Etc.

78. Swell to Great.	84. Choir to Pedal.
79. Swell Octave.	85. Solo to Pedal.
80. Swell to Choir.	86. Solo Octave to Pedal.
81. Solo to Great.	87. Swell Tremulant.
82. Great to Pedal.	88. Solo Tremulant.
83. Swell to Pedal.	

COUPLER-KEYS OF 'CELESTIAL ORGAN.'

89. Celestial to 5th Manual.	95. Celestial to Solo, Octave.
90. Celestial to 4th Manual.	96. Celestial to Solo, Sub-Octave.
91. Nos. 51 to 57 on 5th Manual.	
92. Nos. 58 to 67 on 4th Manual.	97. Celestial to Pedal.
93. Celestial Octave.	98. Tremulant.
94. Celestial Sub-Octave.	99. Wind.

Ten Pneumatic Combination Pedals, affecting Great, Swell and Pedal Stops.
Seven Combination Pistons to Solo and Choir.
Three Combination Pistons to Celestial.
Three Crescendo Pedals.

A Festival in aid of the Choir Benevolent Fund was held at Christ Church, Lancaster Gate, on the 23rd ult., when a fine choir consisting of sixty Cathedral, Collegiate, and Chapel Royal singers performed the six anthems and the Te Deum sung at the Coronation. Tallis's Litany was also chanted, and a sermon preached by the Bishop of Stepney. 'Hark! the sound of holy voices' was sung, unaccompanied, in procession, to Langran's 'Deerhurst.' Sir Frederick Bridge and Mr. Walter Alcock acted as conductors, and the latter, with Mr. H. W. Richards, officiated as organists.

The remarkably fine organ, costing between £2,000 and £3,000, recently the property of Mr. Antill, of Merchistoun Hall, Horndean, Hampshire, is being re-erected in St. Matthew's Church, Southsea. It must be gratifying to Mr. and Mrs. Antill to know that their beloved instrument will find so suitable a home and be put to such a noble use in its new surroundings.

The Oxford University Press has issued 'A Kalendar of Hymns Ancient and Modern for the year of Grace 1903.' Clergymen and choirmasters need not be reminded of the practical utility and value of this annual compilation, the work of the Rev. Robert Sealy Genge.

ORGAN RECITALS.

Mr. Thomas Curry, St. Stephen's Church, Walbrook (Movement for trumpets and flutes, Dr. Pring).—Mr. R. W. Strickland, College Street Chapel, Northampton (Sketch in F sharp, Chipp).—Mr. George Rathbone, Cartmel Priory Church (Processional March, Henry Bird).—Mr. John E. Borland, St. Botolph, Bishopsgate (Festal March, M. E. Dandridge).—Mr. Fred Shaw, Christ Church, Heaton Norris (Grand Chœur in D, Guilmant).—Mr. A. E. Thorne, Christ Church, Newgate Street (Andante cantabile in F, William Rea).—Mr. Arthur Clements, Paul's Meeting Congregational Church, Taunton (Basso ostinato, Arensky).—Mr. J. W. Cheadle, St. Michael's Parish Church, Dumfries (Sonata, G minor, Op. 42, Merkel).—Mr. G. F. Wrigley, Parish Church, Ashton-under-Lyne (Scherzo in A minor, Best).—Dr. C. E. Jolley, Christ Church, Newgate Street (Concerto in B flat, No. 2, Handel).—Mr. Sydney L. K. Crookes, Parish Church, Glencairn (Adoration, Callaerts).—Mr. Quintin S. H. James, St. Katharine's, Uitenhage, Cape Colony (Scherzo, Hoyte).—Mr. Edward Cutler, Priory Church, Malvern (Andante in E flat and Minuet in B flat, Edward Cutler).—Mr. R. H. Turner, Parish Church, Portsmouth (Offertoire in D flat, Salomé).—

Mr. W. Wolstenholme, The Downs Chapel, Clapton (Serenata in A and Scherzo in F, Wolstenholme).—Mr. H. Crackel, Zion United Methodist Free Church, Rotherham (Fantasia on Vesper Hymn, Turpin).—Mr. H. M. Turton, St. Aidan's, Leeds (Sketches in D flat and C major, Schumann).—Dr. G. Stanley Murray, St. Stephen's, Wandsworth (Dedication of new organ).—Mr. Fountain Meen, Sunfields Memorial Church, Blackheath (Intermezzo, Hollins).—Dr. G. H. Smith, Parish Church, Sculcoates (Toccata, Mailly).—Mr. W. Prendergast, St. Maurice, Winchester (Idylle in F, Rheinberger).—Mr. William Reed, Chalmers' Church, Quebec (Melody and Intermezzo, H. W. Parker).—Mr. H. Gaukroger Christ Church, Sowerby Bridge (Second Meditation in F sharp minor, Guilmant).—Mr. J. C. Dunlop, St. Michael and All Angels, Northampton (Organ Sonatas, No. 2, Mendelssohn).—Mr. H. Mozart Sheaves, Moss Side Baptist Church, Manchester (Allegro Moderato in A, E. J. Hopkins).—Mr. J. K. Strachan, New Town Hall, Kinning Park, Glasgow (Opening of new organ built by Mr. J. J. Binns, of Leeds).—Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields (Andante Commodo, Charles Wesley, and Prelude on 'O Lamb of God,' J. S. Bach).—Mr. Selfe Fowles, Parish Church of All Saints, North Peckham (Concert Overture, Hollins).—Mr. Stephen Richardson, The Cathedral, Perth (Barcarolle, Sterndale Bennett).—Mr. H. J. Davis, Christ Church, Bath (Choral Preludes, Brahms, and Triumphal March, Dudley Buck).—Mr. H. Goss-Custard, St. Margaret's, Westminster (Fantasia in F major, John E. West).—Miss Beatrice Thorne, Christ Church, Newgate Street (Allegro festivo, W. T. Best).—Mr. William Reed, Chalmers Church, Quebec (Concert Fugue in G, J. L. Krebs).—Dr. J. C. Bradshaw, Christchurch Cathedral, New Zealand (Larghetto from Mozart's Clarinet Quintet).—Mr. H. Crackel, Masbro' Independent Chapel, Rotherham (Allegro moderato, E. J. Hopkins).—Dr. A. H. Mann, Parish Church, Hitchin (Concerto in G minor, Camidge).

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Basil C. Allchin, Parish Church, Roehampton, Surrey.
Mr. Herbert J. Baggs, St. Anne's, Poole's Park.
Mr. Clement Bishop, Holy Innocents' Church, Hornsey.
Mr. Leonard Butler, St. Peter's Church, Bayswater.
Mr. Arthur Mangelsdorff, Parish Church, Stechford, Birmingham.
Mr. Sidney Maxwell (organist) and Mr. Henry W. Weston (choirmaster), All Saints' Parish Church, Wandsworth.
Mr. John Muir, Clark Memorial Church, Largs.
Mr. Gerald Munns, Parish Church, Basingstoke.
Mr. Percy Rendell, St. Michael's Church, Wood Green.
Mr. Sidney Rendell, St. Stephen's Church, Hounslow.
Mr. Robert Tinniswood, St. John the Evangelist's, Blackheath.
Mr. F. T. Treverton, Mare Street Baptist Chapel, Hackney.
Mr. A. G. Woodham, Parish Church, Harlesden.

Mr. Graham Smart (Baritone), Assistant Lay Vicar, Westminster Abbey.

Mr. E. A. Baughan has been appointed musical critic on the staff of the *Daily News*, a post formerly held by George Hogarth, Charles Dickens's son-in-law, and Henry J. Lincoln. Mr. Baughan, who resigns the editorship of the *Musical Standard*, commences his new duties on the 1st inst.; and in so doing he will not continue the *Daily News* traditions of anonymous musical criticism, as we understand that all his articles will be signed.

The prize of ten guineas 'for the best original glee' offered by Mr. W. A. Everington, 'a lover of glee-singing and a member of the Abbey Glee Club,' has been awarded to Dr. A. King, of Brighton. The adjudicators were Mr. Arthur H. D. Prendergast, Sir Frederick Bridge, and Dr. W. H. Cummings.

Reviews.

CHURCH MUSIC.

Novello's Village Tune Book, containing One Hundred Popular Hymn Tunes.

[Novello and Company, Limited.]

Not a few organists can bear testimony to the limited use made of bulky hymnals, many of which contain far too much dross. It is a question whether a collection of say one hundred tunes will not meet all requirements in those churches where services are not frequently held. The present book has been issued in order to meet such cases. It contains tunes old and new—covering the period 1551 to 1901—all of which may be described as good and congregational. We learn from the Preface that:—'Many of these tunes first made their appearance with only a melody and bass—as for example, "Bedford," which is herein given in its original melodic and rhythmic form—or in three-part harmony, as "Miles's Lane." In clothing these venerable strains with four-part harmony, the majority of Editors have used modern progressions; but such an anachronism has been avoided in the following pages, the old tunes being furnished with harmonies more in accordance with their old-world character.' A further quotation may be given which speaks for itself: 'Clergymen and Organists of most village churches will find all they need in this collection, and thus be saved the trouble of searching through overladen volumes; therefore, its practical utility, no less than its varied contents, will, it is hoped, render this book of one hundred hymn-tunes acceptable for use in Divine Service and also in the home circle.'

A Short Setting of the Office for Holy Communion, in the key of F. By J. Varley Roberts.

Credo in F. By Bruce Steane.

Jubilate Deo in E flat. By A. Herbert Brewer.

Lord of Might, our land's Defender. To mourn our dead we gather here. O God, the Ruler of our race. Hymns. Words by Mary Bradford Whiting. Music by Arthur Sullivan.

The New Year's dawn is brightening. Words by the Very Rev. F. W. Farrar. Music by H. C. Perrin.

[Novello and Company, Limited.]

The setting by Dr. Varley Roberts is an admirable example of this useful series, which combines simplicity with devotional expressiveness. The voice parts, in unison throughout, are written within an extremely moderate compass, and they are supported by an organ part calculated to give confidence to singers of moderate abilities while organists will experience no difficulties in playing the accompaniment. The harmonic scheme is ingeniously devised to give variety to the music and insure impressiveness.

The setting of the 'Creed' by Mr. Bruce Steane is in four vocal parts, and the harmonic effects rich and emphatic. It is a harmonised version of the 'Credo' published in the composer's 'Communion Service in F.' Mr. Herbert Brewer's 'Jubilate Deo' is intended as a companion to the same composer's 'Te Deum in E flat,' published by Messrs. Novello. The music is jubilant and direct in expression, and its effectiveness is enhanced by the design of the organ accompaniment. The vocal writing demands a well-trained choir to pick up the entrances of the voices with precision.

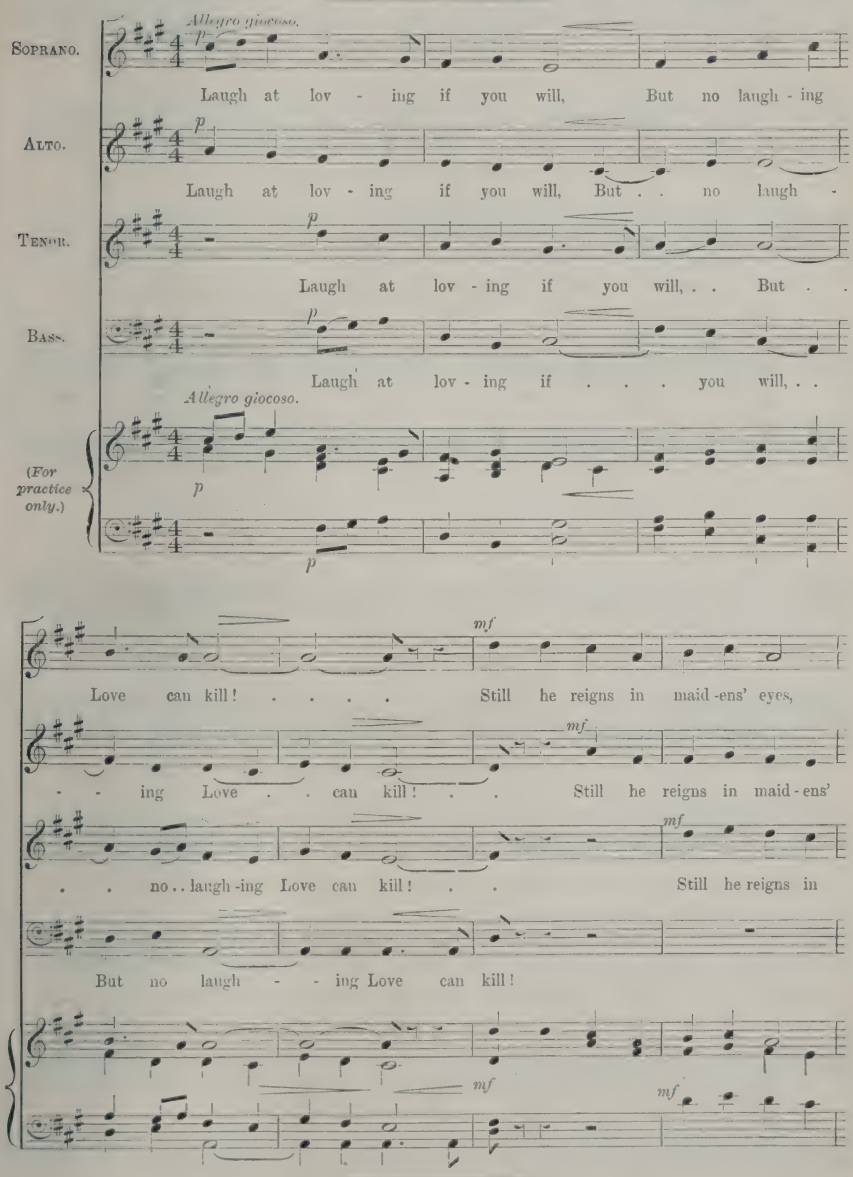
Particular interest attaches to the first two of the above hymns owing to the tunes being hitherto unpublished. They both possess the directness of expression which distinguishes the late Sir Arthur Sullivan's church music. The hymn by Dean Farrar should assuredly find its way over the land, for its lines express in happy terms the hopes of thinking mankind at the close of the year, and the music, by the organist of Canterbury Cathedral, reflects their sanguine and trustful character.

Laugh at loving if you will.

FOUR-PART SONG.

Words by F. B. Money-Coutts. Composed by Percy Pitt, (Op. 36, No. 3).

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York


Allegro giocoso.
Soprano.
Laugh at lov - ing if you will, But no laugh - ing
Alto.
Laugh at lov - ing if you will, But . . no laugh -
Tenor.
Laugh at lov - ing if you will, . . But . .
Bass.
Laugh at lov - ing if . . . you will, . .
Allegro giocoso.
(For practice only.)
Love can kill! . . . . Still he reigns in maid-ens' eyes,
- - ing Love . . can kill! . . Still he reigns in maid-ens'
. . no . . laugh-ing Love can kill! . . Still he reigns in
But no laugh - - ing Love can kill!

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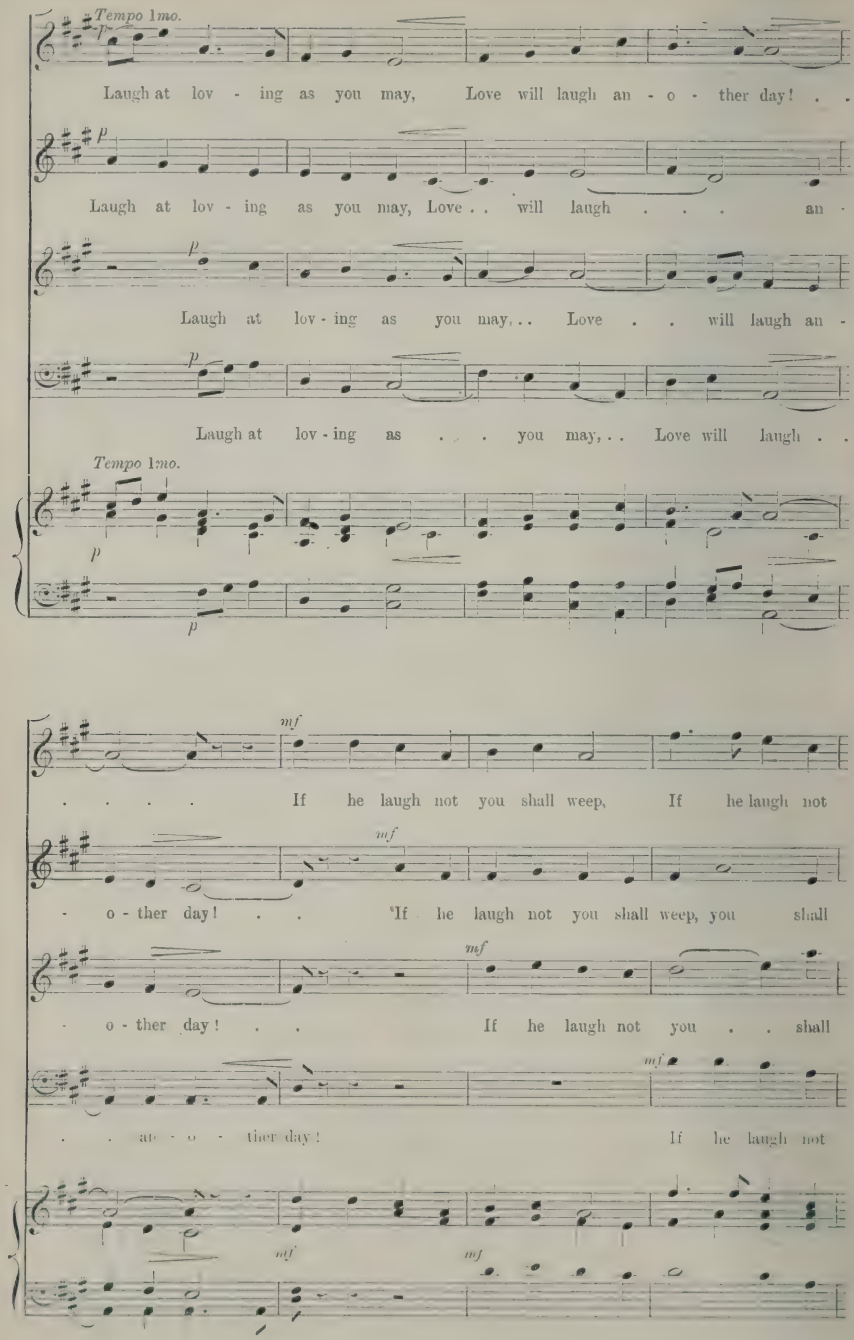
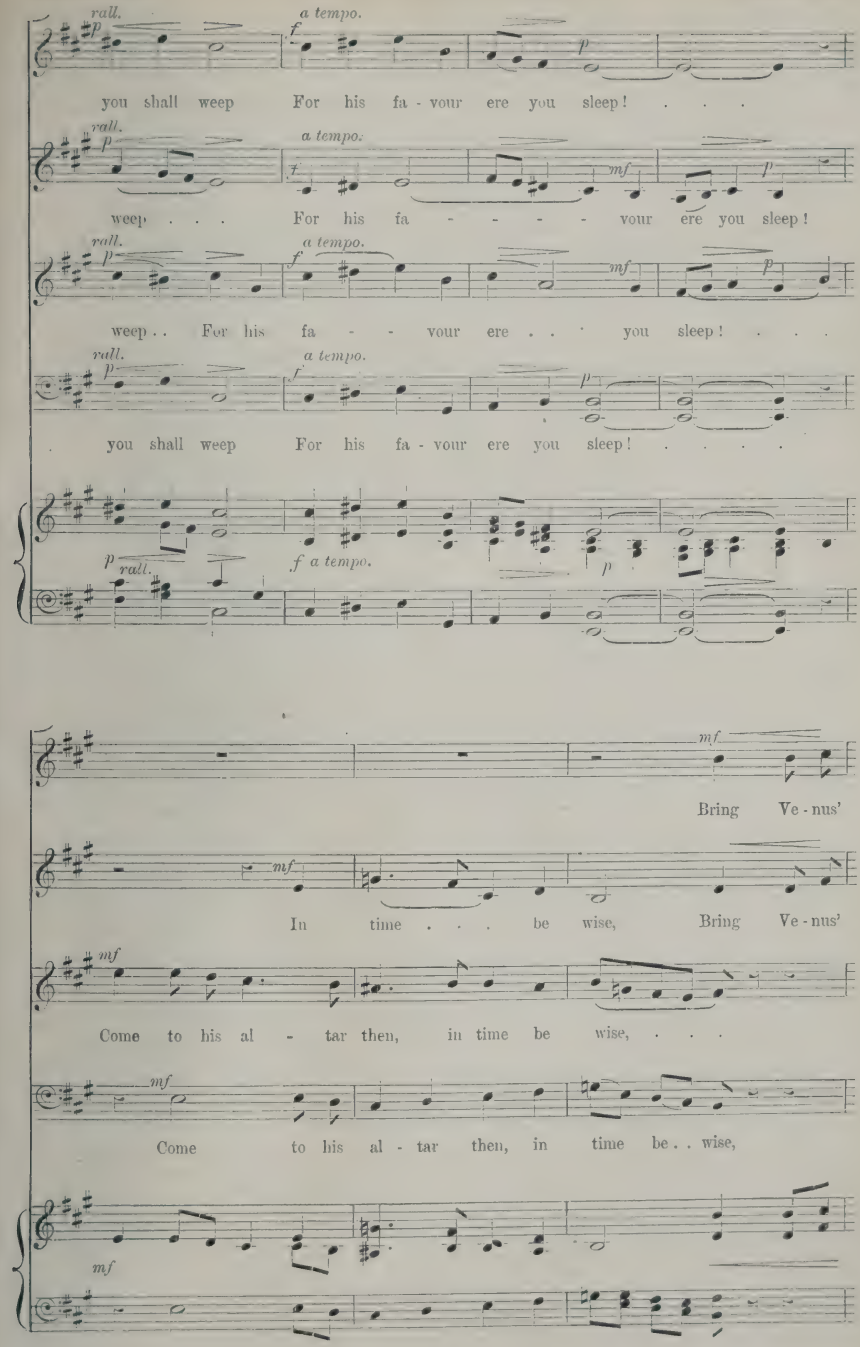
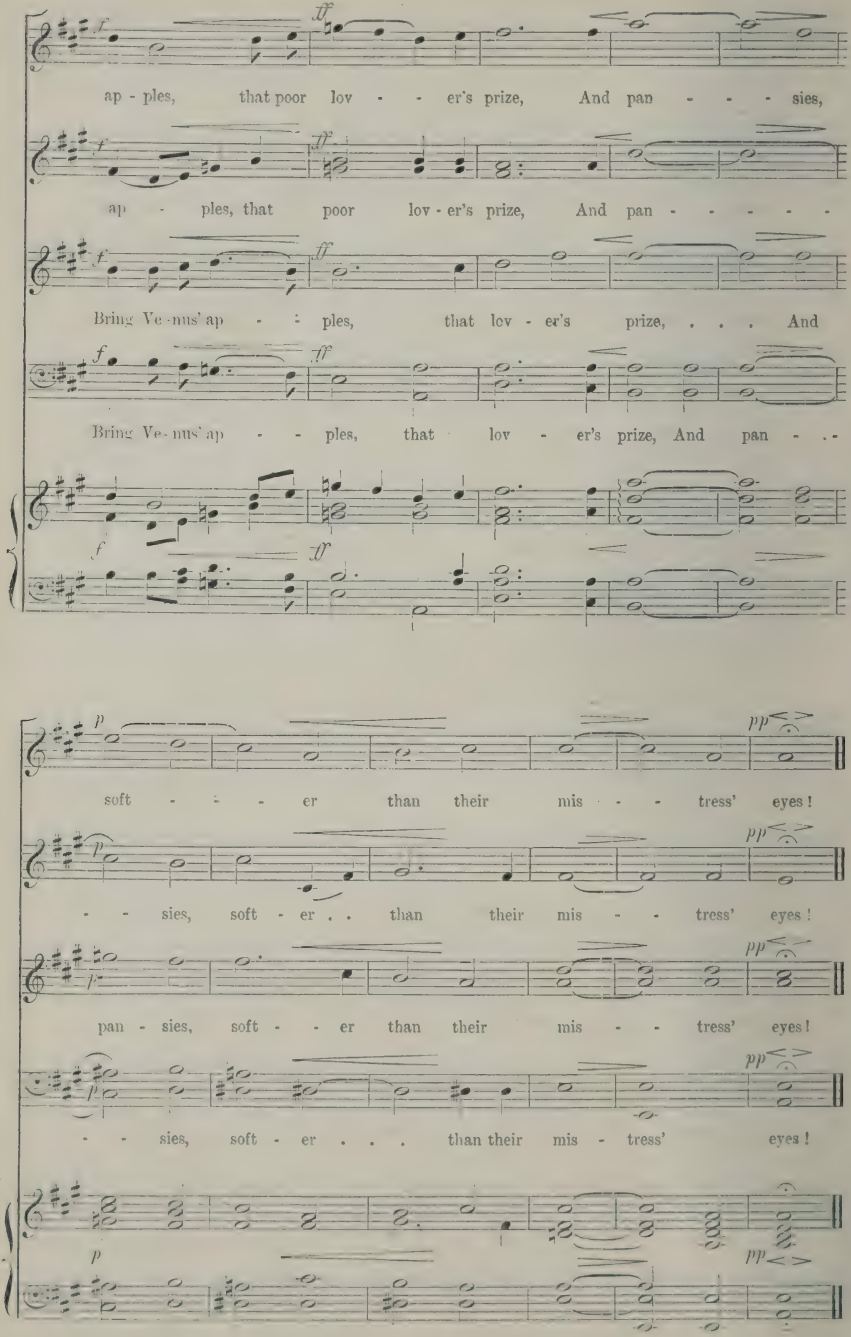

Tempo 1mo.
p
Laugh at lov - ing as you may, Love will laugh an - o - ther day! . .
Laugh at lov - ing as you may, Love . . will laugh . . . an -
Laugh at lov - ing as you may, . . Love . . will laugh an -
Laugh at lov - ing as . . . you may, . . Love will laugh . .
Tempo 1mo.
mf
. . . . If he laugh not you shall weep, If he laugh not
- o - ther day! . . If he laugh not you shall weep, you shall
- o - ther day! . . If he laugh not you . . shall
. . an - o - ther day! If he laugh not


rall.
a tempo.
you shall weep For his fa - vour ere you sleep! . . .
weep . . . For his fa - - - - - vour ere you sleep!
weep . . For his fa - - vour ere . . you sleep! . . .
you shall weep For his fa - vour ere you sleep! . . . .
Bring Ve - nus'
In time . . . be wise, Bring Ve - nus'
Come to his al - tar then, in time be wise, . . .
Come to his al - tar then, in time be . . wise,

ap - ples, that poor lov - - er's prize, And pan - - - sies,
ap - ples, that poor lov - er's prize, And pan - - - - -
Bring Ve - nus' ap - - ples, that lov - er's prize, . . . And
Bring Ve - nus' ap - - ples, that lov - er's prize, And pan - -
soft - - - er than their mis - - - tress' eyes!
- - sies, soft - er . . than their mis - - tress' eyes!
pan - sies, soft - - er than their mis - - tress' eyes!
- - sies, soft - er . . . than their mis - tress' eyes!

REVIEWS.—(*Continued.*)

VIOLIN MUSIC.

The Junior Violinist. Edited by C. Egerton Lowe. Books 9 and 10.

Air de Ballet, with Intermezzo. By Theophil Wendt.

Arietta from 'The Eve of St. Agnes.' By Thomas Whitney Surette. [Novello and Company, Limited.]

12 *Kleine melodische Vortragsstücke für Violine mit Pianoforte begleitung.* Von Hans Sitt, Op. 78, Nos. 1—6. [London; Bosworth & Co.]

Teachers will be grateful to Mr. Egerton Lowe for his edition of Mozart's Pianoforte and Violin Sonata in E minor, the first of the two books under notice. No better foundation can be built upon than Mozart, and this beautiful little sonata furnishes a study in first to third positions, as well as a gem in melody and form. Book No. 10 of this useful series consists of three favourite Chopin pieces—the Funeral March, the Prelude in E minor, and the Waltz in B minor, all from the pianoforte works. In making these transcriptions the editor has neither added to, nor taken from, the originals. In this he is to be commended, and young violinists who want to play 'something by Chopin,' will satisfy their desire in these careful arrangements from the great pianoforte composer.

The 'Air de Ballet,' by Theophil Wendt, is a bright little piece, easy to play and effective. The *Intermezzo*, which serves as a second movement, forms a welcome and pleasing interlude previous to the return of the first subject. We may safely praise the violin and pianoforte version of the 'Arietta' from Mr. Surette's 'The Eve of St. Agnes.' Amateurs who enjoy playing modern music will find it to their taste, and the piece is moderately difficult for both players.

In the little melodious pieces by Hans Sitt, the Leipzig Capellmeister has produced some excellent and interesting bagatelles for the violin in the first position, with pianoforte accompaniment. The first six are respectively named (1) 'Lied ohne Worte,' (2) 'Légende,' (3) 'Idylle,' (4) 'Im Kahn,' (5) 'Stilles Glück,' (6) 'Im Frühling.' All of these are effective and pretty, without being commonplace, and as they contain no difficulty but what a beginner should be easily able to master, they are likely to well serve their purpose and prove very acceptable pieces for young performers.

THE BRISTOL MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

That two of the many musical festivals of this autumn should have clashed, as did those of Cardiff and Bristol, is to be regretted on all accounts. That it was the duty of one or the other to give way and alter its date is so obvious as to need no comment. If the festival whose date was arranged last could not see the need for a change, then the younger festival of the two would have increased its prestige in the eyes of all who have understanding by the graceful act of making the alteration for the convenience of everybody concerned. The excellent meeting conducted by Mr. George Riseley, on the 8th to 11th ult., was as interesting and attractive as any festival can be which presents hardly any actual novelty, but relies upon works of known excellence that are not often to be heard. The feature of the Bristol Festival was unquestionably the *Messe des Morts* of Berlioz, a work well suited to the conditions of our English festivals, yet one which is very seldom revived. Everyone knows that it requires for its adequate performance the engagement of a very large number of extra drums and brass instruments, the former used in strange combinations for the production of chords that are scarcely to be recognized as such by the ear alone, while the latter furnish the four orchestras which in the 'Dies iræ' seem to send forth their warning from the four quarters of heaven. This effect is more easily realised than the chords on the drums; the hearer is just conscious of changes in the quality of the aggregate of drum-sounds, but cannot follow, without reference to the score, the harmonic progressions which are meant to be produced. In the four subordinate orchestras the composer's grandiose idea is undoubtedly fulfilled, even when they are reduced in size from the proportions indicated by Berlioz. It was a pity that while sixteen trombones are required for these only eight were forthcoming, and there were other instances of a cheese-paring policy which might have been excused if it had led to the abandonment of the work as a whole, more easily than when this most stupendous example of French music was presented with more or less maimed rites. The choir sang their extremely difficult parts with great skill and refinement, and Mr. Charles Saunders's pure tenor voice was exactly suited to the solo of the 'Sanctus.'

Dr. Horatio Parker's 'Saint Christopher' was given, for the first time in England in its complete form, on the second day (October 9). The third part, in which the best-known incident in the Saint's career is so finely described, was given by itself at the Worcester Festival in September, and it created a strong desire to become acquainted with the work as a whole. For once the policy of presenting things in patches was justified, for it is most true of this that 'the part is greater than the whole.' The first of the three Acts, with the brilliant processional music of a court pageant, or vigorous hunting scene, is only differentiated from opera by a very impressive choral prologue; if it can hardly fail to remind the hearer at one point or another of 'Tannhäuser,' the second Act, which we may fancy is meant to illustrate Montgomery's famous couplet:—

> And Satan trembles when he sees
> The weakest saint upon his knees,

shows us rather a mild and innocuous devil, as compared with the fiends of 'The Golden Legend' or of 'Eden,' to say nothing of the Mephistopheles of Berlioz, Gounod, or Boito. Possibly a more experienced actor than Mr. Watkin Mills might have made Dr. Parker's *Satan* seem more vividly imagined; nothing in the Act is as beautiful as its conclusion, in which the choir takes a prominent part. Of the beautiful third part, with its splendid sequence of ecclesiastical choruses, and its fine realization of Saint Christopher's feat in bearing the Christ-child through the floods, it is not necessary to speak again in this place: it is only to be recorded that Mr. Andrew Black sang it with much vigour, that Miss Agnes Nicholls was successful as the *Queen* of the first Act and the *Angel* of the last, and that Mr. Saunders was good as the *King* turned *Hermit*.

In the first part of the same concert came Dr. Elgar's new 'Coronation Ode,' first heard the week before in Sheffield. It was curious that the little chorus 'Daughter of Ancient Kings,' which provoked the only encore of the festival at Sheffield, fell almost flat at Bristol. Still the work as a whole delighted the audience, and the usual wagging of heads testified to the popularity of the big tune on which the final numbers are based. Between this and 'Saint Christopher,' both of which were conducted by their composers, Miss Adela Verne played Liszt's 'Hungarian Fantasia,' with orchestra, in admirably finished style. I seemed to be raining eminent pianists, for not only this clever young lady appeared, but on the first night of the Festival, when Dr. Grieg was to have been present, Mr. Borwick played the Norwegian composer's single pianoforte concerto to perfection (giving also Saint-Saëns's brilliant 'Africa' later on), and on the last night of the meeting, M. Paderewski played in Beethoven's 'Emperor' concerto, and his own beautiful, poetic, and immensely difficult 'Polish Fantasia.' He was heard at his best in the latter work, and being required to play an encore gave Mendelssohn's 'Song without words' in B flat, with the strong flavour of the chase about it.

The splendid male-voice organisation of 350 voices which, under Mr. Riseley's direction, has attained such eminence, took part in Mendelssohn's 'Antigone' music and Grieg's 'Landerkennung,' the vocal soloist in each being Mr. Plunket Greene, and the reciters in the former Mrs. Brown-Potter and Mr. Rudolph de Cordova. Mrs. Brown-Potter also declaimed the ballad 'Bergliot,' for which Grieg wrote music; she would come nearer the ideal of the elocutionist's art if, when reciting 'through'

the music, she could prevent her voice coinciding in pitch with prominent notes played by the orchestra. The fault may indicate strong musical instinct, but it is a fault nevertheless, and by no means the only one in Mrs. Brown-Potter's performances.

Dismissing with briefest reference the 'Elijah' of Wednesday morning and the 'Messiah' of Saturday, in both of which Mesdames Albani and Butt and Mr. William Green sang, Mr. Black taking the baritone part in the former and Mr. Mills in the latter, it remains to speak of a fine performance of 'Hiawatha,' on Thursday evening, with Madame Albani, Messrs. W. Green and Watkin Mills in the solo part. Conducted by Mr. Coleridge-Taylor, it was one of the main successes of the meeting. The chief orchestral works given (there was no symphony) were Elgar's brilliant 'Cockaigne,' Tchaikovsky's '1812' Overture and his 'Caprice Italien,' all of which were played quite well, the first under the composer's direction. A song-cycle called 'Illusions,' by Mr. J. L. Roeckel, was introduced by Miss Alice Lakin, a promising young contralto, on the last evening; it consists of three songs, the words by Mr. F. E. Weatherly, styled respectively, 'The heart of the flagon,' 'The heart of the maiden,' and 'The heart of the song.'

The new Colston Hall, in which the Festival was held, is a great improvement on the former building; the acoustics are excellent, and the seating capacity greatly extended, mainly by the erection of a large upper gallery. When the arrangement of the seats is rather better understood, we need not doubt that the attendants in all parts of the hall, from the stewards downwards, will perform the work of showing the audience to their places with rather less fuss than was apparent this year. May we also hope that they will find fewer topics of conversation, or at least will carry on their discussions with less animation.

THE CARDIFF MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

How to render justice to Cardiff after Sheffield was a problem which much troubled the writer of these lines as he journeyed from the latter to the former city. Welsh choirs, however, enjoy a good reputation, and the prospect seemed fairly hopeful. A voice whispered: 'Are you likely to hear anything finer, more thrilling, than "Thanks be to God," or the "Israel" choruses, or the "Dream of Gerontius"?' and the answer was in the negative. Then, mindful of the old proverb concerning comparisons, came the resolution to think no more of Sheffield, but to judge Cardiff on its own merits; a foolish resolution which melted away on the opening 'Elijah' day (Wednesday, the 8th ult.); during the whole performance there was a mental oscillation between Sheffield and Cardiff. But with the 'Elijah,' this pendulum state came to an end; the forced comparison was made, and attention called to other matters. The Cardiff choir was not equal to the northern body, but the voices were of excellent quality, particularly those of the ladies, and, thanks to the chorus-masters,—Messrs. T. E. Aylward and J. E. Deacon, and Madame Clara Novello Davies—admirably trained. There was no lack either of vigour or of intelligence, though it did not surprise by massive strength, by wonderful delicacy in its pianissimos, or by thrilling declamation. But the choir is one of which any city might be proud, and during the week it gave some striking exhibitions of its powers.

The chief event of the Festival was the performance—one might almost say production, so little notice was taken of the first performance in this country by the Glasgow Union, in 1900—of César Franck's 'The Beatitudes.' Some great works make their way very quietly; it is not given to all oratorios to become famous from the very outset, as was the case with 'Elijah,' which, by the way, has ever since maintained the position so quickly won. Franck composed his work in 1871, during the siege of Paris, yet it did not gain a hearing until 1890, the very year of his death. It is now fairly well known in France, Germany, and Belgium; hitherto, with the solitary exception of Glasgow, it has remained a sealed book here; the vocal score, it is true, has been published, but from that only a faint idea of the music can be gleaned. The merits of the work are great. There is a prologue in which allusion is made to the wretched state of the world before the Saviour's advent, and to the coming consolation. Then to each Beatitude is devoted a section, and each is led up to by solo, duet, or chorus, or two or more of such movements. For instance, the fifth, 'Blessed are the merciful; for they shall obtain mercy' commences with a tenor solo telling of the helpless and oppressed, followed by a 'terrestrial choir' exclaiming 'Mighty God! avenge our woes.' Then is heard the 'Voice of Christ,' 'Blessed are they who in mercy fear to slay.' The theme is then taken up by a 'celestial choir.' After this is heard the 'Angel of Forgiveness' singing of love, pardon, and mercy, and then the 'celestial choir' resumes its expressive song.

There is one thing which may militate against the acceptance—one dare scarcely say popularity—of the work, and that is the text. The original words by Madame Colomb are in verse, and therefore even the French Bible words of Christ are not preserved, and the same thing, of course, happens in the English version by Mrs. C. M. Bradley. Franck wrote his music at a time when the influence of Wagner was paramount, and yet no one would surely describe it as Wagnerish, although a 'Redeemer' theme is announced at the outset, and reappears in each section. After the death of Berlioz in 1869, attention was specially drawn to his works, and that justice denied to him during his life was beginning to be rendered; it is therefore not astonishing that in the orchestration, and indeed in the music of the concluding section, one is reminded of the author of the 'Damnation of Faust.' Lastly there was Gounod, at the zenith of his fame, and of his influence, too, there are traces. The mere fact of such reflection is frequently regarded as a sign of lack of originality, but such is not the case. Strong natures are impressionable, and great composers, almost without exception, show in their works traces of the musical atmosphere in which they lived, moved, and had their being. Mention has been made of one possible drawback to the oratorio. There is indeed another of a more practical nature. It requires no fewer than nine first-rate soloists; moreover, the choral music is far from easy. The rendering of the work at Cardiff was exceptionally fine; just here and there, however, there were signs that another rehearsal would have proved of advantage. The soloists were Misses Maggie Davies, Muriel Foster, and Maggie Lewis; and Messrs. Ben Davies, Gwilym Richards, Ffrangcon Davies, David Hughes, Ivor Foster, and Harry Miller. It would be pleasant to praise each one separately, but space will not allow of that; they all helped towards a really impressive performance.

The only actual novelties of the Festival were two tone pictures by Mr. Arthur Hervey, the well-known composer and writer. He gives them titles, yet his programme-music is of the higher order: he depicts moods; he does not paint scenes. He possesses the art of writing *au naturel*,—as he feels. His themes, if not strikingly original, are flowing and most refined, the workmanship is clever, and the orchestration most effective. The two numbers 'On the Heights' and 'On the March' offer striking contrast. Mr. Hervey conducted, and at the close was recalled three times. The orchestral playing could not have been better.

On the evening of the first day was performed Dr. Cowen's 'Ruth,' originally produced at the Worcester Festival of 1887, in which there is much admirable music and delightful scoring. The pastoral story evidently made a strong appeal to the composer. The opening number with the approaching caravan is most picturesque. Then we may mention Naomi's delicate air, 'Like as a father,' the fresh choruses of reapers and gleaners, and 'Man goeth forth,' the characteristic orchestral movement 'Thanksgiving at Harvest-time,' and the charming chorus and dances of reapers and gleaners in the second part, to name a few of the most attractive numbers. The performance, with Madame Lilian Blauvelt,

the Misses Maggie Davies, Ada Crossley, and Messrs. Ben Davies and David Hughes, was excellent; at the close Dr. Cowen received an overwhelming ovation. The finest performance of the week was, however, that of Saint-Saëns's 'Samson and Delilah,' a triumph for all who took part in it; Miss Muriel Foster and Messrs. Ben Davies and Ffrangcon Davies in the famous second act created quite a sensation. The second and third acts of the 'Flying Dutchman,' and Gluck's 'Orpheus,' were also given; but the latter did not sound effective as 'concert' music.

Mr. Mark Hambourg, by his playing of Schumann's Concerto in A minor, roused great enthusiasm. There was a fine orchestra, and first-rate performances were given of the 'Eroica' Symphony and of Tchaikovsky's 'Pathétique.' The last concert was devoted to Berlioz's 'Faust.' The attendance was not very good at first, but it improved each day, and for the work just named every seat in the hall was filled.

Altogether the Festival proved a signal success, and Cardiff may well feel proud. It has been decided to hold another one in 1904.

THE NORWICH MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The twenty-seventh triennial Festival at Norwich, and the eighth which has been under the artistic direction of Mr. Randegger, took place on the 21st to the 24th ult. For the general public the interest of a festival lies chiefly in its relation to current art, so I shall not apologise for baldly recording performances of such well-known works as 'Elijah,' 'The Golden Legend,' Verdi's 'Requiem,' 'The Redemption,' and Beethoven's C minor symphony, and concentrating my criticisms on the less hackneyed features of the Festival.

The first to be heard was Sir Hubert Parry's 'Ode to Music, which is, of course, not a novelty in the strict sense of the word, having been heard on two occasions at Royal College concerts. But its first public appearance was at the opening concert of the Festival. Suffice it to say that the noble music fits Mr. A. C. Benson's fine poem 'like a glove.' The solo parts are not prominent, but there are five of them, which were taken by Madame Albani, Miss Kate Moss, Miss Ada Crossley, Mr. Ben Davies, and Mr. Robert Radford.

At the second concert 'Elijah' was given, but the third afforded several novelties. Without making any invidious comparisons, it may be said that the most piquant was Sir A. C. Mackenzie's Orchestral Suite, 'London Day by Day.' It consists of four movements—the first a humoresque, entitled 'Under the Clock'; the second a waltz, 'Mayfair'; the third a 'Song of Thanksgiving,' suggested by the declaration of peace last June, and the fourth a rollicking extravaganza, 'Hampstead Heath,' an apotheosis of Costerdom, which is appropriately enough dedicated to Albert Chevalier.

This varied 'programme' is most ingeniously carried out by the composer, perhaps with almost unnecessary elaboration, or at least at almost undue length, having regard to the humorous purpose of much of the music The variations on the Westminster Chimes, which are treated as a ground bass, are like a series of dissolving views of London life, in which the service in the Abbey and the inevitable small boy's street-call find a place, together with many other things too recondite to be apprehended on a single hearing. The waltz is altogether charming, and the 'Song of Thanksgiving' has fine texture and intense expressive power, though it would bear either relief or condensation. The *Finale* is brilliantly clever, and the genuine artist is revealed by the success with which the humours of 'Appy 'Ampstead' are depicted without a shade of vulgarity. A somewhat lighter touch might be desired, but that is the only possible criticism on a remarkable *tour de force*.

At the same concert two compositions were conducted by Dr. F. H. Cowen—one, the showy 'Coronation March' which has been heard on previous occasions, the other a 'Coronation Ode,' of which this was the first performance. It is a setting of some verses by Sir Lewis Morris, which, whatever their exact merit as poetry, serve to furnish the composer with suggestions for a stately, strenuous work, brilliantly written for the orchestra, and effective and sonorous on its choral side. The soprano solo—most artistically sung by Madame Blauvelt—is not quite so happy in effect, but the general impression left by the work is one of festal pomp and national rejoicing, so that the mood sought for has been successfully attained. A third novelty in this interesting programme was an overture, 'Youth,' by Mr. Arthur Hervey, which met with exceptional success, and deserved it by its freshness, brilliance, and melodic charm. It is English in its tunefulness, Gallic in its freedom from all obscurity, and is a work that exhilarates one as it exhilarated the audience, and the composer, who conducted with admirable point and force, received exceptional recall honours.

Thursday evening's concert (the 23rd ult.) produced a fresh crop of novelties. Dr. Horatio Parker's 'Star Song' is a short cantata, or 'Lyric Rhapsody,' as he calls it, written especially for the Festival. The poem, by Mr. Henry Bernard Carpenter, is as astronomical in character as its name suggests. The music contains many points of interest and beauty, it is flowing and melodious, and brilliantly orchestrated. So far as a single hearing revealed, the weakest feature of the work is a certain want of continuity, and this in spite of construction that is obviously highly artistic. The treatment is frequently original, as in the fugal writing of the last movement, and in a broad and effective solo for the mezzo-soprano, which was admirably sung by Madame Kirkby Lunn. A second novelty was an Irish Rhapsody, in D minor (Op. 78), by Professor Stanford. It is based on two traditional tunes—a battle tune of great spirit and vigour, known by the euphonious title, 'Leather-bags Donnell,' and another of suave and tender character passing under the name of 'Emer's Farewell to Cuchullin.' The Rhapsody is most beautifully constructed out of these themes, which are contrasted and combined with the utmost skill, and with genuine imaginative power. A setting for contralto and baritone of the Balcony Scene from Shakespeare's 'Romeo and Juliet,' by Mr. Herbert Bedford, was the third new work given. The atmosphere of the scene is most admirably caught, more especially in the treatment of the orchestra, which is not without suggestions of 'Tristan,' but the voice-parts are less effective, and, though most expressively sung by Madame Clara Butt and Mr. Kennerley Rumford, do not flow very easily or naturally.

On Friday evening we had a one-act opera by the conductor's nephew, Mr. Alberto Randegger, Junr., entitled 'Werther's Shadow,' which has been given abroad, but was heard on this occasion for the first time in this country. It is neo-Italian in character, highly emotional and explosive, and the two solo parts, sung by Madame Albani and Mr. Ben Davies respectively, are capable of great effect when taken by such artists as these. The impression of the highly-coloured music upon the audience was immediate, but there is more than mere sensationalism in the work, which, if showing a certain want of restraint, that will probably be corrected when the composer grows older, also gives evidence of real power and dramatic feeling. Madame Albani and Mr. Ben Davies by their fine singing greatly helped the success of the work.

Mr. Frederic Cliffe, whose name has too long been absent from our festival programmes, was on this occasion represented by a contralto scena, 'The Triumph of Alcestis,' written especially for the Festival, and well sung by Madame Clara Butt. It has great breadth of style and warmth of colour, and the story of the release of *Alcestis* from the bonds of death through the might of *Hercules* is told with graphic touches. That Mr. Cliffe has absorbed much of Wagner's scores is shown by the glowing colour and passionate melody, but, with one rather striking exception, it is free from reminiscences, and must be pronounced a highly impressive composition.

Mr. Edward German's 'Rhapsody on March Themes' is not precisely a novelty, for in its original form it was heard at a concert of the London Philharmonic Society

five years ago, but since then he has revised and amplified the score, and the new version was heard at this concert for the first time. The concert included Mr. Landon Ronald's cycle of songs, 'Summer Time,' sung by Mr. Ben Davies, the composer conducting.

One of the most obvious tests of the utility of a musical festival is the extent to which it encourages native composition, and the long list of novelties I have enumerated makes it clear that Norwich has not failed in this respect. In other respects a high standard has been attained. The choral material procurable in the Eastern counties is notoriously inferior to that of some more favoured districts, but it was apparent that Dr. A. H. Mann, of Cambridge, had justified his appointment as chorus-master, for the singing of the chorus was intelligent, and showed the results of careful training. The band, again under the very able leadership of Mr. Betjemann, was exceedingly good, and it is satisfactory to record that the low pitch was adopted, the organ having been altered so as to make this reform possible. The principal vocalists were Madame Albani, Madame Blauvelt, Miss Agnes Nicholls, Miss Macintyre, Madame Clara Butt, Madame Kirkby Lunn, Miss Ada Crossley, Messrs. Ben Davies, W. Green, Andrew Black, Robert Radford, and Kennerley Rumford. I have already referred to the conductor, Mr. Randegger, but I must indulge in a recapitulation, and in the original key of laudation. He was indefatigable, and deserved the line which Sir Lewis Morris applies to the Queen, as one—

'For whom reluctant Time delays his wings.'

THE BLACKPOOL MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

About a year and a-half ago, when the first musical festival in Blackpool was held, with Dr. Richter and his Manchester orchestra, and a choral and orchestral programme in the grand style, the result was a splendid musical feast, but, also, a serious deficit. This year nothing of the kind was attempted. The Festival held on the 9th ult. and the two following days was a competition meeting, exactly similar to that which takes place at Morecambe in the Spring. But there was an announcement in the Preface to the Festival programme that the committee confidently hope to attempt in the near future another festival on a similar scale to last year's. One can only wish them good luck in this courageous project.

The recent competitions were exceedingly well managed. The committee state that 'no time or pains were spared' by them in the selection of the music, and the result was such as to draw words of special commendation from Dr. McNaught, the adjudicator. There were 191 entries and 2,269 competitors in all. The first day's classes were: soprano and alto duet (Rubinstein's 'Angel'), quartet for mixed voices, unaccompanied (Schumann's 'Summer Song'), tenor solo (the Flower song from 'Carmen,' and Coleridge-Taylor's 'Onaway'), bass solo (Purcell's 'Arise, ye subterranean winds' and the Serenade from 'Don Giovanni'), soprano solo (Sullivan's 'Orpheus with his lute' and Stanford's 'Bower of Roses'), contralto solo (Elgar's 'Where corals lie,' and 'Softly awakes my heart' from the 'Samson' of Saint-Saëns), unaccompanied male-voice quartet (Horsley's 'By Celia's arbour'). Four members of the Blackpool Glee and Madrigal Society won the mixed-voice quartet, and in the other quartet class (male voice) the Eden Vale Quartet from Carlisle were the winners, the standard in each case being excellent. The second day, Friday, was devoted to the children's competitions, and here the educational value of Dr. McNaught's remarks in delivering the adjudications was very striking. At the evening concert, Luard Selby's 'Waits of Bremen' was sung by the combined choirs of children, and there were some amusing action songs by groups of children in costume.

On the Saturday—the third and last day, devoted to open competitions—the proceedings were too long and multifarious to be here described in detail. The two most interesting points were the signal success of the Blackpool Glee and Madrigal Society, both in the mixed-voice and female-voice classes, and the playing of the amateur orchestras from Nelson and Colne. The singing of Brahms's 'Farewell,' the last of the four prescribed pieces, by the mixed-voice choir of the Society was as perfect as one can expect to hear in a world of imperfections, and the Colne orchestra, conducted by Mr. Wildman, played Schubert's 'Rosamunde' Overture in the evening in a manner that had absolutely nothing amateurish about it, except a certain want of fulness in the tone—partly attributable, perhaps, to the poor acoustic properties of the hall, which was the Winter Gardens Pavilion, not the magnificent hall in the Tower—considered by Dr. Richter, M. Paderewski, and others the finest concert hall in existence. Sir Frederick Bridge's 'Bold Turpin' (the only 'humorous' glee that I ever heard without depression) was sung in the evening, as a final test piece, by five of the eleven competing male-voice choirs, the others having been weeded out earlier in the day. The first prize fell to the Manchester Orpheus Choir, and here again the standard was wonderfully high. Remarkable, too, at the evening concert was the string quartet by Mozart, the performers being from Nelson. The concluding work, in which the two orchestras and several choirs were associated, was Stanford's 'Last Post,' which was conducted by Dr. Coward, who joined Dr. McNaught in adjudicating on the last day. Here the performance was not satisfactory, chiefly for lack of combined rehearsal. On the concluding day the weather was more favourable—or less horrible—and the auditorium was well filled with a week-end holiday crowd, public interest in the first and second days' proceedings having been somewhat languid.

THE WORCESTER FESTIVAL IN AMERICA.

(BY OUR SPECIAL CORRESPONDENT.)

New York, October 10.

The forty-fifth annual festival of the Worcester County (Mass.) Musical Association took place during the five days which began with September 29 and ended with October 3. This festival, and the festivals given in Bangor and Portland (Maine) and the beginning of Signor Mascagni's operatic tour, are the harbingers of the musical season which will burst on us about the time that this letter is read in England. The Maine festivals cannot interest us from an artistic point of view, though they might furnish forth a text for a disquisition—partly amusing, partly instructive—concerning the methods of the showman and the fondness of the great public for vast gatherings. They are attended by great crowds of people, received with tremendous enthusiasm, and productive of enormous local conceit, yet do nothing that can be characterised as wise or commendable in the way of promoting culture among the many. Their influence never reaches beyond the zone which contributes the thousands of listeners who, having few or no opportunities to hear an orchestra, or artists said to be famous, naturally accept all that is offered in the pious belief that high art is being brought to their doors. The Worcester festival, though far from what it ought to be, is yet in a different case. Dignified schemes mark it, and laudable intentions on the part of the business and artistic management inspire it. What it lacks year after year in the way of accomplishment is due to insufficiency of preparation, especially of ensemble rehearsals. When the orchestra arrives (it is a fine band, though too small) from Boston there is generally time only for one rehearsal with the chorus, and as three large works are given as a rule, and must all be considered, the rehearsal takes the form of something only a little better than what the Germans call a *Sitzprobe*—one in which the performers find their seats and adjust them to their convenience. Study is fragmentary, feverish, and frequently futile. Rehearsals are held every morning from Monday till Friday, but they are given up to the orchestra and the solo singers,

and are too often perfunctory affairs, made so by the unfortunate custom of selling tickets of admission to them.

The festival just ended marked a change in artistic policy from its predecessors. Mr. George W. Chadwick having declined re-election as conductor, the duties of the office were divided between Mr. Wallace Goodrich, who led the choral numbers, and Mr. Franz Kneisel, who cared for the afternoon and final evening concerts, in which the choir did not participate. Mr. Kneisel is the leader of a chamber music organization which bears his name and which has been heard in London. He is also the Principal of the Boston Symphony Orchestra, and has frequently left his seat at the first desk to take up the baton in its symphony concerts. His election brought it about that more than the usual attention was bestowed upon the instrumental element in the festival scheme, which was lifted to a plane of fine dignity and beauty. Mr. Kneisel is eclectic in his tastes, with a strong leaning toward Brahms, but also a fondness for César Franck and his disciples. He was obliged to leave his favourite composer off the programmes, but he performed a duty which seemed pleasant to him in giving hearings to three compositions by Americans—a symphonic poem based on a portion of Paul Verlaine's 'Une bonne Chanson' by C. M. Loeffler (a member of the Boston Orchestra and a profoundly poetic musician of the ultra-modern type); an overture 'Festival of Pan,' founded on Keats's 'Endymion'; and an overture of the Mendelssohn descriptive order, entitled 'Blomidon,' and suggested by the scenery and sea moods of a promontory bearing that name which juts out into an arm of the Bay of Fundy. This was composed by C. M. Curry, the preceding overture by Frederick Converse, both young musicians whose habitat is Boston. Two of the larger works performed were also American products, namely, George W. Chadwick's 'Judith,' concerning which I wrote in my report of last year's festival, at which it had its first performance, and Professor Horatio Parker's 'Hora Novissima,' which needs neither description nor praise from me now, since it is quite as familiar to English festival audiences as to American. This was its third performance at Worcester. Besides these works the first two parts of Bach's 'Christmas Oratorio' and Fauré's rather inconsequential 'Birth of Venus' were sung as novelties. The skill and zeal of the young conductors resulted in excellent artistic achievements; but atrociously bad weather, coupled with a public apathy, due I fear largely to the fact that no great and popular 'stars' had been engaged for the solo parts, wrought financial loss, and there was much doleful talk during the week of a suspension of the festivals unless some of its wealthy friends should provide it with an ample endowment, so that financial matters might never again disturb the minds of the managers.

Mascagni has been handsomely received by the newspaper critics, who like the fruits of his conducting, but he has been in a peck of trouble ever since his arrival, and had the whole enterprise fallen through at the eleventh hour it would have caused little surprise. The orchestra which he brought along was incomplete, and when his managers attempted to recruit it they ran foul of the laws of the Musicians' Union, which do not countenance organizations 'half slaves, half free,' to apply President Lincoln's words. The result has been dire confusion all the week (he arrived on October 3), and thus far performances have been given of 'Zanetto' and 'Cavalleria Rusticana' here and in Brooklyn. 'Iris' and 'Ratcliff' have also been promised, but I must see the curtain rise on their first scenes before I shall feel quite sure that the promise will be redeemed. Meanwhile it seems best to withhold discussion of the performances which have aroused enthusiasm only among the composer's countrymen, who have been quite beside themselves at having with them 'la Gloria d' Italia!' as a frantic individual shrieked at the second performance, before clambering upon the stage and embracing him.

Mr. Thomas has chosen 'The Dream of Gerontius' as a feature of the Cincinnati festival of 1904.

H. E. Krehbiel.

MUSIC IN VIENNA.

(from our own correspondent.)

Vienna, Oct. 16.

For many years past it has been customary at our Imperial and other theatres to celebrate the Emperor's name-day, in the beginning of October, with the performance of some important new work, or, failing this, with the revival of some valuable but long-neglected older work. It happens, too, occasionally, that the piece selected on these special occasions belongs to the category of dramatic or lyrical rarities which appeal to the taste of the connoisseur amongst the audience, rather than to the generality of the public. It must be admitted that, in taking the latter course this year, the directors of the Hoftheater have shown much artistic discrimination in their choice of a piece. They have produced Mozart's unfinished opera 'Zaïde'; an early work of the ever-delightful master. The new version in which the work was presented on the present occasion is by Dr. Robert Hirschfeld, who not very long since rendered a similar service to Haydn's opera 'Der Apotheker,' by means of which the little piece was resuscitated and repeatedly performed, both in Vienna and elsewhere. Dr. Hirschfeld's stage arrangement of 'Zaïde,' though it may not have endowed the charming operatic fragment with perennial life, shows consummate tact in the handling of all theatrical detail and a happily inspired judgment in filling up the gaps in the original piece, both as regards action and music. And this has been accomplished throughout in a reverent spirit. With the exception of one air, which for practical purposes has been transposed from a tenor to a bass voice, all the music contained in the original score has been retained intact. The missing portion of the book (at the conclusion of the piece) has been ably supplied by Dr. Hirschfeld, and the music appertaining thereto he has chosen from another unjustifiably neglected score of the master, viz., the incidental music to the drama 'Thamos, König in Aegypten.' The association of the latter with the music of 'Zaïde' is a happy one as regards approximation of style, while with its serious, pathetic character it is well adapted to lead up to the requisite dramatic climax and to an energetic, effective conclusion of the whole. In these circumstances, the resuscitated work could not fail to produce a harmonious and entirely pleasing impression. Frau Forster, in the part of *Zaïde*, Herr Slezak, in that of *Gomez*, and Herr Breuer, as one of the officers of the *Sultan*—to whom a delicious buffoaria has been given by the composer—greatly contributed to the success of the work by their excellent interpretations.

While at the Imperial Theatre a most welcome concession had thus been made to the possessors of a refined musical taste, another novelty, produced on the Emperor's day at the Carl-Theater, appealed more especially to the idiosyncrasies of a specifically Viennese public. The Viennese love to be entertained by some lively action on the stage, accompanied by pretty, 'taking' music, and they found these qualities combined in Richard Heuberger's latest operetta, 'The Baby.' Heuberger is an experienced dramatic composer. In the course of the last twenty years no less than three grand operas, four operettas, and a ballet from his pen have been produced on the stage. Amongst these, his 'Der Opernball' has been, up till now, the most widely appreciated work. It is not improbable, however, that its popularity will be eclipsed by 'The Baby'—by-the-way, not an unusual experience on the part of elder brothers and sisters in a family!—the music of which is richer, riper, and withal more gratefully written for the singers. The highly-amusing subject offers numerous opportunities for truly comic situations, which have been developed by the authors of the libretto (Herren Waldberg and Willner) in a most satisfactory manner, and the result is an extremely fascinating play. The genuine wit and humour with which the piece abounds is much enhanced, and in a measure idealised, by its fresh-coloured, unaffected and highly-characteristic musical setting. As in the case of most operettas of Viennese origin, the valse-form

predominates in the score. But the music never lays itself open to the charge of banality, preserving throughout an air of distinction in its popularity and characterising persons and situations with the hand of an expert artist. The performance, with Fräulein Strojan and Herren Basel and Werner in the principal parts, was deserving of all praise. It was attended by a numerous and delighted audience, and there can be no doubt that the Carl-Theater has been fortunate in the acquisition of 'The Baby,' which will certainly have a long-continued and profitable 'run.'

Mandyczewski.

MUSIC IN BELFAST.

(from our own correspondent.)

Much good music cheered and entertained the workers (or some of them) in this busy hive of industry during the month of October.

That very talented young violinist, Miss Ernestine MacCormac (who is a native of Belfast, where her family has resided for about a century), led off with a concert on the 3rd ult., in which she was assisted by Princess te Rangi Pai, Miss Janotha, and Mr. Kelley Cole, Mr. C. A. Lidgey being at the pianoforte.

Miss MacCormac played Grieg's Sonata in C minor, a Concerto by Lalo, and a number of smaller items, and her tone and execution were much admired (as they deserved to be) by a gratifyingly-large audience. Four days later there came that young wonder Jan Kubelik (Miss K. Goodson, Miss M. Cunningham, and Herr Ludwig Schwab being with him). He had an enormous audience and a most enthusiastic reception. Yet another star, M. Paderewski, visited us on the 20th ult.

The first subscription concert of the Philharmonic Society took place on the 14th ult. The only work for the chorus was Sir Arthur Sullivan's last-finished work—his Te Deum, first performed in St. Paul's Cathedral after the conclusion of peace in South Africa. The solo performers at this concert were Madame Ella Russell, Messrs. Samuel Masters and W. H. Squire (violoncello), Mr. H. H. Hartz accompanist. The special feature of the concert was, however, the work of the orchestra, and considering that it was entirely local, its performance reflected the greatest credit upon Dr. Francis Koeller, the Society's conductor. Besides accompanying several songs, the band played with great spirit and effect the first movement of Mozart's Symphony No. 38, Saint-Saëns's 'Danse Macabre,' Nicolai's overture to 'The Merry Wives of Windsor,' Brahms's Hungarian Dances Nos. 5 and 6, and the March in Berlioz's 'Faust.' In fact the orchestra seemed all at once to have passed from boyhood to maturity, and there has been general rejoicing that at last Belfast can begin to hold up her head.

During the month the organ in the Ulster Hall has received from its builders, Messrs. W. Hill and Son, some of the most pressing repairs, and was opened on behalf of its new owners, the City Corporation, with a recital by Dr. Peace, of Liverpool. The instrument is still, however, so very defective that a large outlay is imperative before it can give even the greatest organist fair play.

MUSIC IN BIRMINGHAM.

(from our own correspondent.)

The City Choral Society gave a remarkably fine performance of 'Samson and Delilah' on the 14th ult. The title parts were taken by Mr. John Coates and Madame Kirkby Lunn, Mr. Daniel Price rendering the music of the *High Priest*. Assistance in minor parts was given by Mr. Alban Cohen, Mr. William Bennett, Mr. Leonard Brown, and Mr. William Evans. Mr. F. W. Beard conducted.

The Festival Choral Society on the 16th ult. inaugurated their season with 'Elijah,' given on quite festival scale. The oratorio was preceded by the National Anthem (Costa's arrangement). The vocal principals were Madame Albani, Madame Marian Mackenzie, Mr. Charles Saunders, and Mr. Watkin Mills. A very curious incident occurred during the performance. Mr. Mills was suffering from toothache, and was doubtful about singing in the evening. However, he was splendid up to the Baal scene, but when singing 'Lord God of Abraham,' a paroxysm of pain compelled him to stop, and Mr. H. Smallwood (who had taken part in the double quartet), standing behind him, finished the air with so close a similarity of tone that few were aware of what had occurred, until Dr. Sinclair gave the explanation at the close of the first part. The performance was magnificent, the chorus being in grand form. In the concerted numbers Miss F. Gittings, Miss M. Gell, and Messrs. S. Roper and C. R. Shum took part. The youth in the rain scene was represented by Master R. C. White, who sang so nicely at the Worcester Festival.——The Saturday evening concerts began on September 20. On September 27 the Midland Musical Society, under Mr. A. J. Cotton, gave a very creditable rendering of 'St. Paul'; and on the 4th ult. the Choral and Orchestral Association performed Handel's 'Messiah,' Mr. J. H. Adams conducting.

At St. Michael's, Handsworth, at the Patronal Festival (September 29), Prout's 100th Psalm (Op. 23) was performed, with Master C. H. Williams as the soprano soloist. The organ was reinforced by brass and drums. Mr. Alfred J. Silver was at the organ, and Mr. Chastey Hector conducted. Five performances, from the 11th ult., were given at the Midland Institute of the old Morality play 'Everyman,' with tasteful musical accessories. Crowded attendances testified to the remarkable powers of this work.

Mr. Willy Lehmann gave a concert at the Masonic Hall on the 9th ult. The talented violoncellist was assisted by Miss Fanny Davies, Mr. Campbell McInnes, and Mr. F. W. Beard. The programme was good, and the attendance fair. Mr. Oscar Pollack started his series of musical matinées at the rooms of the Society of Artists on the 4th ult.

Mr. Robert Henry Wilson, the chorus-master to the Hallé Concert Society, Manchester, has been appointed to a similar office for the Birmingham Festival of 1903. With orchestra, conductor, and chorus-master drawn from outside sources, the chorus will now be the only local feature of the meeting!

MUSIC IN BRISTOL AND DISTRICT.

(from our own correspondent.)

The recently-formed Bristol North Choral Society have commenced their practices under the direction of Mr. James Bending, organist of St. Paul's Church. There are nearly 200 members who have taken in hand Mendelssohn's 'Hymn of Praise.' Mr. Arthur S. Warrell (assistant-organist at Bristol Cathedral) is the accompanist.

The Bristol Choral Society, under the direction of Mr. George Riseley, have undertaken Dr. Elgar's 'Dream of Gerontius' and the 'Faust' of Gounod. Later in the season they will rehearse the 'Messiah' and 'Elijah.'

The Clifton Choral and Orchestral Society have met their conductor, Mr. F. W. Rootham, and commenced with Sir Charles Stanford's 'Revenge' and Dr. Elgar's 'Bavarian Highlands.'

The Bristol and Clifton Philharmonic Society are rehearsing 'Elijah,' the conductors being Messrs. E. Pavey and E. Cook.

St. John's Choral Society, conductor Mr. A. E. Hill, are practising Mozart's 'Twelfth Mass' for a performance with orchestra during Advent.

The Weston-super-Mare Philharmonic Society have commenced rehearsing Mendelssohn's 'Hymn of Praise' and Dr. Elgar's 'Coronation Ode,' the conductor being Mr. Edward Cook, of Clifton.

For the winter concert the Clevedon Philharmonic Society, under Mr. Cook, are practising Haydn's 'Creation,' and for the spring concert they will undertake Gade's 'Psyche.'

Mr. F. H. Simpson succeeds Mr. G. Sleigh as conductor of the Æolian Male-Voice Choir.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

On the 6th and 8th ult., Jan Kubelik gave two recitals in the Rotunda, assisted by Miss Martha Cunningham, vocalist, and Miss Katherine Goodson, pianist. This was his first appearance in Dublin, and he naturally attracted large audiences. Later in the month, on the 15th, M. Auguste Van Biene generously gave a violoncello recital to the students of the Royal Irish Academy of Music, which was much appreciated.

As regards our music for the coming season there is at present not much to forecast.

The Royal Dublin Society intend giving their usual series of recitals. This includes organ, pianoforte, violin, and chamber music recitals.

At the Royal Irish Academy of Music, Mr. Randal Woodhouse has been appointed professor of singing and Mr. Clyde Twelvetrees professor or the violoncello.

Mr. Charles Marchant, organist of St. Patrick's Cathedral, intends giving monthly recitals during the winter on the magnificent new organ, which has only just been completed by Messrs. Willis, although it has been in use since the end of June.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The first music-making of the present season was that given by the most admirable of all our local baritones, Mr. Robert Burnett. To a powerful voice of rare quality, Mr. Burnett unites charm of manner and artistic perception of a high order. His *répertoire* embraces songs of all styles and ranges of expression, and to all he gives a fitting rendering. He was assisted by another fast-rising artist, Miss Margaret Horne, a young violinist of admirable accomplishments. Mr. George Short was an excellent accompanist.

Professor Niecks opened his course at the University with a lecture on 'Musical Styles' to a very large and representative audience. He has also issued a most interesting scheme of historical concerts, and these will be noticed as they occur during the session.

A very interesting lecture-recital on 'Scottish Song' was given on the 9th ult. by Miss Amy Murray, a young American-Scottish lady, and created much interest. Miss Murray has a good singing voice, and a bright delivery in speaking: her remarks were sensible and appropriate, and her illustrations well chosen. As she also possesses some skill on the old Highland harp, her entertainment altogether afforded much pleasure.

I stated last month that we were promised a visit from Herr Felix Mottl in connection with the concerts of the Scottish Orchestra. We are now informed that Herr Mottl cannot come, but that in his stead we shall have Mr. Henry J. Wood. To those who have not heard Mr. Wood's orchestra in London this should be an event of considerable local interest.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Some time ago I mentioned the offer of Mr. Andrew Carnegie to defray half the cost of an organ for any church requiring such financial aid, and predicted brisk trade for the organ builders. New organs have been, or are about to be, opened by Mr. Thomas Berry at Uddingston (2), Helensburgh, Rutherglen, Airdrie, Hamilton (2), Motherwell, Shettleston, Paisley, Bridge of Allan, and Glasgow (3); and by Mr. Herbert Walton at Larkhall (2), Inchinnan, Port Glasgow, Grangemouth, Cambuslang, Bearsden, Maryhill, Lochmaben, and Glasgow (3). Of these, no less than fourteen are the result of Mr. Carnegie's benefaction.

At the Palette Club's usual monthly concert, on the 1st ult., the orchestra of the Club, under Dr. Hardy, gave a highly creditable performance of Berlioz's 'King Lear' Overture, Beethoven's C minor Symphony, and German's 'Henry VIII.' Dances. Vocal solos lent variety to an interesting programme. It is much to be regretted that Mr. Holbrooke's pianoforte recital, on the 2nd ult., brought together such a meagre audience. The programme, which was quite out of the beaten track, included works by Tchaikovsky, Rubinstein, Balakireff, and a quite unhackneyed Chopin selection. The recital was an artistic success.

Cambuslang Choral Union, under Mr. Herbert Walton, are busy with the 'Messiah' for their Christmas concert, and Coleridge-Taylor's 'Hiawatha' for performance in the Spring.

Although the musical work of our Training Colleges here does not come under public notice in the usual way, it may be of interest to mention the choral music selected for study during this session. At Nôtre Dame College, they have in hand Wilfred Bendall's 'The Lady of Shalott,' Mendelssohn's 'Laudate pueri,' and Schubert's 'Serenade' for alto soloist and chorus; at the Church of Scotland College, Arthur Somervell's 'Ode to the Sea,' Part III. of Coleridge-Taylor's 'Hiawatha,' and Elgar's 'The Banner of St. George'; at the United Free Church College, Haydn's 'Spring' and Gounod's 'Gallia.'

Mr. Philip E. Halstead, a leading local pianist associated with the Verbrugghen Quartet (Messrs. Verbrugghen, Freeman, Haigh and Foulds) gave the first of a series of four chamber concerts on the 20th ult. The programme included Beethoven's fourteen variations for pianoforte, violin, and violoncello, Schubert's string quartet 'Death and the maiden,' and Dvorák's quintet for pianoforte and strings (Op. 81). With regard to both ensemble and general intelligence the performance was one of great merit.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The annual Musical Festival held in connection with Tewkesbury Abbey, which took place on September 25, was one of the most successful of a long series. The chorus consisted of 200 voices, and there was an orchestra of fifty, under the leadership of Mr. E. G. Woodward. The works performed were 'Emmaus' (Mr. A. Herbert Brewer, the composer, conducting) and 'The Hymn of Praise,' conducted by Mr. Vine, organist of the Abbey. The principal vocalists were Miss Gertrude Lynes and Miss Margaret Hicks Beach (sopranos), and Mr. J. Leyland (tenor). Mr. Ivor Atkins, of Worcester Cathedral, officiated at the organ. The festival was held in the afternoon, and in the evening a recital of vocal and instrumental music was given in the Abbey.

The several musical societies have again got to work preparing for a busy season. The Choral Society is rehearsing for its first concert Cowen's 'Sleeping Beauty,' Parry's 'Ode to Music,' and Brahms's 'Song of Destiny,' and the Gloucester Orchestral Society have in hand for their concert a very interesting selection, including Schubert's Unfinished Symphony, Parry's Suite in F, and Coleridge-Taylor's 'Novellettes.' Mr. A. Herbert Brewer is the conductor of the Society, which was only formed last season, but which made at its first concert a remarkable success.

The Gloucester and Cheltenham Chamber Concerts, which were so popular last season, are to be repeated. At the concert to be given in Cheltenham on December 3, the Wessely String Quartet will play.

Professor Horatio Parker was present at the first rehearsal of the Gloucester Orpheus Society, and promised to write a part-song especially for the Society. An item of the programme for the Society's annual concert on January 1, 1903, is a setting of a Coronation Ode, written by Mr. H. Godwin Chance (a member of the Society) and set to music by Sir Hubert Parry, its President.

The programme for the season issued by the Cheltenham Musical Festival Society (under the direction of Mr. J. A. Matthews) includes Elgar's 'Coronation Ode,' 'The Hymn of Praise,' 'The Golden Legend,' the 'Messiah,' and Beethoven's 'Eroica' Symphony.

The Cirencester Choral Society are rehearsing Sir Charles Stanford's 'Revenge' and Bennett's 'May Queen.'

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the sixty-fourth season of the Philharmonic Society took place on the 14th ult. M. Kocian made his first appearance in Liverpool, and the talented young violinist achieved a large measure of success. Mr. Andrew Black appeared in the place of Mr. Van Rooy, and was in particularly good voice, his singing of 'Wotan's Abschied' ('Die Walküre') being excellent. The orchestra, under Dr. Cowen, and with Mr. A. W. Payne as principal violin, played Beethoven's C minor Symphony with much care. The chorus were let off lightly with one item, to wit, Sullivan's 'Song of Peace' from 'On Shore and Sea.'

M. Godowsky made a great impression on his first appearance in Liverpool, when he played at the Small Concert Room, St. George's Hall, on the 16th ult.; and a large audience welcomed M. Paderewski after an absence of several years, at his recital at the Philharmonic Hall, when he achieved all his usual success.

Mr. Santley headed a list of artists who provided a miscellaneous programme at the Philharmonic Hall on the 2nd ult., in the sacred cause of charity.——After a lapse of many years the Carl Rosa Opera Company reappeared in Liverpool, and their advent was a subject of much satisfaction.

On the 20th ult. a concert of particular interest was given at the College of Music by Messrs. Carl Courvoisier and Fred. C. Nicholls, when the programme was devoted in its entirety to their compositions. The concert-givers were assisted by Misses Isabel, Helena, and Mary McCullagh, Miss Mary Hillhouse, Mr. Frederick Austin, and Mr. Frank Bertrand.——The Sunday Society has just inaugurated its seventeenth season. Mendelssohn's 'Hymn of Praise' was sung with much effectiveness by Mr. Berry's choir, supported by the Society's orchestra, as heretofore under the direction of Mr. J. W. Collinson. The soloists were Madame Conway, Miss Richer, and Mr. Berry.

The immense audiences which greet Dr. Peace at his Saturday afternoon and evening recitals, on the great organ in St. George's Hall, are such as to gladden the heart of the distinguished executant.——The fifteen special concerts at New Brighton Tower came to a brilliant conclusion with what is called a plebiscite programme. The season has been a great artistic success, but the attendance of the public has not always been what one could have wished. The warmest thanks are due to Mr. A. E. Rodewald for his splendid services as honorary director.——Finally the seven performances of Mr. Edward German's delightful 'Merrie England' drew all the town to the Shakespeare Theatre.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

Though the string quartet formed in Manchester by Dr. Brodsky has only been in existence a few years, it may now be regarded as firmly established among the institutions of musical Manchester. Not having heard his earlier Leipzig quartet—which included Hans Becker, Novacek, and, I think, Klengel—I can draw no comparison. But that the Manchester combination can hold its own among the finest quartets in existence is now generally recognised. At the first Brodsky concert of the present season, which took place on the 8th ult., Mr. Simon Speelman, the unsurpassed viola-player, was absent from his usual place, in consequence of recent family bereavement, but a remarkably efficient substitute had been found in Mr. Catterall — Dr. Brodsky's young pupil—who is rapidly winning recognition as a string-player of first-rate ability (having already become a member of both the Hallé and Bayreuth orchestras). In other respects the quartet was constituted as usual—second violin, Mr. Rawdon Briggs, violoncello, Mr. Carl Fuchs. The programme consisted of Volkmann's G minor and Haydn's B flat major Quartets, and Beethoven's Third Sonata for pianoforte and violin. The last-named work, which naturally occupied the middle place in the programme, afforded an opportunity of hearing a young pianist named Edward Isaacs,—like Mr. Catterall, a pupil of the Royal Manchester College—who in the main acquitted himself very satisfactorily, playing with neatness and good taste, and falling short of masterly style only by reason of a slightly dry tone. The single point that in any way detracts from the success of these concerts is the want of a satisfactory hall.

With Dr. Brodsky's first concert, the Manchester musical season may be said to have opened, though one or two song recitals and the first performance here of German's 'Merrie England' came earlier. For the greater public the real opening ceremony was, however, the Hallé concert of the following Thursday, when, with four masterly works in as many different and sharply contrasted styles, Dr. Richter proved that the Hallé orchestra maintains in nearly all respects the extremely high standard to which he had brought it by the end of last season. But I begin to fear that some occasional blatancy in the heavier brass instruments is an ineradicable fault of the present combination. Here one traces the influence of those brass-band contests so prevalent in the North of England. It is true that Dr. Richter has very greatly mitigated the fault in question, but it is still liable to crop out again early in the season. The programme consisted of the 'Meistersinger' Overture, Strauss's 'Tod und Verklärung,' Elgar's Variations, and Beethoven's Seventh Symphony. Though there was no soloist the concert was extremely well attended, and Dr. Richter's reception was most enthusiastic.

At the concert given on Monday, the 20th ult., by that most ancient — and at the present time wonderfully flourishing — institution the Gentlemen's Concert Society, the same world-famous conductor presided over a smaller orchestra, and charmed a more exclusively fashionable audience with his interpretations of Sterndale Bennett's 'Naïads' Overture, Schumann's Overture, Scherzo and Finale, the two new dream pieces by Elgar, and Handel's 'Partenope' Overture, the final piece taken from the programme of a concert given by the same Society, or its lineal predecessor, about the middle of the eighteenth century—I mean the eighteenth, not the nineteenth! The singer was Miss Alice Nielsen, whose youthful and vivacious manner led to happier results in the cavatina from 'Rigoletto' than in Gounod's 'Jewel Song.' In the Verdi air the audience had the unwonted pleasure of hearing Dr. Richter play a pianoforte accompaniment, which, in spite of fingers cramped by overlong holding of the baton, he did not fail to bring out with exquisite rhythmical elasticity.

A lecture of very exceptional interest was delivered before the Incorporated Society of Musicians (Manchester Section) on Saturday the 18th ult., the lecturer being Mr. W. H. Dayas, the singularly gifted professor of the pianoforte at the Royal Manchester College, and the subject 'Franz Liszt.' Since the death of Mr. Walter Bache, Mr. Dayas has been beyond question the most remarkable and distinguished pupil of Liszt resident in this country. An appreciation of the lecture, by Mr. Max Mayer (another pupil of the same master), appeared in the *Manchester Guardian*, and from Mr. Mayer's full and interesting account I have taken a few special points. 'The way in which Mr. Dayas dealt with his theme was refreshing in its unassuming simplicity, and coming as it did from one of the master's own pupils, it formed an interesting and graphic illustration of Liszt's personal charm.' Again, 'The indescribable charm and beauty of Liszt's tone was always present, and Mr. Dayas added that, often as he had heard him play, he had never been able to find out the secret of it. Utter unconsciousness of the tone-production was one of the strangest phenomena in Liszt's playing, and the lecturer pointed out how strangely it contrasted with the deliberate manner of the great present-day pianists.' . . . 'An interesting pianoforte recital followed, which served the double purpose of introducing several rarely-heard and almost unknown compositions by Liszt and of illustrating various sides of his creative genius.' Mr. Mayer was 'particularly grateful to Mr. Dayas for ignoring in his programme the Liszt of "Hungarian Rhapsody" fame and the "arranger"

Liszt,' those aspects of the master's genius having in the writer's opinion retarded the recognition of Liszt as an original creative composer. Among the 'little-known' compositions in question may be mentioned 'Funérailles' (a dirge written for three Hungarian patriots), 'Pater noster,' 'Hymne de l'Enfant,' 'Ave Maria,' and 'Eglogue' (from 'Années de Pélerinage'). Mr. Mayer concludes:—'Considering the informal and almost private character of the whole meeting, a detailed criticism of Mr. Dayas's rendering of his exacting programme would be out of place. It must therefore suffice to say that his well-known and highly-valued accomplishments as an executive artist, his masterly musicianship, his noble enthusiasm and comprehensive knowledge of Liszt's music ensured a performance which elicited enthusiastic and well-earned applause from the audience. As this consisted solely of musicians, it must have been a special source of gratification to Mr. Dayas to see his efforts so richly rewarded.'

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Choral work has hardly yet commenced so far as this city is concerned, but Miss Cantelo opened the concert season on the 14th ult. with a most exacting pianoforte recital. A programme which includes works by most of the great masters between Bach and Liszt must of necessity require something more than mere technique in the executant, and this higher discernment the recitalist exhibited in her ability to produce the salient features of the various schools included in the programme.

A noticeable feature in connection with music in Nottingham has been the invariably good attendances at the musical lectures at the University College. This was again the case on the 10th ult., when Dr. Horner took for his subject, 'Wagner.'

A concert of more than local interest took place on the 28th ult. Though strictly a chamber concert, the programme, embracing works by Brahms, Mendelssohn, and Tchaikovsky, attracted musicians of catholic taste. With Miss Cantelo at the pianoforte, Mr. G. F. Johnson and Mr. Thorpe playing the violin and violoncello respectively, local talent could hardly have been better represented.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Mid-Derbyshire Choral Union, a new venture, is a laudable attempt to organise the musical resources of the 'dale' county. Last year it was initiated as the Stonebroom and District Choral Union, and did excellent work. Now seeking wider scope it comes forward re-organised, with a strong programme, which includes Coleridge-Taylor's 'Hiawatha's Wedding Feast,' Stanford's 'The Revenge,' Rossini's 'Stabat Mater,' Bennett's 'May Queen,' 'Elijah,' and the 'Messiah.' Any district supplying thirty qualified members can form a centre with a weekly practice, and full rehearsals of the whole chorus will be held monthly at each centre in rotation. Dr. S. B. Siddall is the moving spirit of the enterprise.

Mr. Coleridge-Taylor, who scored so unmistakably with his 'Meg Blane' at the recent Festival, has consented to re-visit the city on the 18th inst., when that work, together with Dr. Coward's 'Gareth and Linet,' will be performed by the Sheffield Musical Union. A 'Messiah' concert early in December and a revival of Sir Hubert Parry's 'Judith' are also features of the Society's scheme for the season.

Sullivan's Thanksgiving Te Deum had its first hearing in Sheffield at St. Mary's Church, on the 12th ult., where also the following evening 'Elijah' was performed, under Mr. J. A. Rodgers's direction, with a chorus of 130 voices, and Master E. Muscroft, Mr. J. E. Varley, Mr. T. W. Green, and Mr. John Browning as soloists.

A flourishing suburban body, the Norton Lees Choral Society, is doing excellent work under the lead of Mr. Horace Reynolds. With commendable enterprise they are introducing a work new to the district—Mr. J. M. Smieton's 'King Arthur.' The Penistone district, too, furnishes another example of perseverance and go-ahead enthusiasm. The Choral Society, which is prospering under Mr. Joseph Cooper's direction, embraces a wide district, and the organisation includes a chorus and orchestra, both of which show steady development. 'Elijah,' the 'Messiah,' and miscellaneous selections will provide the season's work.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

It must be that Yorkshire musicians, though energetic enough when they do get to work, are slow in putting on their harness, for at the time of writing I find I have only one concert of first-rate importance to record. There are, however, the pleasures of hope to indulge in, for the chief concert-giving societies have issued programmes of a fairly interesting nature. The Leeds Philharmonic and Subscription Concerts, for example, will have given 'Israel in Egypt' before this appears in print, and promise also Stanford's 'Eden,' Richard Strauss's 'Wanderer's Sturmlied,' C. Wood's 'Dirge for two Veterans,' the 'Vätergruft' of Cornelius, and Elgar's pleasant choral suite, 'From the Bavarian Highlands.' The Leeds Musical Union are giving Elgar's 'Caractacus' and 'Coronation Ode,' Dr. Parker's 'Star Song,' Gluck's 'Orpheus,' and Parry's 'Song of Darkness and Light,' while they are pleasantly varying the invariable Christmas 'Messiah' concert by giving a selection from that work, together with portions of an equally venerable, but less hackneyed composition, the 'Christmas Oratorio' of Bach. At the Bradford Subscription Concerts it is not proposed to give any choral works of peculiar interest, but Beethoven's Choral Symphony and the third Act of 'Lohengrin' will take up one programme, and 'St. Paul' a second.

The Bradford Festival Choral Society, besides supplying the chorus on these occasions, will give on its own account Dr. Cowen's 'Coronation Ode,' and was to perform, on the 24th ult., too late for notice, 'Israel in Egypt,' which, after being shelved for some time past, seems to be enjoying a 'run.'

Of the more important West Riding Societies the Huddersfield Choral Society has been first in the field, giving, under the conductorship of Dr. Coward, of Sheffield, its first concert of the season on October 17, when Elgar's 'King Olaf,' together with Parry's 'Blest Pair of Sirens,' and some short pieces, formed the programme. The principals were Miss Agnes Nicholls, Mr. William Green, and Mr. Bantock Pierpoint. The brilliant and forcible chorus singing was the feature of the performance, and it was unfortunate that the playing of the orchestra left much to be desired, so that only one side of the work could be said to be quite adequately interpreted.

Huddersfield has been busy in other directions, the Glee and Madrigal Society having given a concert of the usual type on the 14th ult., while the Subscription Concerts began as long ago as September 23, with the Grenadier Guards Band, and Kocian and Godowsky appeared at the second concert of the series, on the 7th ult.

Though its concerts are semi-private, and for the benefit of its own members, the work of the Leeds Musical Union deserves record, for its object is the practise of concerted music for male voices, which is now not so much cultivated, at least for its own sake, as it might be. On the 14th ult. an interesting programme of glees was given under the conductorship of Mr. Bernard Johnson, an interesting feature being a new composition, 'The tuneful sound of Robin's horn,' by a Leeds musician, Mr. Arthur Grimshaw, whose success in giving a touch of fancy to effective vocal counterpoint deserves cordial acknowledgment.

Miscellaneous.

The fifth ordinary general meeting of Messrs. Novello and Co., Limited, was held at the registered office of the Company, 1, Berners Street, London, on the 9th ult. Mr. Alfred Henry Littleton (Chairman of the Company) presiding. The Secretary (Mr. Henry R. Clayton) read the notice convening the meeting, the minutes of the last general meeting—which were confirmed—and the auditors' report. The Chairman said the directors believed that the balance sheet would be considered eminently satisfactory—even more satisfactory than those of previous years. It would be noticed that the proposed dividend on the ordinary shares was only 10 per cent. as against 13 per cent. paid last year. The Board felt that, although they might have been justified in declaring an equally large dividend, they would be acting more in the general interests of the Company by doing what appeared on the balance sheet. They would see that a sum of £2,000 had been placed to building reserve account, and in addition that the large amount of £5,136 had been carried forward. It must also be remembered that a considerable sum had been spent on the purchase of new copyrights, new machinery, &c., although they did not appear in the accounts. The company were about to publish a new and important edition of Handel's oratorio the 'Messiah.' It had been found that up to the present time no such thing as a correct score of this immortal work existed; in fact, they could claim that the edition they were about to publish would be the first correct version of the 'Messiah.' The task of preparing this edition had been entrusted to the eminent Handelian scholar, Professor Prout, who, in the course of his work, had found no less than eighty-seven wrong notes, as well as quantities of other smaller defects in every edition published. In addition to his work on the vocal score, Professor Prout had thoroughly revised the orchestral score, omitting much that had been added to Handel in an unsatisfactory and inartistic manner, and had written extra parts for various instruments where he thought it necessary. The edition, the chairman observed, was being looked forward to with much interest by musicians, and the directors had every reason to expect that it would prove a great commercial as well as an artistic success. They had been instructed by His Majesty's Stationery Office to publish the Service with the whole of the music sung at the Coronation of Their Majesties in August last. This book formed the only complete record of the Coronation Service, and could not be produced by any other publisher, thus testifying to the value of the good-will of Novello & Co. The directors recently acquired by purchase at public auction the whole of the Lute series of anthems. This publication consisted of no less than 225 compositions, many of them by eminent musicians, and might be said to form a small catalogue in itself. The Chairman concluded by moving the adoption of the report and balance-sheet, which recommended the payment of a dividend of 10 per cent., or £1 per share on the ordinary shares of the Company. Mr. Augustus J. Littleton seconded the motion, which was carried unanimously.

The death of Mr. William Heaver, which we regret to record took place on the 15th ult., removes a prominent figure in the musical life of Norwich. He showed much practical interest in musical and philanthropic work, being secretary of the Norfolk and Norwich School of Music, the Hospitals Saturday and Sunday Funds, the House-to-House Collection Fund, the Eye Infirmary, and the Queen Victoria Clergy Sustentation Fund. He also found time among his multifarious duties to take an active part in the management of the Saturday Popular Organ Recitals under the auspices of the Town Council, and for many years he played the viola in the orchestra of the Norwich Philharmonic Society, held the office of librarian, and wrote the analytical notes for the concert programmes. Mr. Heaver, who was sixty-eight years of age at the time of his death, was the East Anglian correspondent of The Musical Times. He will be sorely missed in Norwich.

The following Scholarship and Exhibition awards are announced at the Royal Academy of Music: The Sir Michael Costa Scholarship to Benjamin James Dale; the Erard Centenary Harp Scholarship to Montagu Christie Butler; the Maud Mary Gooch and Henry Smart Scholarships (organ-playing) to John Arnold Ellis of Hull, and Montague Fawcett Phillips of Leyton; the Stainer Exhibition (also for organ) to Elsie Frances Cocks of Torquay; and the John Thomas Welsh Scholarship (for vocalists) to Alice Maud Lewis of Llanelly; the Ada Lewis Scholarships (singing) to Marcus Alexander Thomson (Bass) of Aberdeen and Frank Haden Morris (Bass-Baritone) of Croydon, (harp) to Rita Jacobs of London and Hilda May Hine of Portsmouth, (clarinet) to Sam Hartley Braithwaite of Egremont, Cumberland. Three more scholarships will be competed for in January next—the Macfarren (composition), the George Mence Smith (female vocalists), and the Sainton-Dolby (soprano vocalists). Full particulars of these scholarships may be obtained on application to the secretary of the Royal Academy of Music, Tenterden Street, London, W.

The eleventh 'Summerscales' musical competition was held at Keighley on September 27 and October 4. The entries were a record, the number of individual competitors reaching 1,134. The solo-singing was very creditable, and the choral classes brought forward some admirable societies. The Armley and District Choral Society, under Mr. Rickard, gained the mixed-voice choir prize, and the Habergham Church Glee Union, under Mr. Hitchen, came first in the male-voice choir section. The pianoforte prize was won against all-comers by Edgar Earnshaw, a lad of eight years of age, from Ilkley. He showed remarkable talent. Mr. Frederick Dawson adjudicated in the instrumental classes, and Dr. McNaught in all the vocal classes.

The concert given by Madame Clara Butt and Mr. Kennerley Rumford at the Royal Albert Hall on the 18th ult. was chiefly remarkable for the reappearance of Mr. Edward Lloyd, in pursuance of a promise made to the concert-givers. The vast hall was filled to overflowing, and the reception given to the popular artist was so enthusiastic as to almost unnerve him. It was soon evident, however, that Mr. Lloyd's voice and method had not been impaired by his absence from the concert platform, and that he was in full possession of his unrivalled powers. Madame Clara Butt and her husband were also in excellent form, and their efforts were received with hearty appreciation.

The Alexandra Palace choir and orchestra gave an admirable performance of Mendelssohn's 'Elijah' on the 18th ult., under the alert and spirited direction of Mr. Allen Gill. The solo vocalists were Madame Emily Squire, Misses Mabel Calkin, Alice Lakin and Hannah Jones, Messrs. W. R. Maxwell, Claude Anderson, Ben Grove and Montague Borwell (who replaced Mr. Watkin Mills). The feature of the performance was, however, the exceptionally fine singing of the choruses, especially notable being the spirited rendering of the 'Baal' chorus and the finish with which 'He watching over Israel' was given.

The Windsor and Eton Choral Society, now in the sixty-second year of its existence, appears to be in a flourishing condition, under so enthusiastic and capable a conductor as Sir Walter Parratt. Former holders of the office have been the late Sir George Elvey, the founder of the Society, Mr. Samuel Smith, who threw much energy into the work, and Dr. C. Harford Lloyd. 'The Black Knight,' by Dr. Elgar, and the 'Coronation Ode' of Dr. Cowen, are the works selected for rehearsal during the present season.

The harvest festival at St. Mark's, Kennington, was held on Thursday and Sunday, the 16th and 19th ult. At the evening services on both days the 'Hymn of Praise' was sung by the choir. The solos were allotted to Miss Georgina Tear, Miss Edith Jenner, and Mr. E. Rice. Mr. C. T. Corke presided at the organ, and Mr. Warren Tear conducted.

A selection of music from Purcell's so-called opera, 'The Fairy Queen,' is announced to be performed in connection with Mr. Charles Fry's representation of Shakespeare's 'A Midsummer Night's Dream,' to be given at the Royalty Theatre on the 15th inst. It will be remembered that, after having been lost for about two hundred years, the autograph score was discovered last year by Mr. J. S. Shedlock, as recorded in The Musical Times of June, 1901.

The Amateur Chamber Music Society (wind and string) has been formed, and the prospectus sets forth an attractive programme for the work of the first season. The hon. secretary is Mr. A. M. Donald, 57, Chestnut Road, West Norwood.

An organist and choirmaster will be shortly appointed at Worcester College, Oxford. He will be an Undergraduate member of the College, and be expected to pass the University Examinations in due course. Applications should be made to the Provost.

Mr. W. T. Henderson has, after fifteen years' service, resigned his position on the *New York Times* in order to accept the musical chair on the *New York Sun*.

Mr. H. Davan Wetton has been appointed conductor of the United Choirs of the Bow and Bromley Institute and the People's Palace.

Dr. Thomas Keighley, of Manchester, delivered his lecture entitled 'Early English Music' at Inverness on the 2nd, and at Aberdeen on the 6th ult.

Foreign Notes.

Amsterdam.—An excellent interpretation of Dr. Elgar's Symphonic Variations was given last month at one of the orchestral concerts of the Concertgebouw, under M. Mengelberg's direction. The work, which is much praised in the critical organs for its originality and *verve*, was received with every mark of appreciation and favour.

Berlin.—The Tonkünstler Orchestra, under the direction of Herr Richard Strauss, resumed its performances on the 6th ult., when the programme included Anton Bruckner's First Symphony, in C minor, Liszt's symphonic poem 'Festklänge,' and an interesting and well-received new work by Max Schillings, viz., a 'duologue' for solo violin and violoncello, with small orchestra. The last-named composer's comic opera, 'Der Pfeifertag,' has been brought out at the Royal Opera with good success. Another novelty at the Opera has been Massenet's 'La Navarraise,' with a German version of the libretto, which met with a highly favourable reception under the able direction of Herr Richard Strauss.

Bernburg.—A very successful performance of Heinrich Hofmann's important choral work 'Editha' was given last month by the Choral Association, under the direction of Musik-director Illmer.

Breslau.—The well-known music-publishing house of Julius Hainauer celebrated, on September 29, the hundredth anniversary of its establishment.

Cologne.—Herr Fritz Steinbach has been appointed director of the Conservatorium and conductor of the famous Gürzenich Concerts in succession to the late Dr. Franz Wüllner.——Under the conductorship of Dr. Max Burkhardt, a new choral society, 'Kölner Singakademie,' has been formed, from which, to judge from its opening concert given last month, much good work is to be anticipated.

Florence.—The prize competition opened last year, under the patronage of the Queen of Italy, for the composition of a grand mass, has just been decided in favour of a work by Signor Mattioli, the director of the Donizetti Institute, in Bergamo.

Frankfort-on-Main.—At the first concert of the season of the Hock Quartet, a new Pianoforte Trio in C minor (Op. 35), by Robert Kahn, was produced for the first time, and received with great favour.

Ghent.—M. Jan Blockx, the composer of 'La Princesse d'Auberge,' has scored another great success with his new lyrical drama, 'De Bruid der Zee' ('The Bride of the Sea'), brought out at the Flemish Theatre, last month, under the direction of the composer. The libretto, from the pen of M. De Tière, deals effectively with an interesting and poetical subject, and has inspired the composer to a melodious and brilliantly orchestrated score in which the Flemish folk-song element, without being too obtrusive, has its appropriate share.

Hamburg.—Massenet's remarkable operatic legend, 'Le Jongleur de Nôtre-Dâme,' with its poetical and dramatically effective libretto, was produced at the Stadt Theater for the first time in Germany, on September 25, under capellmeister Gille's direction, and with very efficient artists in the solo parts.

Leipzig.—A series of subscription concerts, given by the excellent Chemnitz Municipal Orchestra, was opened on the 6th ult., under Herr Weingartner's direction. The programme was devoted entirely to Liszt's compositions, and included the symphonic poems 'Tasso' and 'Hungaria,' and the Pianoforte Concerto in A major, Herr A. Reisenauer being the pianist. The first Gewandhaus concert of the season, under Herr Nikisch's conductorship, was dedicated to the memory of the late King Albert, and included vocal numbers from Handel's oratorio 'Deborah' and Bach's cantata 'Ich habe genug, as well as Wagner's funeral dirge from 'Götterdämmerung,' and Beethoven's 'Eroica' symphony. It was a deeply impressive performance.——Herr Stephan Krehl has been appointed to the senior professorship of composition at the Conservatorium, in the room of the late Professor Jadassohn.

Lund (Sweden).—The doyen of Scandinavian organists, M. Delan, chapelmaster of the cathedral, recently celebrated his eighty-eighth birthday. He has pursued his avocation without interruption for over sixty years.

Milan.—The new 'Politeama Verdi' was inaugurated last month with a very good performance of 'Il Trovatore.' By an ingenious contrivance, the cupola surmounting the building can be opened, so that performances during the summer months will be practically in the open air.——The financial position of the Theatre della Scala having been secured, performances of opera will be resumed, as usual, on St. Stephen's Day. Among the principal events during the season will be the production of Berlioz's 'Faust' as an opera—an experiment of questionable artistic propriety, and certainly opposed to the wishes of the composer.

Pesaro.—Signor Mascagni is to remain at the head of the Liceo Rossini after all, the adverse vote of the Municipal Council having been overruled by the superior authorities.

Riga.—The new theatre erected under the auspices of the government for performance in the Russian language only, was opened last month with the fairy play, 'Little Snow-white,' by Ostrowsky, with the charming incidental music by Tchaikovsky. Hitherto Riga only had its German theatre where, it will be remembered, Richard Wagner was for some time capellmeister.

Rome.—A new sacred opera by Don Lorenzo Perosi, entitled 'Leo the Great,' has recently been produced before a private circle, consisting chiefly of ecclesiastical dignitaries, by whom it was greatly appreciated.

Schwerin.—A new lyrical stage-work described by its author as an 'operatic mysterium,' and entitled 'Die Beichte' (The Confession), by Ferdinand Hummel, has been successfully brought out at the Court Theatre.

Stuttgart.—The Royal Court Theatre, for operatic and dramatic performances, was destroyed by fire in January last, and already a substantial, though probably only provisional, new building, with excellent acoustic properties, has been erected in its stead. It was opened on the 12th ult., with a gala representation of 'Tannhäuser,' under the very able direction of capellmeister Pohlig.

Turin.—A remarkable new sacred opera, 'La Tentazione di Gésu' ('The Temptation of Jesus'), was produced for the first time, on the 14th ult., at the Vittorio Emmanuele Theatre. The work, which is in one act, was listened to with rapt attention by a numerous audience, and created a profound sensation. At its conclusion there was a most enthusiastic demonstration in favour of the composer, Carlo Cortara. He is a native of Turin, and has already written two operas, a Mass, and some chamber works.

Brief Summary of Country and Colonial News.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

Bolton.—The Choral Union opened its present season in the Albert Hall on the 18th ult. with an excellent performance of Handel's 'Joshua.' The choruses were sung with much spirit and excellent tone and attack, but the orchestra was perhaps not quite so satisfactory. The solo vocalists were Miss Helen Jaxon, Miss Florence Barnes; Messrs. H. Turnpenny, Ivor Foster, and E. Jones, all being fully capable. Mr. W. Mullineux presided at the organ, and Mr. J. M. Bentley conducted with his customary care and skill.

Calcutta.—An interesting and successful concert was given, on September 16, by the Calcutta Choral Society, in the Dalhousie Institute. This excellent Society, under the conductorship of Mr. Alfred Ibeson, is supplying a want which has been greatly felt for years, by giving periodical concerts. The programme included the following popular part-songs: Hatton's 'Softly fall the shades of evening,' Barnby's 'Sweet and low,' Pinsuti's 'In this hour,' 'Good-night, beloved' and 'When hands meet,' and Macfarren's 'Break, break on thy cold grey stones,' which were admirably sung, giving evidence of most careful training, and reflecting great credit on the conductor and the members of the Society themselves.

Erdington.—A concert of sacred music was given in the Public Hall on September 28. Mrs. W. W. Abbott and Mr. Hickman-Smith were the vocalists, and Mr. Reginald Chamberlain contributed two violin solos. Mr. F. J. Heathcote accompanied with skill, while the orchestra, under the direction of Mr. C. Herbert Guest, gave admirable selections.

Hatfield Broad Oak (Essex).—A small Sanctuary organ has been added to the organ proper in the church here. It has been erected to the memory of the late Lord Rookwood, and is placed high up on the north wall of the Sanctuary. It contains three soft stops and is very effective. The work has been done by Messrs. Bedwell and Sons, of Cambridge. The new organ was dedicated on the 2nd ult. by the Lord Bishop of Colchester, the vicar (the Rev. F. W. Galpin) intoning the service. After the dedication, a short recital was given by the organist, Mr. Worton.

Kilmarnock.—A successful chamber concert was given on September 25, in the Art Galleries, by Miss Catherine Low and Miss Marie Newlands, assisted by Mr. James Edgar. The programme included Dvorák's Sonatina in G (Op. 100), for pianoforte and violin. Miss Low played amongst other pieces Schubert's Impromptu in A flat, and a Valse, Polonaise and Ballade by Chopin. Mr. Edgar's violin solos were an Adagio and Perpetuum mobile by Ries, and Miss Newland's contributions included songs by Mendelssohn and Schubert

Leamington.—Mr. Frederick Fellowes gave his annual chamber concert, on the 6th ult., at the Town Hall. The programme opened with Mozart's String Quartet in C, No. 17, and also included Boccherini's Violoncello Sonata in C, played by Mr. Fellowes, and violin solos 'Romance sans paroles' and 'Rondo élégant' (Wieniawski), played by Herr Sück. Miss Dudley gave a capital rendering of the pianoforte part of Dvorák's Quintet in A major, which concluded the programme. Mr. Goddard and Mr. Reggel played respectively second violin and viola in the quartet and quintet. Madame C. Siviter was the vocalist.

Lyttelton, N.Z. — The Musical Union gave their third concert of the season on August 28 in the Canterbury Hall, under the capable direction of Mr. F. M. Wallace. The programme included the Overture to 'Der Freischütz,' Schubert's Unfinished Symphony, an entr'acte from Gounod's opera 'La Colombe,' and a March, by Halversen. Mr. D. Sinclair played a movement from Weber's Concerto in E flat as a clarinet solo, and Miss E. Barber and Mr. W. A. Bowring were the vocalists.

Windsor.—The programme of Messrs. Thomas Dunhill and Edward Mason's third concert of Chamber Music at the Royal Albert Institute on the 9th ult. was very interesting. It comprised Beethoven's Quartet for strings in G major (Op. 18, No. 2), a MS. quintet for strings and horn in F minor by Mr. Dunhill, and Mendelssohn's Concert Variations for pianoforte and violoncello, Op. 17. The artists included the Grimson Quartet and Mr. Hale Hambleton, in addition to the concert-givers, with Miss Perceval Allen as vocalist.

Correspondence.

THE BURIAL PLACE OF DR. CROTCH.

Sir,—Your informant of last month is incorrect in stating that Dr. Crotch was 'buried at *Bishops* Hull—not *Bishop's* Hull, as most of the books of reference state.'

The name appears to be a corruption of Hilla (as mentioned in Doomsday Book), Hulle, and later Hill-Bishoppes, and is most probably derived from its position on a hill, the Manor being the property of the Bishop of Winchester, which would account for it being written in the singular. The apostrophising of the letter S is confirmed by all the chief authorities, Toulmin, Savage, Webb, Pring, and my father's 'History of West Somerset.' I may also state that the late Vicar of the parish (a keen historian and antiquary) was most emphatic on this point, and attempted to introduce Bishop's *Hill*.

Harold A. Jeboult.

Taunton.

[In non-apostrophising the place where the remains of Dr. Crotch lie buried, we followed the form of its name as stated in the legal notices affixed to the door of the church at the time of our visit; and as the various issues of so accurate a book of reference as Kelly's Directory of Somerset and, indeed, 'The Clergy List,' give the same form, we certainly err in very good company.—Ed. *M.T.*]

BEETHOVEN'S HOUSE.

Dear Sir,—Will you permit me to correct a slight error which found expression in last month's Musical Times? It is there stated that the Schwarzspanierhaus—the Sterbehaus of Beethoven—bears no commemorative mark of the fact that the great master drew his last breath within those walls.

Visitors who approach this interesting spot from the Beethovengasse, which leads into the spacious courtyard, will look in vain for such a sign; but the outside of the building, which forms part of the Schwarzspanierstrasse—and here are situated the rooms which Beethoven occupied—bears a small tablet, which states in the briefest terms the fact, together with the date of the great composer's death.

The inscription, time and weather-worn, is none too clear, and may easily be overlooked. Still, there it is, and in justice to the music-lovers of Vienna, I should like to testify from personal observation that they have not overlooked the sombre days towards the end of March, 1826, whose record makes sad the hearts of musicians.—Yours faithfully,

Frank Merrick.

Clifton, Oct. 13, 1902.

[In reference to the above, the author of the paragraph writes:—'Dr. Merrick's positive evidence is of course conclusive, and it is satisfactory to know that the Viennese have retained the memory of their greatest musician. The memorial must, however, be in a very neglected state, since a search in the position indicated failed to discover it last summer, just as it did more than ten years ago.'—Ed. *M.T.*]

Answers to Correspondents.

E. F. D.—(1) The second of the two upper notes in Kuhlau's pianoforte sonatinas (*e.g.*, Op. 55, No. 4) should be played with the last note of the triplet. Notational finesse did not engage so much attention in the old days as it does now. (2) The numbers attached to Field's Nocturnes are the same in the Liszt and Peters editions. (3) Yes, Mr. Frederick Dawson was one of Professor Klindworth's most distinguished pupils. (4) Op. 11, 21, 23, 24 and 27 by Volkmann are all original pianoforte compositions for *four* hands.

Piano.—It is not always an easy matter to explain the vagaries—'readings,' they are politely called—of a 'celebrated virtuoso.' The arpeggio assertiveness of the gentleman (or lady) you heard perform on the pianoforte would appear to be hardly justified by the music. There are some players who apparently do not let their left hand know what their right hand doeth, consequently the notes of the chords are not played together when they should be.

W. T.—The following bass or baritone songs may serve your purpose. 'Rage, thou angry storm' (Benedict), 'Loyal death' (Stainer), 'I'm a roamer' (Mendelssohn), 'The ould plaid shawl' (Haynes), Lyrics, Set 3 (C. H. H. Parry), 'Blow, blow, thou winter wind' (J. Sergeant), 'King Charles' (M. V. White), 'Don Juan's Serenade' (Tchaikovsky), and 'A border ballad' (Cowen).

H. G. S.—We believe that the 'portraits' of Rubinstein's pianoforte pieces 'Kamenoi-Ostrow' (Op. 10) are those of the twenty-four maids of honour at the Court of Alexander II. Kammeny Ostrov ('island of stones') is one of the islands on which Petersburg is built; it is a fashionable quarter of the Russian capital.

M. McI.—(1) Do you not mean the opera of 'Ascanio,' not 'Ascario'? If the former, it is the composition of M. Saint-Saëns, and was produced at the Paris Opera House, March 21, 1890. (2) Yes, it was in the existing Town Hall of Birmingham that Mendelssohn conducted his oratorio 'Elijah' in 1846.

A Reader.—(1) You will have to solve the problem of playing two notes in the right hand against three in the left, a matter of practice and perseverance in overcoming a difficulty. (2) An Examiner will give credit for a discriminate use of the pedal, even though its use may not be indicated in the music.

J. R.—The word *soli* is the plural of *solo*. In the extract you send us, the use of the word 'solos' would be less pedantic. Technique is a term used in regard to mechanical skill. A player may have a splendid technique, but no soul, as, indeed, is too often the case.

F. R. S.—It would be as well if you were to submit to a publisher your set of waltzes in a pianoforte version; when that has been considered, the full score might follow. It is not every composer who scores his work, or even scores by it—there are scores of cases to the contrary.

Mathematicus.—The organist who promised to play you 'the Giant' after having given you a specimen of *every* possible combination in an organ containing forty stops, may have been a combination in himself—of practical joking and lilliputian technique.

A. R. C. O.—The works here enumerated are without soprano and contralto solos: 'Festgesang' (Mendelssohn), 'Rock of Ages' (Bridge), 'Zion' (Gade), 'Song of Thanksgiving' (Cowen), 'The Procession of the Ark' from the 'Rose of Sharon' (Mackenzie).

Scopulus.—(1) There is much to be said *pro* and *con* in regard to the sonatinas in F and G ascribed to Beethoven, but perhaps the balance of opinion is in favour of the *con*. (2) Try Naumann's 'History of Music'; the chapters on English music are by Ouseley.

Portion.—(1) Mr. J. Brotherhood, of New York, may be addressed care of Messrs. Novello, 1, Berners Street, W. (2) Mr. Ward Jackson's 'Gymnastics for the fingers and wrist' may be obtained from Messrs. Metzler and Co.

F. B.—For books on the training of boys' voices, consult 'The art of training choir boys' (Primer), by Sir George C. Martin (Novello); 'A treatise on a practical method of training choristers,' by J. Varley Roberts (Frowde); and 'The boy's voice,' by J. Spencer Curwen (Curwen).

J. R. L.—The specification of the Westminster Abbey organ appears in the present number (p. 734); and we gave some particulars of the organ used at the Coronation of Queen Victoria in our issue of February last, p. 102.

Tartan.—Yes, Mr. Maurice Sons is the leader of the Scottish Orchestra, but we do not know the name of the gentleman who is his colleague at the first desk. The leader of the second violins is Mr. Daeblitz.

Gustave.—M. Jouvin's 'Life of Auber' has not been translated into English: the only biographies of the composer in our language are those in the various dictionaries.

G. A. B.—Mr. Joseph Yarwood, the glee composer, was born at Manchester, May 6, 1829, and we have not heard of his death.

P. G. N.—With every desire to help our correspondents in every way possible, we fear it is too large an order to suggest volumes of poems suitable for musical settings.

Horatius.—The song you want is by Fase, and is entitled 'Never mind the rest,' but pray do not apply the advice in its musical sense.

H. A. F.—Try Franklin Taylor's Pianoforte Studies; for a graded selection of pieces see Ridley Prentice's 'The Musician' (J. Curwen and Sons).

Organist.—Ciphering, in an organ, is the result of mechanical disorder, and has nothing to do with false harmonics.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
DECEMBER 1, 1902.

THE HANDEL PORTRAIT AT GOPSALL.

The most celebrated, and yet the least known portrait of Handel is that at Gopsall, Leicestershire, the seat of Earl Howe, by whose kind permission we are enabled to give a reproduction of the original as our supplemental portrait. This has been prepared from a negative taken by a photographer specially sent from London to Gopsall in order to obtain the best possible result for the readers of THE MUSICAL TIMES. It will be remembered that Gopsall was built by Charles Jennens, Handel's friend and librettist, and an ancestor of Lord Howe. The picture in question, painted at the request of Mr. Jennens, is from the brush of Thomas Hudson (1701-1779), a portrait painter of repute in his day, who numbered among his pupils Sir Joshua Reynolds.

The portrait, life-size, represents Handel in his seventy-second year, three years before his death. As it hangs in the dining-room at Gopsall it presents a magnificent appearance, the canvas measuring 7ft. 8in. × 4ft. 9in. The great composer is seated, and is clad in full court dress—velvet coat and breeches of French grey colour, silk stockings, and black shoes with gold buckles. The coat is trimmed with handsome gold embroidery, and is adorned with lace frills at the wrists. The gold-headed cane, the gilt-tipped sword in its leather-covered scabbard, the three-cornered hat, and the copy of the 'Messiah' at the composer's right hand, are imposing accessories to this splendid representation of the great musician. The face is strong and heavy, with resolute lips, and the bushy dark eyebrows produce a striking contrast to the imposing greyish-white wig so characteristic of the eighteenth century. Half-length replicas of this portrait, also by Hudson, are more familiar than the original, but they by no means give that dignity to the pose which is so marked a feature of this full-length delineation at Gopsall.

We may conclude this attempt at a description of the portrait with a quotation from Dr. Burney in regard to Handel's facial appearance. He says: 'His countenance, which I remember as perfectly as that of any man I saw but yesterday, was full of fire and dignity; and such as impressed ideas of superiority and genius . . . His general look was somewhat heavy and sour; but when he *did* smile, it was his sire the sun, bursting out of a black cloud. There was a sudden flash of intelligence, wit, and good humour, beaming in his countenance, which I hardly ever saw in any other.' In looking at this portrait, does not the expression on the face premeditate a smile—'a sudden flash of good humour'—in those majestic features?

As a sequel to the article on the history of the 'Messiah' in the November issue of this journal, the following additional information is offered towards completeness in regard to the earliest *London* performances of the work. On his return from Dublin in the autumn of 1742, Handel completed his oratorio of 'Samson,' which he had begun a year earlier and before his departure to the Emerald Isle. He opened his oratorio season of 1743 on February 18 with 'a new Oratorio, called *Samson*,' so the advertisement stated, and with this addition: 'Tickets will be delivered to subscribers (on paying their subscription money) at Mr. Handel's house, in Brook Street, near Hanover Square. Attendance will be given from nine o'clock in the morning till three in the afternoon.'*

The scheme of the subscription was extended from six nights to twelve—three of which were to be given to the 'Messiah,' then, and for several years afterwards, simply announced as '*A Sacred Oratorio*.' As an interesting side-light on Handel's oratorio venture, the following letter from Horace Walpole may be quoted:—

TO SIR HORACE MANN.

Arlington Street, Feb. 24. 1743.

. . . Handel has set up an Oratorio against the Operas, and succeeds. He has hired all the goddesses from farces and the singers of *Roast Beef* from between the acts at both theatres,† with a man with one note in his voice, and a girl without ever an one; and so they sing, and make brave hallelujahs; and the good company enjoy the recitative, if it happens to have any cadence like what they call a tune.

Another extract from a private letter written from London to a correspondent in Dublin may also be given, as it bears testimony to the success of Handel in his oratorio career. The letter is dated 'London, March 8, 1743':—

Our Friend Mr. Handel is very well, and Things have taken a quite different Turn here from what they did some time past; for the Publick will be no longer imposed on by Italian Singers and wrong-headed Undertakers of bad Operas, but find out the Merit of Mr. Handell's Compositions and English Performances. That Gentleman is more esteemed now than ever. The new Oratorio (called SAMSON) which he composed since he left Ireland, has been performed four Times to more crowded Audiences than ever were seen; more people being turned away for want of Room, each Night, than hath been at the Italian Opera.

Unfortunately the London newspapers of 1743 may be searched in vain for any references, beyond the advertisements (the first of which was quoted last month) to the three metropolitan performances of the 'Messiah' in that year. But there is a curious rhyming reference thereto, which we give below. It should be noted, however, that the subjoined lines form part of the *advertisement* of the last performance of the season. This rather important fact has

* Handel's house, which still stands, is now numbered 25, Brook Street. He lived there from the year 1725 till his death in 1759.

† It was customary at this time for the galleries to call for the ballad 'The Roast Beef of Old England' to be sung between the acts and before the play

not, we believe, hitherto been pointed out; and the inference may be that Handel, who managed his own concerts, inserted the rhyme as a part of his advertisement, the gentleman who 'wrote extempore' probably being a friend and admirer of the oratorio composer and manager:—

Wrote extempore by a gentleman, on reading the *Universal Spectator*, on Mr. Handel's new oratorio, perform'd at the Theatre Royal in Covent-Garden.

Ceaſe, Zealots, ceaſe to blame theſe Heav'nly Lays,
For Seraphs fit to ſing Meſſiah's Praiſe!
Nor, for your trivial argument, aſſign,
"The Theatre not fit for praiſe Divine,"
Theſe hallow'd Lays to Muſick give new Grace,
To Virtue Awe, and ſanctify the Place.
To Harmony, like his, Celeſtial Pow'r is giv'n,
T' exalt the Soul from Earth, and make, of Hell, a Heav'n.

The reader may very naturally ask: 'Why do you not give us the extract from the *Universal Spectator?*' Alas! that periodical cannot at present be traced. May not the 'gentleman' who wrote the above lines have been Charles Jennens?

In conclusion, the remarkable and benevolent performances annually given by Handel at the Foundling Hospital must be mentioned, but as the details of these were set forth in the May and June issues of this journal, in an article on 'The Foundling Hospital and its Music,' there is no need for their recapitulation.

WELLS CATHEDRAL.

'The bottomless well of St. Andrew.' From this originated the fascinating Cathedral of Wells, the outstanding feature of the little city pleasantly situated in the heart of Somerset. If the visitor, like the present writer, is fortunate enough to be favoured with Canon Church as a cicerone, his footsteps will be directed to the springs which burst out at the easternmost part of the Cathedral. 'It is as well to begin at the beginning; here is the *fons et origo* of everything in Wells,' remarks the genial Canon, who is sub-dean and historian of Wells: moreover, he has resided there for nearly half-a-century, and has thereby acquired a knowledge of 'every stick and stone' in the place. Standing here, in the softened sunlight of a perfect autumn day, one can appreciate the wisdom and taste of the first Saxon missionaries who planted their little church at this tranquil spot where the springs, which rise in the Mendip Hills and percolate through the intervening country, form the pools which give the place its name. Although Wells is riverless, the wayfarer along its main thoroughfare cannot fail to notice on each side of the street the running stream which, like Tennyson's 'Brook,' goes on for ever. For Bishop Beckington, in the fifteenth century, became a liberal benefactor to the city by granting the inhabitants the right to a continuous supply of water from one of these springs, a right which they enjoy to this day. Its ceaseless flow forms a striking feature of the place; for this benefaction the citizens of olden times bound themselves to make a yearly pilgrimage to the tomb of the Bishop, and there 'pray for the repose of his soul.'

Wells is essentially an ecclesiastical city. It cannot claim to be the birthplace of any great man; its history has been singularly uneventful, and it has never supplied a title of nobility. But noble indeed is its chief glory—the Cathedral, which acts as a magnet to a place that, without any disrespect, may be called 'a little out of the way.' Have not the dwellers therein reason to be proud of their loadstone? We shall see.

THE ARMS OF THE CITY OF WELLS.

Twelve hundred years have come and gone since a church first stood by 'the Well of St. Andrew,' and for nearly a thousand years Wells has been the seat of a Bishop, *i.e.*, a Cathedral Church. The Saxon sanctuary (A.D. 705) gave place to the present beautiful building—or, to be more exact, its earliest portion—in the twelfth century, the date of consecration being 1148. Then followed the Nave (*circa* 1191), and the church was finished and consecrated by Bishop Jocelin, November 18, 1239. Subsequent additions — the Chapter House, the Lady Chapel, the reconstruction of the Choir, with its three easternmost bays, &c.—cover a further period of over a century; and in 1363, when Bishop Ralph died, he was buried before the new high Altar as the finisher of the reconstructed church, the stately fane as it now stands.

'The West front of Wells is a masterpiece of art indeed, made of imagery in just proportion, so that we may call them *vera et spirantia signa*. England affordeth not the like.' So wrote Thomas Fuller long ago, and the present-day beholder of this marvellous creation in stone is in full accord with the quaint old divine. It is essentially a West front, and not the West end of the Nave, because the two western towers (begun in 1386 and 1424 respectively) project beyond the aisles of the Nave. The splendid exhibition of mediæval sculpture gives it a distinction unique in England. No fewer than 305 figures, many of them life size, occupy places in this

sculpture gallery. They represent 'the Church on earth, and the dead rising to life, before Angels and Apostles, standing at the throne of the Judge of dead and living.' Kings and Queens and ecclesiastics of various orders also form a part of this glorious company, and the uppermost tier represents 'Our Lord seated in glory within a vesica-shaped niche,' to crown this conception of sculptured magnificence. The reader may be referred to the excellent photograph of the West front, which he will find on page 791, as an aid to his imagination of this picture in stone. The erection of a scaffold for necessary repairs in 1873 enabled the courteous Sacrist of the Cathedral, Mr. T. W. Phillips, to take a large number of photographs of the figures, the most complete collection of its kind in England, and one that justly merited the unqualified approval of so severe a critic as Mr. Ruskin.

The North porch (*circa* 1185), one of the most ancient parts of the Cathedral, is a fine piece of architecture. Considering that the designer and his workmen had just emerged from the large methods of Norman building, the exquisite delicacy and refinement manifested in every detail of the interior of this porch is all the more remarkable, and one is thankful that so beautiful an example of twelfth-century artistry has escaped the hands of the restorer. Before passing on to the interior of the Cathedral, the

WELLS CATHEDRAL, FROM THE SOUTH-EAST.
(Photo by Messrs. Dawkes and Partridge, Wells.)

reader may be asked to look again at the view on page 791. On the left-hand side he will see one of the peculiar glories of Wells, called the Chain Gate, above which is a bridge over the public roadway, leading from the Cathedral to the Vicars' Close, of which more anon.

A CAPITAL TOOTHACHE.
(Photo by Mr. T. W. Phillips, Wells.)

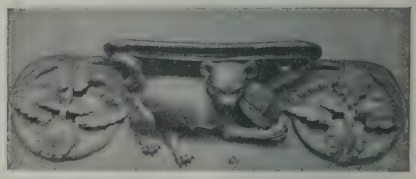
Upon entering the church at the West door one cannot fail to be greatly impressed with a very remarkable architectural feature—the inverted arches, of which there are three, one being shown in our illustration on page 793. It might readily be assumed that this trio of inversions formed part of the original design. But this is not so. Nearly six hundred years ago the increased weight of the central tower had thrust the piers outward, and cracks appeared in the arches of the upper story. No wonder that, in 1338, the whole Chapter were called together on account of the 'shattered condition of the fabric.' The construction of these inverted arches—on the north, south, and west of the central tower—happily fulfilled all expectation; 'their work has stood the test of nearly 600 years, and it has given a characteristic feature to the church.'

The style of the Cathedral is Transitional Norman, gradually passing into Early English, and flowing on easily into the Decorated of the Chapter House and the Lady Chapel. Not the least fascinating part of the building is that of its latest period, the perfectly proportioned 'Procession path' behind the altar, connecting the Lady Chapel with the Cathedral itself, the whole forming a vista of exquisite charm.

A few features of the interior may now be mentioned. The capitals of the piers are most amusing in their conceits. We give a photograph of a typical specimen—'a capital toothache.' The music-gallery, in the Clerestory of the sixth bay on the South side of the Nave, is not so marked a feature as that of the Minstrels' Gallery at Exeter; but two noticeable brackets on the spandrels of the fourth bay on the same side (dating back to the end of the thirteenth century) may have been placed there in order to support a gallery for an organ. The massive double lectern, entirely of brass and with the Bible resting upon it, was the gift of Bishop (formerly Dean) Creyghton, father of the Precentor-composer. It bears the following inscription:—

> Dr. Robt. Creyghton, upon his returne from fifteene years Exile, wth or Soueraigne Lord Kinge Charles ye 2d made Deane of wells, in ye yeare 1660, gaue this Brazen Deſke, wth Gods holy worde theron to the saide Cathedrall Church.

The extraordinary clock in the North Transept causes endless amusement to young and old. It is said to have once belonged to Glastonbury Abbey, and to be nearly 600 years old. The dial plate is six feet in diameter. At every quarter of the hour the figure of 'Jack Blandiver' kicks the bell in a life-like manner; and after this gentleman has performed the operation eight times in succession at the hour, and the big bell begins to toll, four knights (so called) mounted on horseback and stationed above the dial, are set in motion. They rush round, tournament fashion, charging each other with such ferocity that one unfortunate warrior is felled at each encounter, and has barely time to recover his upright position before he is again and again knocked down with resounding clatter upon his horse's back. His three companions fight twenty-four times a day unscathed. On Sundays the 'Knights' are given a day of rest, the mechanism which sets them in motion being detached. Hardly less amusing, though the humour is more subtle, are the old-world misereres, of which sixty-four have escaped destruction, though some have been damaged.



HEY DIDDLE DIDDLE, THE CAT AND THE FIDDLE!
(Photo by Mr. T. W. Phillips, Wells.)

This is unfortunately the case with the specimen of which the above is a photograph,—'Hey diddle diddle, the cat and the fiddle'—as pussy has lost her bow leg!

The stained glass is of rare excellence. So great an authority as Mr. John R. Clayton tells us, in the course of an interesting conversation on the Cathedral, that 'the Jesse window (at the East end of the Choir) is the most beautiful fourteenth-century glass in Europe.' The colouring is so symmetrical, not a heterogeneous mass, but a study in law and order of the highest artistic import. As Canon Church points out the stately and richly-robed figures in this East window—their face and form, their flowing mantles of green and ruby and gold—one recalls the lines of Perronet's famous hymn:—

> Extol the Stem-of-Jesse's rod,
> And crown Him Lord of All.

Reference has already been made (on page 788) to the unique Chain Gate. This is approached by a flight of steps leading from the North aisle of the Choir to the Chapter House. Our illustration shows the peculiar construction of these steps, with their graceful sweep round into the lofty double arches of the portal of the Chapter House. Their continuance 'straight on' reaches the bridge across the public road, and leads down into the Vicars' Close. By this means of exit the Priest and Lay Vicars of bygone days could reach their dwelling-places without coming in contact with the townsfolk, who were often hostile to those who held office in the Cathedral. The Chapter House, octagonal in form, is 'a glorious development of window and vault,' with 'a slender palm-like central pillar, from which spreads the branching roof with manifold radiating arms enclosing the tent-like canopy of stone.' In olden times the Chapter House was the daily home and centre of the community, where each and all held communion and fellowship one with another and with their brethren departed, 'dead, dispersed, or changed and changing.' This noble building rests on the massive arches of the solidly-built Undercroft or Treasury, called, though incorrectly, the Crypt. Here were kept the vestments, ornaments, registers and other precious things belonging to the Cathedral and the Bishop; and in order to add to the security of its massive walls, the Sacristan slept in those dungeon-like regions every night, after having swung to and bolted the huge double doors—of fine thirteenth-century work—in order to further protect the treasures committed to his care.

In speaking of the glories of Wells, Mr. Clayton refers to 'the sense of refinement in detail of every kind' which characterises the edifice. 'The woodwork is superlatively good'; he adds, 'the carving is beyond any other for delicacy and finish, and, in fact, there is no rude work of any kind.' The reader may be tempted to ask if there is no blot on so fair a picture. Alas! there is. The organ case is so ugly as to be a disgrace to its environment. If a new case was found to be necessary for the rebuilt organ of 1854, surely something of a better design could have been devised. But it is not too late to remove this smirch on the architectural beauty of the Cathedral. Will not some wealthy resident in Somerset, or one who is interested in the county, supply the wherewithal for removing so grievous an eyesore?

We may now turn our steps to the Cathedral Library, delightfully situated above the East cloister. The present building dates from the middle of the fifteenth century, and owes its origin to Bishop Bubwith. In discoursing upon its characteristics, Canon Church directs attention to the vestibule with its open timbered roof of Mendip oak, now whitened with age, but strong in its durability. A peculiarity of this mediæval Library is the large assortment of book chains, 285 in number, which remain; they are of three different lengths corresponding to the three shelves of the book cases. The Canon shows how the ring at the end of each chain was passed along a rod above the shelf at which the student sat, and that when the book was placed in position, the rod was padlocked. No music, unfortunately, is to be found therein, but there are some interesting old books. One very valuable treasure of Greek type is a copy of Aristotle and Theophratus, bearing the autograph of Erasmus and containing some annotations probably in his hand. This volume was presented by the learned Dean Turner, 'satirist, herbalist, and physician.' A case containing Turner's books includes a tract by him (*circa* 1544), entitled: 'The Huntyng of the Romyshe Vuolf, made by Vuylliam Turner,

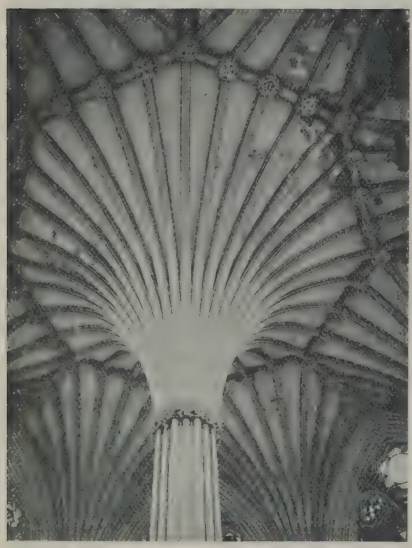
THE STEPS OF THE CHAPTER HOUSE VESTIBULE AND PASSAGE OVER THE CHAIN GATE.
(Photo by Messrs. Dawkes and Partridge, Wells.)

doctour of Phisik.' Another small black-letter tract bears the title: 'A neue booke of spirituall Physik for dyverse diseases of the nobilitie and gentlemen of England.' In these satires he denounces as ravening wolves not only the 'lordlie bishoppes,' but the 'crowish start uppes' of the new Tudor nobility who had fattened upon the spoils of the Church and of the poor; and here is Turner's 'Herball,' printed in 1568, and 'the first of the kind ever written by an Englishman,' and a description of the 'bathes of Bathe.'

In the binding of one of the books there was discovered part of a composition by Dr. Robert Fayrfax (*d.* 1529), beginning 'Somewhat musing,'

the words from Lord Rivers's Lament in prison in 1483, as in p. 100 of the Percy Reliques. Those who wish to know more about the Wells Cathedral Library and its treasures may be referred to an interesting and illustrated paper communicated to the Society of Antiquaries on December 6, 1900, by one of its Fellows, Canon Church, sub-librarian of the Cathedral, who so vigilantly watches over the precious charters (carefully arranged in boxes and catalogued) and volumes deposited in this old-world habitation of venerable tomes.

Before referring to matters musical, a word or two may be said in regard to some of the Bishops of Wells. The places of honour must be given to the three master-builders of the Cathedral—Robert of Lewes (*d.* 1166), Reginald de Bohun (*d.* 1191), and Jocelin (*d.* 1242), of whom old



THE VAULTING OF THE CHAPTER HOUSE.
(*Photo by Messrs. Dawkes and Partridge, Wells.*)

Fuller said: 'God, to square his great undertakings, giving him a long life to his large heart.' We may pass on to William Bytton ('the Saint'), the holder of the See from 1267-1274. He may be designated the dental Bishop, because, even till within comparatively recent years, people afflicted with toothache were wont to flock to his tomb and place their aching jaws upon it, in the expectation of being relieved of their pain. In this connection Mr. John R. Clayton recalls an interesting incident within his personal knowledge when superintending the restoration works at Wells. As it was found necessary to remove the tomb of Bishop Bytton, and as his remains, what were left of them, rested in a heavy stone coffin, the lid was first removed and the skeleton of the Prelate exposed to view. On examining the bones, Mr. Clayton found a perfect set of teeth, of which any lady might have been proud, in the jaw of the Bishop! And this was the more remarkable in that an inscribed plate found in his coffin testified to his death in extreme old age. Mr. Clayton puts forth the very reasonable theory that Bytton—the very name has a toothy sound—had the reputation of being blessed with so perfect a set of teeth, that folks from far and near superstitiously thought he would be endowed with miraculous power after death to cure the ills attendant upon their defective dentition.

Bishops Bubwith and Beckington, as the Cathedral Library and town water-supply benefactors, have already been mentioned, and Bishop Ralph will be referred to later; we may therefore conclude this enumeration with the best known of all the Prelates—good old Thomas Ken (or Kenn), who held the Bishopric from 1685 to 1690. His name is familiar the world over as the author of the morning and evening hymns: 'Awake, my soul, and with the sun,' and 'Glory to Thee, my God, this night.' There is a legend that both these hymns were composed in a grotto which still exists on the terrace of the Palace garden. The stately hall of the Bishop's palace, dating from the later years of the thirteenth century, is most picturesquely situated. The moat which surrounds the buildings is fed by a stream from St. Andrew's Well close by; this old moat and the portcullis and drawbridge invest the place with quite a mediæval environment. The energetic manner in which the swans ring the bell, placed under an overhanging window, for their food is to be commended for its hungry impetuosity.

No article on Wells in a musical journal should omit special reference to the composer Robert Creyghton. The son of the Bishop of Bath and Wells, and born probably in 1639, he became a prebendary of the Cathedral in 1667, and a canon and precentor in 1674. He died at Wells, February 17, 1734. He was passionately devoted to music and composed much church music, of which only a small portion has been printed. He is best known by one anthem, his setting of 'I will arise.' By the kindness of Mr. T. W. Taphouse, of Oxford, the possessor of the book containing the original manuscript of this little gem of an anthem, we are enabled (on p. 792) to furnish our readers with a facsimile (*very* slightly reduced) of its opening bars in the autograph of the composer.

In regard to the organ, nothing seems to be recorded earlier than about 1620, when Dean Meredith gave £100 for a new instrument and promised a further sum of £100. But the Chapter archives contain 'Articles of agreement between the Dean and Chapter of Wells and Robert Taunton, of Bristol, organ maker, to build a fair well-tuned, usefull and beautifull double organ in the Cathedral, at a cost of 800*l*, or less according to the award of the Surveyor

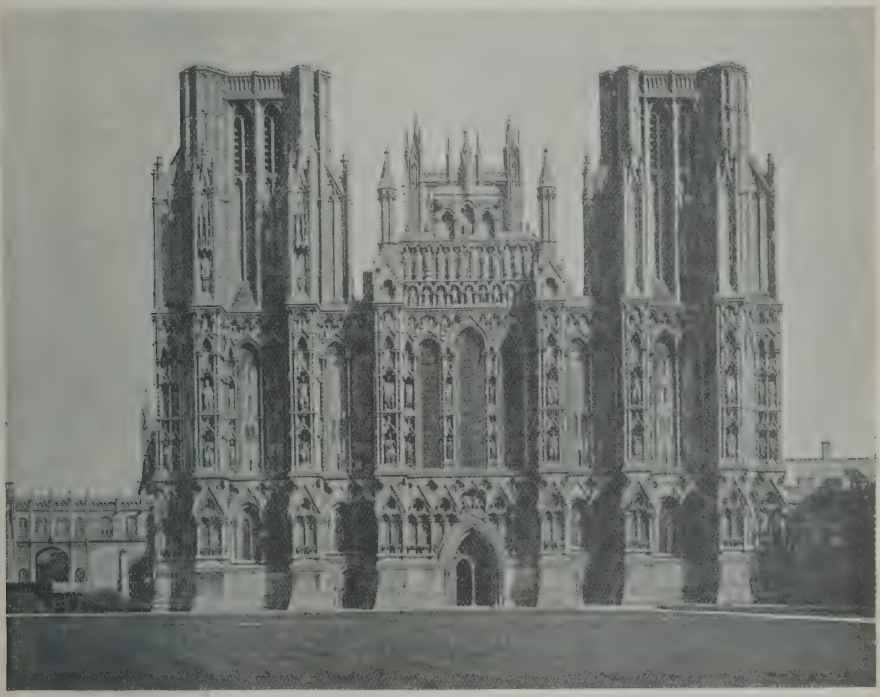
when the work is finished.' This was in 1662. We believe that the name of Taunton is practically unknown in the history of English organ-building, and Dr. E. J. Hopkins was investigating this discovery at the time of his death. The present instrument, of good tone but unsightly case, built by Father Willis, dates back to 1854; it has since been enlarged and now consists of three manuals. The organist sits at the South side of the instrument, so that he can command a view of both Choir and Nave.

As to the chief musicians of Wells, we cannot do better than refer to Mr. West's useful handbook 'Cathedral Organists' for information. The earliest record goes back to Richard Hugo, organist in 1487, but from an antiquarian point of view it may serve to give the payments made to John Clansay (1508):—

(*a*) Four marcs from two vacant stalls.
(*b*) All the annual fines and perquisites which would belong to a vicar, not perpetuated, during the life time of Richard Hugo
(*c*) A house of the annual value of 26/8.
(*d*) The payment of a deputy for Richard Hugo, as before 40/- ann. with power to appoint a fit deputy, should he become ill or too old.

In 1688, the year of his appointment, Robert Hodge was 'corrected and admonished for breaking windows'; his painstaking energies were evidently misapplied. We may now pass on to Dodd and William Perkins, father and son, who titularly held office (in succession) for nearly eighty years—1781 to 1860. William Perkins composed a florid and effete double chant in E, traditionally known as Malibran's chant, from the circumstance that the great singer joined in it at Wells Cathedral, August 22, 1830. During the organistship of Dodd Perkins one of the chorister boys was James Turle, subsequently organist of Westminster Abbey. From The Musical Times obituary notice of that revered church musician we extract the following reference to the period of his choristership at Wells—1810-13:—

> In later years he would sometimes recall his experience of the ways and manners of cathedral services of that time, for the astonishment of those who listened. The Nave of the sacred edifice at Wells, it would appear, was the recognised playground of the singing-boys, and there they were wont to indulge a juvenile passion for stone-throwing, and such like potentialities of mischief.



THE WEST FRONT, WELLS CATHEDRAL.
(Photo by Messrs. Dawkes and Partridge, Wells.)

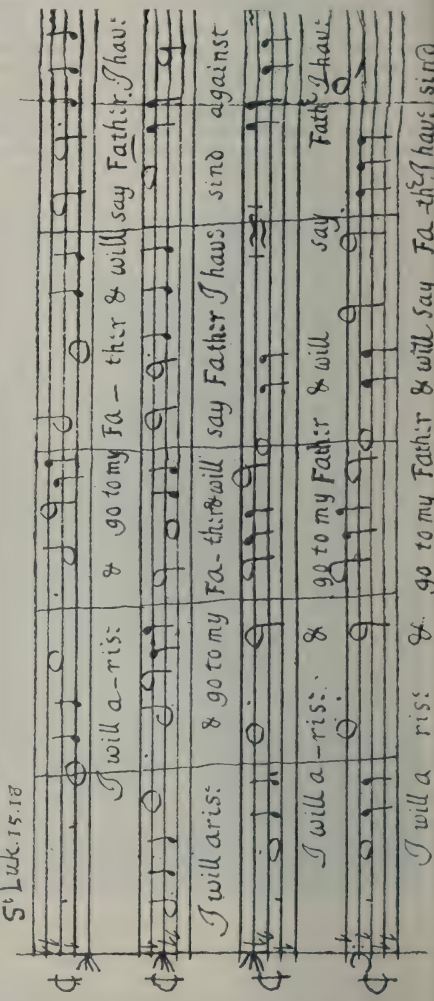
If anybody then cared about painted windows—which is doubtful—he trembled for the storied glass of Wells while the urchins of the choir pursued their gambols. Young Turle distinguished himself as a stone-thrower by sending a missile through St. Andrew's nose, and the fact is said to have been remembered long after by a sacristan who, pointing out the damage, remarked: 'That was done by the present organist of Westminster Abbey.'

To William Perkins succeeded Charles Williams Lavington, acting organist, and organist from 1842 to 1895. The memory of Mr. Lavington is justly revered. A native of Wells and a chorister in the Cathedral, he practically held the office of chief musician for more than half-a-century. During this long period of service he most faithfully and conscientiously discharged his responsible duties. His refined taste, under

THE REV. DR. DAVIS,
ORGANIST OF WELLS CATHEDRAL.
(Photographed specially for The Musical Times *by Messrs. Dawkes and Partridge, Wells.)*

a sensitive and gentle manner, and deep religious feeling, left their mark on the services, and he won the respect of all who knew him or came under the influence of his modest personality. Upon the death of Mr. Lavington, in 1895, Dr. P. C. Buck, now of Harrow, held the post for the next four years.

The present holder of the office is the Rev. Dr. Thomas Henry Davis, born September 25, 1867. A native of Birmingham, Dr. Davis was educated at the famous King Edward School, and after taking, at the age of nineteen, his B.A. degree at London University, he became a mathematical master in his old school. As a boy of sixteen he became organist of St. Matthew's Church, Birmingham, and studied music under Dr. Belcher. From 1892 to 1895 he held a curacy at St. Mary's Church, Warwick; in the latter year he was appointed a Priest Vicar of Wells, frequently taking the organ at occasional services. On the resignation of Dr. P. C. Buck in 1899, Dr. Davis was appointed organist after


St Luk. 15. 18
I will arise & go to my Fa- ther & will say Father I have sinn against
I will arise & go to my Fa- ther & will say Father I have sinn against
I will a-rise & go to my Fa- ther & will say Father I have sinn against
I will a-rise & go to my Fa- ther & will say Father I have sinn against
I will arise & go to my Fa- ther & will say Father I have sinn against

THE OPENING BARS OF CREYGHTON'S ANTHEM
'I WILL ARISE.'

SLIGHTLY REDUCED FROM THE COMPOSER'S AUTOGRAPH IN THE POSSESSION OF MR. T. W. TAPHOUSE, OF OXFORD, AND REPRODUCED BY HIS KIND PERMISSION.

competition. He is a Fellow of the Royal College of Organists, and took the degree of Mus. Bac., London, in 1889 and that of Doctor in 1901. He is conductor of the Wells Musical Association, which is now rehearsing

Sir Hubert Parry's 'Judith.' Dr. Davis is the only ordained Cathedral organist in England; probably the only one since the eighteenth century.

On the occasion of our visit, Evensong was unaccompanied, the day being Friday. An old-world character was imparted to the music, in that Farrant in G, and Gibbons's 'O clap your hands' had been selected. In listening, from the region of the Triforium, to these strains of past centuries—sung, and admirably sung, by the full-voiced choir below—the antiquity of these quiet resting-places and the charm of their hallowed associations impress one very strongly, and the stress of London life is, for the moment, forgotten.

Who knows but that, among that bright set of choristers, there may be a future organist of Westminster Abbey—another James Turle! A former organist of Wells referred to above, Mr. C. W. Lavington, was also a chorister of the Cathedral, and so was Mr. F. J. W. Crowe, the recently-appointed organist of

THE NAVE, WELLS CATHEDRAL.
(*Photo by Messrs. Dawkes and Partridge, Wells.*)

Chichester Cathedral. Dr. Charles Parsons, a medical man residing at Dover and a former Wells chorister, published by subscription, in 1855 a collection of Cathedral music — four services and eight anthems, forming quite a remarkable achievement. These things should surely encourage the present boys to press forward and make their mark. While on the subject of the choristers, we may be permitted to express the hope that a resident Choir School may become a feature of Wells. At present the choristers are town boys, not altogether a satisfactory arrangement. As one of the houses in the precincts of the Cathedral could be made available for such a worthy purpose, it is to be hoped that this matter will merit the attention of the Cathedral authorities with a prospect of ultimate fulfilment.

ENTRANCE TO THE ORGANIST'S HOUSE, WELLS.
(Specially photographed for The Musical Times *by Messrs. Dawkes and Partridge, Wells.)*

The following morning—Saturday, November 8—happened to be Founder's Day of the College of Vicars, when the name of the benefactor, Bishop Ralph, who died in 1363, is annually celebrated. The College of Vicars is a large corporate body, holding its present charter from Queen Elizabeth. The Vicars possess their own ancient hall, where in former days they dined in common, while one of the brethren read to them for edification (or to aid digestion) from the quaint pulpit over the fireplace. This old room contains an interesting painting of the founder, Bishop Ralph of pious memory, with the Vicars kneeling before him. After Matins, the Priest and Lay Vicars—the senior Lay Vicar being the octogenarian Mr. Thomas Wicks—with the choristers make their way, surplice clad, on this commemoration day to their little fifteenth-century chapel situated at the end of the Vicars' Close, another of those unique appurtenances of which Wells can boast. A shortened form of Morning Prayer is sung, the music including Special Psalms (84, 122, 130) to Blow's single chant in E minor, Rogers in D for the Te Deum, and the same composer's anthem 'Behold, now praise the Lord'—all according to tradition. This special service is an exceedingly interesting relic of past times, and is analogous to Obiit Sunday at St. George's Chapel, Windsor.

Finally, the more one studies our splendid English Cathedrals the more one becomes impressed with their varied characteristics and traditions—historical, architectural, ecclesiastical, and musical. Each edifice exercises its own peculiar spell, and Wells is by no means an exception by reason of its varied interests, its poetic environment, and its delicate beauty. 'There is no place,' said Professor Freeman, 'where you can see so many of the ancient buildings still standing, and still put to their own use'; and if those stones, hoary with the age of many centuries, could cry out, they might say to us, in the words of James Russell Lowell:—

> We remain
> Safe in the hallowed quiets of the past:
> Be reverent, ye who flit and are forgot,
> Of faith so nobly realised as this.

Acknowledgment for much kind help freely rendered in the preparation of this article, is due, and is hereby tendered to the Rev. Canon Church, Sub-Dean of Wells, and the Rev. Dr. T. H. Davis, Organist of the Cathedral; to Mr. T. W. Taphouse (always so willing to render invaluable aid); and, for the generous use of photographs, to Mr. T. W. Phillips, the well-informed Sacrist of the Cathedral; and to Messrs. Dawkes and Partridge, photographers, of Wells—both the latter gentlemen being Lay Vicars of the Cathedral.

Dotted Crotchet.

TWO CHRISTMAS HYMNS & TUNES.

1. 'CHRISTIANS, AWAKE.'

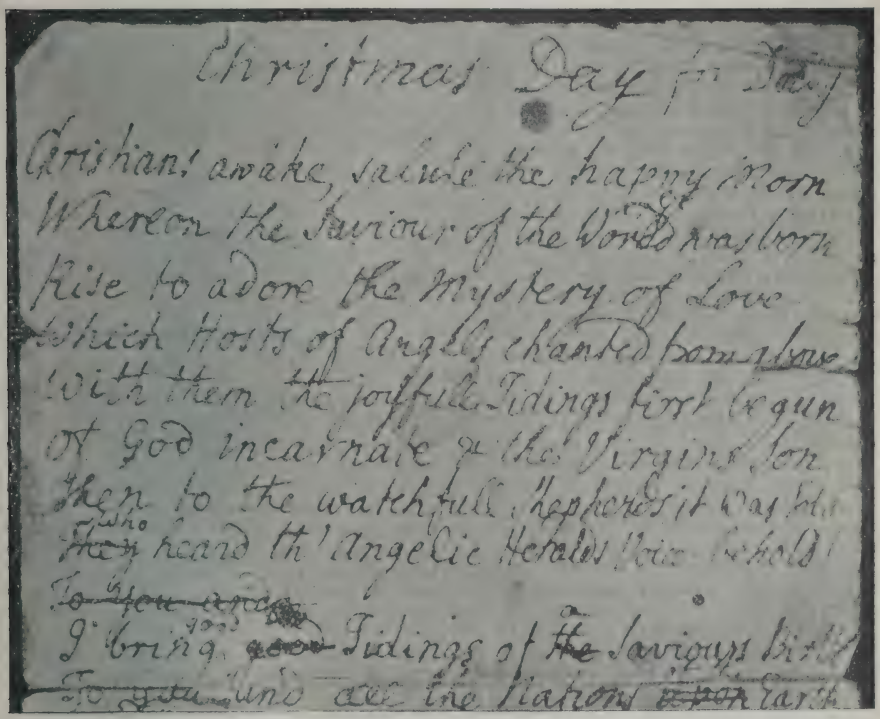
The recurrence of Christmastide brings with it certain traditions of which old father Time will shortly remind us. One of these, as deep-rooted as any perhaps, is the singing of Christmas hymns and carols, not in the services of the church only, but in the home, and by country carollers not a few, as they go from house to house on the eve of the Nativity, sounding their strains of holy mirth under a starlit sky. Many of these hymns and their music have become so ingrained in our affections that we take them as a matter of course, with scarcely a thought of their origin or history. The following chit-chat on two popular Christmas hymns is offered in the hope that it will be of sufficient interest to be considered at least seasonable, if not acceptable. The first

may be classed 'Ancient' and for the 'grown-ups'; the second 'Modern' and for the bairns, to adopt the pretty Scotch designation of the rising generation.

'Christians, awake, salute the happy morn,' was written by John Byrom, the Manchester poet and stenographer. He was born at Broughton, near Manchester, on February 29, 1692, and therefore had a birthday only once in every four years. Educated at Merchant Taylors' School, London, and Trinity College, Cambridge, he took his B.A. in 1712, and two years later was elected to a fellowship. Then he travelled abroad, and at Montpelier studied medicine, but he took no qualifying degree. On his return to London he invented a system of shorthand, and, in order to increase his income, taught his method. He also formed a secret shorthand society, and in 1742 obtained from Parliament the sole privilege for twenty-one years of teaching his system, which, however, in spite of its merits, has long since been superseded by swifter methods. Still, Byrom, who was elected a Fellow of the Royal Society, ranks as a pioneer in an invaluable and indispensable adjunct to our modern life. In 1740 he succeeded to the family estates, and the easier circumstances of his life resulting therefrom doubtless stimulated his poetic muse. He enjoyed the friendship of such men as Bishop Butler, John Wesley, and William Law, and his correspondence with these and other of his contemporaries, especially on religious subjects, furnishes some interesting glimpses of the great men of his day. He died September 26, 1763. A fine of £5 was levied on his estate because he was not buried in woollen!

Byrom was an enthusiastic Jacobite. Here is one of his epigrams :—

> God bless the King, God bless our faith's defender,
> God bless—no harm in blessing—the Pretender;
> But who pretender is, and who is king,
> God bless us all! that's quite another thing.


Christians, awake, salute the happy Morn
Whereon the Saviour of the World was born
Rise to adore the Mystery of Love
Which Hosts of Angels chanted from above
With them the joyful Tidings first begun
Of God incarnate & the Virgins Son
Then to the watchfull Shepherds it was told
Who heard th' Angelic Heralds Voice: Behold

FACSIMILE OF THE AUTOGRAPH OF 'CHRISTIANS, AWAKE' (LINES 1 TO 10).
(Specially photographed for THE MUSICAL TIMES *by Dr. Henry Watson.)*

Another Byromic squib, often attributed to Dean Swift, is of a more musical nature, and although so well known, it may be quoted on the score of appropriateness and completeness :—

> Some say that Signor Bononcini,
> Compared to Handel, is a ninny;
> While others say, that to him, Handel
> Is hardly fit to hold a candle.
> Strange that such difference should be
> 'Twixt Tweedledum and Tweedledee.

Byrom's poems were not printed till 1773, ten years after his death. Through the friendly

offices of Dr. Henry Watson, of Salford, we are enabled to furnish our readers with a facsimile of the first ten lines of Byrom's famous Hymn for Christmas Day, 'Christians, awake.' The original autograph is preserved in the Chetham Library, and permission to take a photograph of it—which Dr. Watson has been good enough to do specially for THE MUSICAL TIMES—has been kindly granted by Mr. W. T. Browne, of Chetham College.

It will be observed that to the title Byrom has added (in pencil) the words 'For Dolly.' The verses were therefore designed by their author as a Christmas gift to his daughter Dorothy, born 1730, died, unmarried, 1797. A copy of the hymn, printed on a broadside, was stitched up with Adams's *Manchester Weekly Paper* for 1751; and as Byrom wrote in his Journal, under date 'Xmas 1750: The singing men and boys, with Mr. Wainwright, came here and sang "Christians, awake,"' *circa* 1750 is not far wrong as an approximate date of its composition. In its original form the poem consists of forty-eight lines, divided into two sections of thirty-two and sixteen lines respectively.

The tune. Its paternity can be traced to John Wainwright, one of a family of musicians of that patronymic, of whom the first to disentangle them, biographically speaking, was the Rev. Henry Parr. John Wainwright, baptized at Stockport, April 14, 1723, held the organistship of the Collegiate Church (now the Cathedral), Manchester, for less than a year, 1767-8, but he had previously been deputy-organist. Wainwright had the reputation of being a good performer on the organ, and the celebrated Joah Bates used to say that his own ideas of a grand style of organ-playing were received 'from hearing old Wainwright at the Collegiate Church of Manchester.' He died January 28, 1768, and his remains were interred in the Parish Church, Stockport, but the exact location of his grave is unknown. A proposal has for some time past been on foot to provide a memorial window, or brass tablet, to Wainwright in Stockport Church, and the honorary secretary to the committee and organist of the church, Mr. Charles Swain, Lowfield, Stockport, will be very glad to receive subscriptions towards that commemorative object.

The tune appeared, unnamed, in 'A collection of Psalm Tunes' composed by Wainwright, and published in London about 1766. But it most probably made an earlier appearance in a Psalmody entitled :—

> A | COLLECTION | of | TUNES, | suited to the several METRES commonly used in publick Worship, set in four PARTS, and | on the most easy KEYS; | with an | INTRODUCTION | to the | art of singing | and | plain composition, | By C. ASHWORTH. |
>
> London:
>
> Printed and sold for J. Buckland, at the Buck, in Pater-Noster-Row.

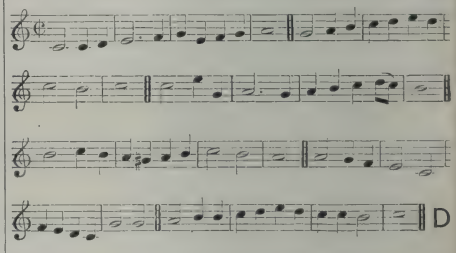
The compiler of this book, the Rev. Dr. Caleb (not Charles, as his first name is sometimes given) Ashworth, is described in the 'Dictionary of National Biography' as 'a dissenting tutor.' In the 'advertisement' prefixed to his Collection, Ashworth naïvely says :—

> The tunes are set on the most easy keys, and the price is fixed as low as possible; the compiler being determined not to get any thing by it.

All the tunes 'are set' in either the key of C, A minor, G or E minor—that is to say, no tune has more than one sharp in the key-signature; but at the end of the first tune (in G) we find the direction 'Pitch at A,' and so on, as in the example below, his object being to promote facility in reading by reducing the number of sharps in the key-signatures.

In Ashworth's book the tune to 'Christians, awake,' appears in the following 'peculiar' metrical form, of which we give the melody only :—

PECULIAR MEASURE. MORTRAM. OLD 50TH. PSALM TUNE.



The 'D' at the end is an indication that the tune is to be pitched in that key.

No composer's name is given, and the name 'Mortram' may be a misprint for Mottram, a place near Stalybridge. The date 1760 has been assigned to Ashworth's book, and as the copy in the late Sir John Stainer's library contains the written date '1763,' there is good ground for accepting this as the period of publication. The tune—notice the simplicity of its stepwise melody—is exceedingly popular in the north of England. It is often sung in Lancashire and Yorkshire as a prelude to performances of the 'Messiah' at Christmas. In this connection Dr. Coward, of Sheffield, in response to a request for information, writes us under date of November 14 :—

> Both at Huddersfield and Sheffield we always sing 'Christians, awake' before the 'Messiah,' if the oratorio is performed within a few days of Christmas Day, and the singing of the hymn is such a heart-warming thing that not a few go to the performance just for the joy of it. Somehow after a good sing of 'Christians, awake' one feels 'Christmassy.' In most cases printed slips containing two verses of the hymn are distributed amongst the audience, unless the words are printed on the programme. Of course the organist and orchestra play for all they are worth.

2. 'ONCE IN ROYAL DAVID'S CITY.'

A century separates the two hymns forming the subject of this article. In the year 1848, Mr. Masters, of New Bond Street, issued a little book, something less than 6 × 4 inches in size, bearing the following title:—

HYMNS FOR LITTLE CHILDREN.

✠

By the author of "The Lord of the Forest," "Verses for Holy Seasons," and "The Baron's little daughter."

"Out of the mouth of babes and sucklings Thou hast perfected praise."—St. Matt. xxi. 16.

The little book appeared anonymously, except that the dedication, 'To my little godsons,' is signed 'C. F. H.' But ladies—and the versifier was of the gentler sex—have been known to change the final initial of their names, and thus it was that Cecil Frances Humphreys (born in 1823) became in 1850 the wife of the Rev. William Alexander, now the Archbishop of Armagh. Not the least interesting thing about this little book—which, by-the-way, includes the hymn 'There is a green hill far away'—is a prefatory note which reads thus:—

NOTICE.

The title of this little book shows it to be of a kind which stands in as small need as any of preface or explanation. Children, and those interested in children, will feel at once whether it suits them or not. These few lines however are prefixed, because the writer of the Hymns wished for some kind of clerical *imprimatur*, and the Clergyman to whom she applied, thinks and hopes that they will not only be found useful in the way which she earnestly desires, but will also win a high place for themselves in the estimation of all who know how to value true poetry and primitive devotion.

It seems right to add, that the profits of the publication, if any, will be applied to the support of a school for deaf and dumb children, maintained altogether by voluntary offerings, in a small town in the North of Ireland.

Hursley, March 28, 1848. J. K.

The 'J. K.' who wrote the above 'Notice' is none other than John Keble! The Archbishop of Armagh, in response to a request as to the whereabouts of the 'small town in the North of Ireland' above referred to, writes: 'The name and place of the school to which you refer was School for Deaf Mutes, Strabane. It has for many years ceased to exist as a separate entity.' The hymn 'Once in royal David's city' is founded on the words in the Apostles' Creed, 'Who was conceived by the Holy Ghost, born of the Virgin Mary,' and the next sentence forms the heading to 'There is a green hill far away.' Both these devotional lyrics have so far escaped the tinkering hands of ecclesiastical 'improvers.' Long may they remain unscathed!

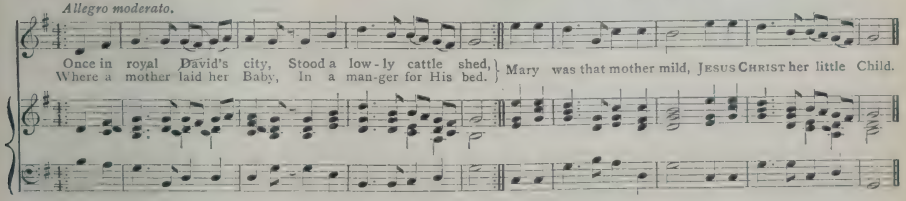
Gounod, in composing Mrs. Alexander's 'There is a green hill,' said 'The words seem to set themselves to music.' When this song first appeared the author of the words was given as Longfellow! Tennyson bore strong testimony to the gifts of this poetess when he declared that he would be proud to be the author of her 'Legend of Stumpies Brae.' In a letter to the present writer—dated 'April 25, 1892,' three years before her death—Mrs. Alexander said: 'I am very sorry that I am unable to give you any information on the subject of your letter. I am not at all musical, and was not even aware that the music to my hymn "Once in royal David's" was composed by Dr. Gauntlett.' How curiously this reads in connection with Gounod's remark referred to above!

The music. It is not every composer who can write childlike music. But in the present instance the late Dr. Henry John Gauntlett (1805-1876) gave proof that he possessed that rare gift. The familiar music to Mrs. Alexander's words made its first appearance in the year 1858 in a collection of tunes published by Mr. Masters, bearing the following title:—

HYMNS FOR LITTLE CHILDREN. By the author of "The Baron's little daughter," &c.

Set to music with pianoforte accompaniment by H. J. GAUNTLETT, M.D.

As probably very few organists or those connected with Sunday Schools, &c., have any knowledge of the *original* form of the tune, we have pleasure in giving it as subjoined:—

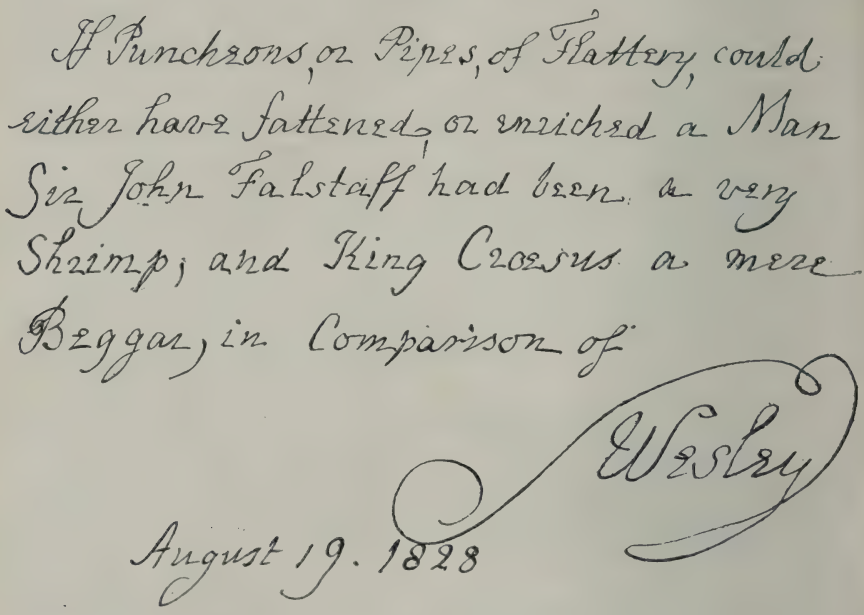

Allegro moderato.
Once in royal David's city, Stood a low-ly cattle shed,
Where a mother laid her Baby, In a man-ger for His bed.
Mary was that mother mild, JESUS CHRIST her little Child.

The hymn and tune obtained wide popularity when they appeared in the Appendix to 'Hymns Ancient and Modern,' issued in 1868. The tune is there called 'Irby,' probably after one of the villages in Lincolnshire so named. For this collection Gauntlett harmonized the strain for four voices; but the process has destroyed the sweet simplicity of the original by the introduction of the bustling lower-voice notes of the last two lines, the said quavers encumbering a melody that should be sung lightly. In ordinary church services the tune is very effective if pitched in F and sung by all the voices in unison. An intelligent choirmaster will call attention to the narrative character of the hymn, and the importance of a distinct enunciation of the words which tell the old, old story to the children so beautifully.

SAMUEL WESLEY

1766—1837.

(Concluded from page 528.)


If Punchsons, or Pipes, of Flattery, could
either have fattened, or enriched a Man
Sir John Falstaff had been a very
Shrimp; and King Crœsus a mere
Beggar, in Comparison of
Wesley
August 19. 1828

FACSIMILE OF A CHARACTERISTIC ALBUM LEAF.

Wesley appears to have been first fired with his Bach enthusiasm by George Frederick Pinto (1787—1806), who, though cut off in the flower of his youth, was, according to Wesley, 'one of the greatest musical geniuses that Europe ever produced.' Pinto introduced Wesley to 'the 48,' and Charles Frederic Horn (1762—1830), a former organist of St. George's Chapel, Windsor, was a similar medium in regard to the organ trios of Bach, which at that time were in manuscript. Horn published on his own account twelve of Bach's clavier fugues arranged as string quartets, and Wesley and Horn issued in 1809-10 the organ trios, but in the form of an adaptation 'for Three Hands upon the Piano Forte.' A reprint of the Preface to No. 1, which is full of interest, may be found in The Musical Times of October, 1896, in a series of articles on 'Bach's Music in England.'

A larger public came under the influence of this Bach crusade in the organ recitals given by Benjamin Jacob at Surrey Chapel, Blackfriars Road, the scene of the ministrations of the celebrated Rev. Rowland Hill, in the first decade of the last century. Benjamin Jacob (of whom we give a hitherto unpublished portrait) was a very distinguished organist and, so far as we can discover, the first to give organ recitals as we now understand the term in England. The Surrey Chapel organ is said to have been the first—certainly one of the earliest organs in England—to have independent pedal pipes. Wesley has left an interesting autobiographical reference to these recitals which may be quoted:—

> Jacob planned with me selections from the works of Bach and Handel as a matter of a grand morning performance at Surrey Chapel, with the consent and approbation of the late Rev. Rowland Hill [Minister of the Chapel].
>
> Among the organ pieces were inserted two of Bach's beautiful and brilliant Sonatas with a violin accompaniment. I had been a fine performer on that instrument many years before, but had long disused it. However, on the present occasion I resolved on resuming it, and accordingly set to practise these pieces so as to be completely qualified for a public performance of them.
>
> Mr. Jacobs caused a list of every article [*i.e.*, a programme] to be printed and circulated in every quarter where the tickets of admission were deposited; and as the performance was entirely gratuitous, the invitations were readily enough accepted.
>
> The chapel was very numerously attended, and the performance occupied to the best of my recollection from three to four hours. The whole was executed with accuracy and precision, and the hearers professed themselves universally gratified and satisfied with every portion of it.

And was it not to Benjamin Jacob (or Jacobs, as his name is often spelt) that Wesley wrote those extraordinary Bach letters, published by the late Miss Eliza Wesley? In these letters Wesley refers to his idol as '*Saint* Sebastian': and he says: 'Huzza!—old Wig [Bach] for ever; and confusion of Face to Pig Tails and Mountebanks'—the 'Pig Tails and Mountebanks' being the Handelian doctors of music and others who had not the enthusiasm of Wesley as an out-and-out Bachist.

Two more extracts from the Wesley-Jacob letters must suffice:—

The 'Saints in Glory' Fugue, by which I mean that in E major, four sharps.

Remember our Cause. 'Good will towards Men is at the Bottom of it; and when Sebastian flourishes here there will be at least more musical 'Peace on Earth.'

In addition to Wesley, Horn and Jacob, Vincent Novello ultimately joined 'the Sebastian Squad,' as Wesley designated this coterie of Bach worshippers. It is probable, however, that none of the quartet was quite so red hot in the cause as 'Old Sam.' An amusing instance thereof is thus recorded. One evening, after a certain supper party at which Wesley had met some congenial spirits, a hackney coach was summoned in the small hours of the morning to convey Samuel, the Bachist, home. But before he could be prevailed upon to enter the vehicle, he insisted upon going up to the driver, whom he thus addressed in the more or less broken tones of exuberant conviviality: 'Coachman, do you know John Sebastian Bach?' 'No, sir, I don't,' was the reply of the Jehu, 'but get in; it'll be all right.'

Wesley proposed the publication of an English translation of Forkel's 'Life of Bach,' which, though announced in December, 1808, was not issued till 1820. But of more importance to the furtherance of the Bach cause in England was the publication, by Wesley and Horn at their expense and risk, of the Forty-eight Preludes and Fugues. The work made its appearance in four books, between September, 1810, and July, 1813, bearing the following title:—

S. Wesley and C. F. Horn's | new | and | correct edition of the | Preludes and Fugues | of | John Sebastian Bach.

Book 1st. | Price to Subscribers 9s. To Non-Subscribers 12s. | Entd. at Sta. Hall. | London, Printed for the Editors, by Rt. Birchall, No. 133, New Bond Street.

Although the name of Horn appears on the title-page, Wesley seems to have been the actual editor of this the first English edition of the '48,' as each copy bore his signature. In its complete form the work cost no less than thirty-six shillings! The original subscribers numbered 152, though some of them entered their names for more than one copy. The Preface, most probably by Wesley, is of special interest. Its opening words may be quoted.

Introduction.

It seems to be with some stupendous Works of Art, as with those of Nature: the surprize and Admiration they excite, render Praise not only superfluous, but also show it inadequate to the Subject producing them.

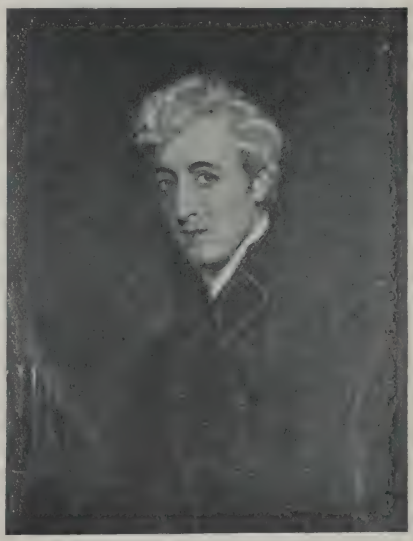
Among such Instances we conceive the following Pieces of Harmony to be meritoriously enumerated.

The 48 Preludes and Fugues, the first 12 of which are here presented to the Musical World (in a more correct manner than they have ever yet appeared, even in the Country where they were constructed) have always been regarded by the most scientific Musicians (the Germans) as matchless Productions.

These introductory Remarks are not designed as a panegyric upon Compositions which have perpetually delighted the candid Lover of Truth, Science, Taste, and Expression, and even extorted the Approbation of those whose Prejudices had formerly superseded their better Judgement.

The use of these signs

to indicate the subject and its treatment—inversion, diminution, augmentation, &c.—were



BENJAMIN JACOB, 1778-1829,
ORGANIST OF SURREY CHAPEL FROM 1794 TO 1825.
(From an oil painting in the possession of his grand-daughter, Mrs. Fry, of Chichester.)

doubtless invented for this, the fourth issue of Bach's immortal work.

The proposal of Wesley to publish by subscription the Credo from the great B minor Mass proved abortive, but his enthusiasm in the Bach crusade waxed stronger than ever. At his 'Musical Morning Party'—in other words, a morning concert—on June 3, 1809, Wesley introduced Bach's church cantata, 'Jesu, priceless Treasure,' to an English audience. A year later—May 19, 1810—the programme of his concert was largely made up of Bach, one

notable addition being, however, Wesley's own fine motet 'In exitu Israel,' for a double choir, 'composed for this occasion.' For other references to these earliest performances of Bach's music in this country, in which Wesley had the active co-operation of Vincent Novello, the reader is referred to the articles above mentioned. If only for his ceaseless activity as the great pioneer of Bach in England, the name of Samuel Wesley deserves to be held in honoured remembrance.

In 1811 Wesley conducted the Birmingham Musical Festival. On that occasion the profits realized the sum of £3,629, and a Beethoven symphony was performed, 'probably the first instance of any work by this master in Birmingham.' A ball took place after each evening performance, and 'parties of Dragoons paraded the streets in order to keep the thoroughfares clear.'

In addition to his teaching engagements, concert-giving, and appearances as a public performer, Wesley was a very successful lecturer on Music, at the Royal Institution and elsewhere. The earliest known date of these discourses is 1811. This was one year after the birth of his dearly-beloved son 'Sammy,' subsequently known to the world as Samuel Sebastian Wesley—his second name, of course, being after his father's great idol, John Sebastian Bach. 'Little boy blue' and 'Sammy sixpence' were two of the terms of endearment bestowed by his father upon the future composer of 'The Wilderness.'*

For seven years—1816 to 1823—Wesley suffered a relapse of his old malady, which prevented him from following his professional avocations. In 1824 he became organist of Camden Chapel, now the Parish Church (St. Stephen's), Camden Town. This was the only organ appointment held by him, though he was an unsuccessful candidate for the organistship of the Foundling Hospital Chapel in 1798 and St. George's Church, Hanover Square, in 1824. At the Foundling, John Immyns, an amateur, was elected through the influence of Joah Bates; this appointment caused Wesley to compose his humorous song (published anonymously) 'The Organ laid open, or the True Stop discovered.'

His last appearance in public was probably at a concert of the Sacred Harmonic Society, Exeter Hall, August 7, 1834. On that occasion he accompanied the anthem 'All go unto one place,' which he had composed on the death of his brother Charles. The closing scene, outside his home circle, of his strenuous life was an exceedingly interesting one. On September 12, 1837, he was present at Christ Church, Newgate Street, when he heard Mendelssohn play upon the organ. The old English organist 'expressed his delight in terms of unmeasured approbation' at the Bach and extemporaneous performances of the young German musician. At the express desire of Mendelssohn, who wished that he could thereafter say he had heard Samuel Wesley play, the veteran took his seat at the keyboard, 'and,' to quote the words of one who was present, 'extemporized with a purity and originality of thought for which he has rendered his name ever illustrious.' An incident of that occasion was related to the present writer by the late Miss Eliza Wesley, the daughter of old Sam and his devoted companion in his old age. Upon hearing her old father play, Miss Wesley was so much moved that she felt obliged to leave the church. When Mendelssohn came down from the organ loft he said to her friend, Miss Emett, 'Where is Miss Wesley?' 'She was so overcome,' was the reply, 'that she had to go outside.' Mendelssohn, excellent English scholar though he was, seemed puzzled at this use of the word 'overcome,' but upon having it explained to him he at once entered into Miss Wesley's feelings. This meeting of the two great disciples of Bach—Wesley at the age of seventy-one, and Mendelssohn aged twenty-eight—was in the nature of a *Nunc Dimittis* to the senior of the two musicians. Wesley never left the house after that day. A month later—on October 11, 1837—he died at his residence in Islington. His remains are interred in the same grave as that of his father, the great hymn-writer, in the churchyard of old Marylebone Church, where a monument is erected to their memories. The music at the funeral was under the direction of the late James Turle, organist of Westminster Abbey, and among the Abbey choristers who sang on that occasion was Master Walter Macfarren, now senior professor at the Royal Academy of Music. *The Times* report of the funeral stated that there was a mistake on the coffin plate in regard to the date of Wesley's death, but the nature of the error is not stated.

As an organist Samuel Wesley was one of the greatest players of his day. De Quincy called him 'the great *foudroyant* performer on the organ.' He was in great request at the opening of new organs. Here is a copy of a curious handbill announcing one of these events:—

SEVENOAKS.

October 17, 1788.—This is to give notice, that the magnificent Organ left to the parish of Sevenoaks by James Wright, Esq., late of Greenwich, will be opened in a *grave* and *patriotic* manner by the celebrated Mr. Wesley, on Sunday, the 28th of October.

At the same time a Collection will be made for the relief of the widows and children of those brave seamen that fell, and also those wounded in the late glorious victory of Admiral Nelson over the French fleet on the 1st of August.

In regard to the executive side of Wesley's musicianship, we cannot do better than quote from a series of articles on 'Cathedral Music and Composers' which appeared in The Musical Times during the year 1851, and written from personal knowledge of Wesley by the late Edward Holmes.

* A Biographical Sketch of Dr. S. S. Wesley appeared in The Musical Times of May and June, 1900.

In the flower of his age there is no doubt that Wesley would have done himself honour in improvising on the same pianoforte with Mozart or Beethoven; and yet with powers which no musician of his time approached, with scholarly acquirements, a witty turn in conversation, and a mind enriched by reading, which rendered him the ornament of every company in which he appeared, he was accessible and encouraging in society. Wesley had the repose of character which distinguishes men of conscious power and unquestioned position. He never shewed any airs of superiority; his native disposition was simple and social; and to be on a good footing in any house in which he was a visitor and a friend, was a sufficient introduction to him. If you had sympathy with music, and took means to win his regard, he would soon play to you, and with you, and converse most delightfully about his art, placing himself on the easy level of perfect sociality and companionship.

It was impossible for any young musician to pass an hour with him without improvement. If he played a prelude of his favorite Bach, you learned to distinguish and appreciate the best passages from his fine emphasis and accent. To see him playing merely, was delightful, he was so immersed in the pleasure of the thing. A movement of his head, a glance of his eye, conveyed commentaries on the music of deep meaning to the initiated; and in his favorite sequences of harmony, he rolled from side to side almost unable to contain the transports of his pleasure. I see before me still this great artist, whose personal description would do almost for that of Mozart—an intellectual head and prominent eye, the figure slight and rather under the middle size, with small hands and feet, characterised the appearance of both. Wesley played with his fingers much bent in the old manner—he had a great execution, but his enthusiasm transported him over all mechanical and manual difficulties. In the heat of invention he did the boldest things, and always with success.

My opportunities of hearing Wesley on the organ were not frequent, but one musical holiday, to which Mr. Novello introduced me, is still fresh in my memory. Our day of music was to begin at noon, in the German church at the Savoy, where there is an old-fashioned beautiful organ by Snetzler. Of all the London organs this was one of the most favorite instruments of Wesley; and he seems to have looked forward to this day in high good humour, for in his invitation to his friend Novello, he begged him not to "stuff his pockets *too full* of the works of Rossini." After music in the morning, the two genial organists did not intend, for that day, to descend again to the commonplaces of life, but were to repair to Hampstead, to the house of a friend, to dine and have more music. The party in the church was only four, and the music, which consisted entirely of Bach's fugues, was played in the easy and effective form of duets. Wesley kept almost entirely his seat at the Bass, and played with every one in turn, giving to each, as he came, the choice of his own fugue. When all was over, Wesley had to play extempore—and he treated the organ in a manner, which, to a young man who had never heard any of Bach's trios, appeared extraordinarily new and difficult. He began with a soft air, and then with his right-hand on the swell, his left on the diapasons of the great organ, and his feet sliding over the pedals, he made it the subject of a trio, of which the parts for the two hands continually crossing or involved together, produced a very beautiful effect. A more difficult mode of improvisation cannot be imagined; it discovered the most profound head and the most refined taste.

Samuel Wesley was a prolific composer. His choral works include the oratorios of 'Ruth' and the 'Death of Abel' (Part I.), a Mass, a Confitebor, a Harvest Cantata, Odes, Motets—In exitu Israel, Dixit Dominus, Exultate Deo—and other Latin church music, a Morning and Evening Service in F ('dedicated to all choirs'), in addition to many glees, vocal duets, songs, &c. The instrumental compositions consist of symphonies (7), overtures (2), violin concertos (10), a violin sonata, organ concertos (2), a quintet, string quartets (2), trios (2), a trio for three pianofortes, a large number of pianoforte pieces, and much organ music. The majority of these compositions remain in manuscript.

A HITHERTO UNPUBLISHED PORTRAIT OF SAMUEL WESLEY.

(From a pencil drawing in the British Museum.)

Versatility characterised the extraordinary mental equipment of the elder Wesley. A good classical scholar from his youth, he had an extensive knowledge of general literature. A brilliant conversationalist, his wit was always keen and his sarcasm sharp-pointed; thus, in intellect and attainment, Wesley had every claim to be ranked among the most remarkable men of his day. Nature had endowed him with an abnormally mercurial temperament which touched the opposite extremes of mad fun and excessive depression. Next to his wonderful musicianship must be placed his epistolary powers. He lived at a time when letter-writing was an art and when a leisurely mode of life offered facilities for its cultivation. Many of the letters to his attached friend, Vincent Novello, and others, not only give abundant proof of Wesley's cleverness and

the manner of the man, but their unconventional phraseology no less than their grotesque humour invest these effusions with a quaintness which is irresistibly funny. Here, for instance, are examples of beginnings and endings: 'Doctor know-well-o,' 'your umble sarvant to cumhand,' 'Wednesday, Jule-High the thurd.' Two letters, written in his forty-seventh year, may be given as specimens of his merry moods:—

S.W. feels the **UT**most satisfaction in **RE**turning his Acknowledgments for the **MI**nute mention of the Circumstances attending his Tune, in which there is not discoverable any Trait of the **FA**stidious Disposition of most musical Criticks, which is as clear as **SOL** at Noon Day: the Author however fears that the Partiality of Friendship may have operated to pronounce too favourable an Opinion of a Composition which many may perhaps consider only **LA**-la after all.

24th of June [1812].

On the reverse Wesley has written:—

To Mr. Novello, who hath not as yet received the same.

The next, also dated '1812,' is in 'old Sam's' most characteristic vein:—

Dear N.—The necessity of shaving, dressing, and some of the other 'Blessings of this Life,' prevent my coming to South Street* this eve., as I otherwise should, but I shall certainly be with you on Wednesday morning, *Deo Volente*.

You remember the Parish Clerk's Psalm *of his own composing*, upon the arrival of King William, after James's shabby run-away trick.

Britons rejoice! I say rejoice!
King William is come:
Therefore sing we, with Heart and Voice
The Hymn that's called TE DUM.

S.W.

The following letter, from the collection of Mr. W. T. Freemantle, of Rotherham, is interesting in its references to Handel and Charles Wesley:—

Euston Street,
24 March 2 Tuesday

Sir

In reply to your Note I have to inform you that the three Hymns which I transcribed in the Fitzwilliam Library are unquestionably *autographical:* I am well acquainted with the Hand Writing, having seen Abundance of it; and it exactly corresponds with all the other Specimens of Handel's Penmanship which cannot easily be mistaken.—Moreover I know the whole History of these Tunes, & the Circumstances of Handel composing them at the Request of a particular Friend of my Father, who wrote the Hymns as the Title Page announces.

I am Sir,
obed^{ty} yours
S. Wesley

P.S. Handel has written only the Melody, with a figured Base, which I have ramified for a choir.

* The Portuguese Chapel, South Street, Grosvenor Square, of which Vincent Novello was organist.

An immense quantity of Wesleyana—letters, compositions, reminiscences and autobiography, and miscellaneous documents of various kinds—are preserved in the Department of Manuscripts at the British Museum. Much of this interesting and valuable material relating to one of England's great musicians, and throwing various side-lights upon his many-sided personality, was bequeathed to the nation by Samuel Wesley's devoted daughter, the late Miss Eliza Wesley.

F. G. E.

Occasional Notes.

Many happy returns of the day to—

Sir Frederick Bridge, M.V.O.	December 5.
Charles W. Pearce	,, 5.
John E. West	,, 7.
Pietro Mascagni	,, 7.
Algernon Ashton	,, 9.
Wilhelm Kuhe	,, 10.
Charles L. Graves	,, 15.
Henry R. Gadsby	,, 15.
Moritz Rosenthal	,, 18.
Stephen S. Stratton	,, 19.
Charles Fry	,, 20.
Alan Gray	,, 23.
William H. Hadow	,, 27.
Charles Manners	,, 28.
Henry Hiles	,, 31.

The following, from the *Musical World* of December 26, 1868, may serve as a 'note in season':—

ODD THOUGHTS.

The first announcement of a new oratorio cannot fail to have abiding interest. We, therefore, present our readers with a miniature copy of a handbill lately circulated in Leeds:—

TOWN HALL, LEEDS.

Wednesday, December 23rd, 1868.

HALLÉ'S MESSIAH.

Mdme. Lemmens Sherrington, Mdme. Patey-Whytock,
Mr. Sims Reeves, Mr. Santley.

Band and Chorus of 264 performers.

Organist ... ... Mr. Broughton.
Conductor ... ... Mr. Charles Hallé.

[Then follows information in regard to prices of admission, trains, &c.]

8, Park Row, Leeds. Alfred Williamson, *Hon. Sec.*

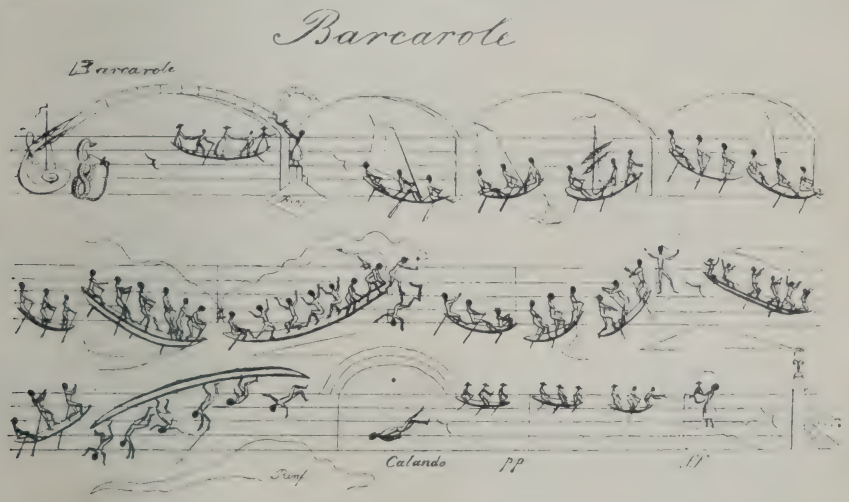
In commenting upon the above announcement, 'J. W. D.,' the editor of the *Musical World*, said:—

Need we say how anxiously the criticism of our local correspondent, Mr. Gooch, is awaited? By a coincidence due to the season, Handel's *Messiah* was performed the same evening at two different places in Manchester.

Sir George Martin has been made by the King a Member of the Royal Victorian Order. It would be difficult to define the range limit of congratulations to the worthy organist of St. Paul's Cathedral which this well-deserved honour has called forth, and in which The Musical Times very heartily joins.

The subjoined tone-picture is No. 4 of a series of pen-and-ink sketches which were printed, possibly privately, by C. F. Dörfling, at Leipzig, in 1842, under the title 'Nouveauté Musicale.' The booklet, kindly lent to us by the Honourable Mrs. Herbert, of Llanover, was presented to her mother, wife of Sir Benjamin Hall (afterwards created Baron Llanover of Llanover), by Friedrich Carl Meyer, librarian to the Prince Consort. The name of the artist who drew these exceedingly clever sketches is unknown, but in an explanatory note we are told that he wished by means of figures to express the life inherent in notes, and that he tried 'in these operettas faithfully to observe the double unity of dramatic action and of melody.' The following description is given of the Barcarole:—

> Fishermen are bidding farewell to their wives and sisters; one woman entrusts her child to her husband. The weather is fine; the boats glide smoothly under lofty arches (signs for tying notes). But the weather changes: the sky becomes covered with clouds; the sea becomes stormy; the boats rise and fall with the waves; one breaks over the ship, and two men fall into the water. The fishermen in despair raise their hands to heaven. The tempest increases in fury; a boat founders; six fishermen are engulphed; one inanimate body is seen floating. Sea-gulls (rests) skim over the surface of the water. Some of the boats, with the lighthouse as a guide, hasten to return to the port. The mother in tears, waiting on the shore, receives back her child into her arms.

Thus, we may add, all ends happily as well as Barcarolly!

Sir Alexander Mackenzie conducted the first part of the programme of an interesting concert given by the Bermondsey Settlement Choral and Orchestral Union, in Bermondsey Town Hall on the evening of the 13th ult., when his Coronation March, various songs and part-songs, and 'The Cricket on the Hearth' overture (much applauded) were performed in the hearing of a crowded audience. The remainder of the evening's music consisted of Parts 2 and 3 of Mr. Coleridge-Taylor's 'Hiawatha' Trilogy (conducted by Mr. Borland). The full orchestra (50 performers) and choir (90 voices) gave proof of their executive zeal and enthusiasm in the art, and the preparation of the music must have afforded them untold pleasure in their leisure hours. As we have on previous occasions remarked, the spread of a love of music among the people, and the philanthropic and artistic possibilities resulting therefrom, are of the highest importance in the life of the community; and we gladly call attention to the work so successfully carried on at Bermondsey both for its own sake and as an example to be followed far and wide.

The splendid philanthropic work done in the various 'Settlements' in London and elsewhere calls for high commendation and encouragement. As a case in point, in which music occupies a prominent place, we may refer to the Bermondsey Settlement. The prospectus of the Music Section, now in its twelfth season, and under the able direction of Mr. John E. Borland, is a record of remarkable activity. An elementary sight-singing class, glee- and part-song society (fee one shilling each, per term), string band (fee one shilling and sixpence per term), instrumental classes, solo singing, public lectures, &c., enter into the curriculum of this busy centre of light and leading. In addition to the foregoing there is a flourishing choral and orchestral union, the choral section of which assists at church oratorio services in the neighbourhood. The long list of important works performed under Mr. Borland's direction bears testimony to the enterprise and industry of these musical Bermondseyites. Sir Frederick Bridge, Sir Charles Stanford, and Mr. Coleridge-Taylor have found their way to the concerts in the capacity of composer-conductors.

The announcement that the season just concluded is the last of the Richter Concerts—since 1887 under Mr. Vert's management—has been received with genuine regret. As one of the foremost musical institutions in the way of London music-makings the concerts have existed for twenty-three years, though not all the time under their familiar name. It was in the year 1877, when Wagner visited these shores for the last time to conduct the concerts given under his name at the Albert Hall, that Hans Richter appeared for the first time before an English audience. As a matter of fact, Richter did the lion's share of the work in conducting those concerts, while Wagner, to a great extent, looked on.

We have before us the programme-book of the first concert in London for which Dr. Richter was entirely responsible. It took place in the familiar locale, St. James's Hall, on May 5, 1879, and was the first of four 'Orchestral Festival Concerts,' of which the third was devoted to chamber music, and the remaining three to orchestral and vocal selections. The orchestra, with Herr Hermann Franke as leader, consisted of 110 performers, and the programme was as follows:—

Part I.

Kaisermarsch ... ... Wagner

Scene, 'Blick' ich umher' (*Tannhäuser*) ... ... Wagner
Herr Georg Henschel.

Introduction to Act III. (*Die Meistersinger*) ... ... Wagner

Duet, 'Wie aus der Ferne' (*Der Fliegende Holländer*) ... Wagner
Frau Schuch-Proska and Herr Georg Henschel.

Aria ... ... (*Die Entführung aus dem Serail*) ... ... Mozart
Frau Schuch-Proska.

Overture ... ...(Manfred)... ... ... Schumann

Part II.

Symphony, No. 7, in A major (Op. 92) ... ... Beethoven

'A typical Richter programme' will be the natural comment on the above selection. True, but the programmes in the earlier period of the concerts were more eclectic than they have been of recent years. The name of Mendelssohn in the scheme of the concert on the 3rd ult. almost gave a shock to the 'superior' person, but in the old days of 'the Richters' we find the Italian and Scotch symphonies, the 'Midsummer Night's Dream' music, the 'Hebrides' and 'Ruy Blas' overtures, and even that to 'Athalie'! Someone recently raised the question whether a Haydn symphony had ever been played in London under Richter. To this we can answer 'yes,' and to save the reader the trouble of making reference to The Musical Times of June, 1885, we herewith reprint a record of that rather rare event:—

> At the second Concert Herr Richter actually presented a Symphony of Haydn to his patrons—as, it may be, a cold *douche* in the midst of a prolonged hot bath. The old master's delightful art could scarcely have proved acceptable to those who love the 'maddening excitement' of modern music. If it were acceptable, then we cannot sufficiently admire the wide taste that takes in such far-sundered extremes.

Old 'Papa' Haydn must not be neglected. Amid so much modern music that is tuneless and formless, his genial strains are as 'streams in the desert.'

The annual Livery banquet of the Worshipful Company of Musicians, which took place on October 28, was an unusually brilliant function. The Master, Mr. C. D. Hoblyn, presided, and among the distinguished guests were the Lord Mayor and Sir Alexander Mackenzie. The music, which forms an important feature at these gatherings, was this year supplied by the students of the Royal Academy of Music, and the most distinguished student of that Institution, Mr. Adam von Ahn Carse, received at the hands of the Master the silver medal of the Company. The speech of the evening came from the lips of Sir Frederick Bridge, one of the most amusing of after-dinner speakers. In the course of his remarks, Sir Frederick referred to a little difficulty which had come before the Court during the year in transferring a member of their Company to the Ironmongers' Company. But the obstacles had been overcome; and he ventured to think that it was easier for a musician to become an ironmonger than it would be to turn an ironmonger into a musician! The Principal of the Royal Academy of Music, in presenting the medallist to the Master, referred to Mr. Adam von Ahn Carse's varied attainments in music, and said if he (Sir Alexander) had only known that Sir F. Bridge intended to make a reference to ironmongers, he would have asked his young friend to favour the assembled company with a solo on the *kettle*-drums. In thus letting off the steam of his pawky humour, Sir Alexander Mackenzie ran the risk of causing his audience to boil over with indignation; but so subtle was the joke that they did not appear even to simmer!

At a recent meeting of the Deutsche Musik-Verein, Herr Richard Strauss in the chair, it was decided to issue, under the auspices of the Society, a critical edition of the works of Franz Liszt, edited by Herr August Goellerich.

The name of Dr. F. H. Cowen, as conductor, was inadvertently omitted from the notice of the Cardiff Musical Festival in our last issue. In expressing regret at this oversight it is hardly necessary to refer to Dr. Cowen's conducting achievements: are they not known and read of all men?

Among the oddities to hand during the past month are the following:—

> The *Irish* songs from 'Die Meistersinger.'

The compositor who set this may have been on 'trial.' The next can also be traced to where type is not unknown:—

> Messrs. Novello have published the 'Hymn Tuner' by the Rev. J. B. Dykes.

The last is from an inquiry addressed to a firm of music-publishers:—

> Please quote me per doz. for small plasters (Westminster) suitable for choir boys.

Perhaps a quotation for *Psalters* may touch the spot!

There was a Professor nam'd Prout,
You have heard of his fame no doubt;
He found much to admire in Handel's 'Messiah,'
And set it all right, did old Prout.

Church and Organ Music.

BACH'S CHRISTMAS ORATORIO.

The great St. Matthew Passion and the mighty B minor Mass have overshadowed the Christmas Oratorio of the greatest of Cantors. It was composed five years after the first-named work and when Bach was aged fifty. The oratorio preceded Handel's 'Messiah' by seven years, its date being 1734, and the autograph of the entire work is entitled by its author: 'Oratorium Tempore Nativitatis Christi,' with the addition of the initials 'S. D. G.' (*Soli Deo Gloria*), inscribed at the end of its six parts or sections. These sections stamp the work with a peculiar individuality and make it unlike any other oratorio, in that the entire composition was not intended to be sung at one performance. The first portion is assigned to Christmas Day; the second and third portions to the two following days; the fourth to the Feast of the Circumcision of Christ. New Year's Day; the fifth to the Sunday following; and the sixth to the Festival of the Epiphany.

As in the Passion music the narrative of the Evangelist forms the groundwork of the design. It is given out in recitative, interspersed and elucidated by choruses, chorales, airs and duets. Part II. opens with a charming Pastoral Symphony. Curiously enough this is immediately followed by a recitative having the same words as that which comes after Handel's Pastoral Symphony in the 'Messiah'! The movement by Bach, however, is original and much more extended than the *Pifa* of his great contemporary. Bach, like Handel, did not disdain to use up old material. Three works were drawn upon for the Christmas Oratorio—(1) a 'Drama per musica,' composed in honour of the Queen of Saxony in 1733, (2) 'The Choice of Hercules,' a work of similar character for the birthday of the heir-apparent in the same year, and (3) a 'Cantata gratulatoria,' complimentary to the King on his arrival at Leipzig in 1734.

Concerning its chorales, so typical a feature of Bach's church music, Sir George Macfarren said: 'The harmonisation of the chorales proves the author's infinite command of the powers of combination. Highly remarkable as it is for its musical beauty, it claims further admiration for its expressive fitness to the several situations in which these tunes occur. Some of the tunes are set plainly for the voices, with directions that certain instruments are to be in unison with each part, and the organ in unison with the whole. . . . Other of the chorales are arranged with figured accompaniment for the orchestra, and these stand out in strong contrast to those more simply set.'

The first performance of Bach's Christmas Oratorio in England was given by the defunct Bach Society, at the Hanover Square Rooms, June 13, 1861, under the conductorship of Sterndale Bennett. Parts 1 and 2 were performed by the students of the Royal Academy of Music, December 13, 1870, under John Hullah's guidance, and the entire oratorio formed the concert given by the Royal Choral Society, under the late Sir Joseph Barnby's direction, at the Royal Albert Hall, December 15, 1873. Parts 1, 2, and 3 were given by the Bach Choir on April 6, 1878, with Mr. Otto Goldschmidt as conductor.

The present writer retains a very vivid recollection of a performance of part of the work in Westminster Abbey many years ago, and the wonderful effect of the old Cantor's music among surroundings so appropriate thereto. The church is without doubt the true home of those reverent strains, whereby Bach has so greatly enriched ecclesiastical music, and in so doing added lustre to his splendid genius. Spitta says: 'No other work by Bach contains a richer collection of charming and easily comprehended melodies than the Christmas Oratorio.' Need anything more be said?

A CAMBRIDGE COLLEGE ORGAN.

The organ in St. John's College Chapel, Cambridge, was originally built by Robert Dallam, of Westminster, in the year 1635. Some of Dallam's work still remains; but Messrs. Hill rebuilt the instrument in 1839 and made further alterations and additions in 1868 and 1889. The organ has now been entirely rebuilt by Messrs. Norman and Beard to the following specification:—

Great Organ (16 stops).		Swell Organ (14 stops).	
Double Open Diapason	16 feet	Lieblich Gedackt	16 feet
Open Diapason (large)	8 ,,	Open Diapason	8 ,,
Open Diapason (medium)	8 ,,	Stopped Diapason	8 ,,
Open Diapason (small)	8 ,,	Pierced Gamba	8 ,,
Stopped Diapason	8 ,,	Echo Dulciana	8 ,,
Hohl Flöte	8 ,,	Vox Angelica	8 ,,
Quint	6 ,,	Flute	4 ,,
Harmonic Flute	4 ,,	Principal	4 ,,
Gemshorn	4 ,,	Fifteenth	2 ,,
Principal	4 ,,	Sesquialtera (4 ranks)	
Twelfth	3 ,,	Double Trumpet	16 feet
Fifteenth	2 ,,	Horn	8 ,,
Full Mixture (3 ranks)		Hautboy	8 ,,
Sharp Mixture (4 ranks)		Clarion	4 ,,
Posaune (harmonic)	8 feet	Tremulant.	
Clarion (harmonic)	4 ,,		

*Great Reeds to Choir.

* By this contrivance the Great Organ reeds, which are voiced on heavy pressure wind, can be transferred to the Choir Organ for solo Tuba effects.

Choir Organ (10 stops).		Pedal Organ (11 stops).	
Double Dulciana	16 feet	Great Stopped Bass	32 feet
Open Diapason	8 ,,	Great Bass (open wood)	16 ,,
Dulciana	8 ,,	Violon (wood)	16 ,,
Stopped Diapason	8 ,,	Double Dulciana (metal)	16 ,,
Viol di Gamba	8 ,,	Lieblich Bourdon	16 ,,
Suabe Flute (open wood)	4 ,,	Flute Bass	8 ,,
Gedackt Flute (stopped metal)	4 ,,	Principal	8 ,,
		Fifteenth	4 ,,
Principal	4 ,,	Mixture (3 ranks)	
Flageolet	2 ,,	Great Trombone	16 feet
Cremona	8 ,,	Trumpet	8 ,,

Couplers.

Swell to Great.	Swell to Pedal.
Choir to Great.	Great to Pedal.
Swell to Choir.	Choir to Pedal.

There are 11 composition pedals, and 10 pneumatic pistons: 5 to the Great Organ, 4 to the Swell, and a reversible piston to No. 58. Messrs. Norman and Beard's tubular pneumatic patent is applied to all the mechanism, except the manual to pedal coupling action. The reeds, except the Hautboy, Cremona, and Pedal Trumpet, are on heavy pressure wind. The various wind pressures are:—

Manual flue work, Cremona, and Hautboy	3½ inches
Pedal flue work and Trumpet	3½ ,,
Swell Reeds	6 ,,
Great Reeds	8 ,,
Action and Pedal Trombone	8½ ,,

The Organ is blown by three hydraulic engines. The pedal board is Willis's pattern, and there is a balanced swell pedal.

The reopening of the reconstructed instrument took place on the 4th ult., when the order of service included a chant by the late Dr. Garrett (for many years the honoured organist of St. John's College) and Wesley's 'Ascribe unto the Lord.' Sir Walter Parratt gave an organ recital, of which the following was the programme:—

Andante Religioso	Liszt
Prelude and Fugue in C major	J. S. Bach
Musette	Dandrieu
Pastorale—'Nun danket alle Gott'	Herzogenberg
Fantasia in G major	Hubert Parry
Choral Vorspiel—'O Welt, Ich muss dich lassen' (His last composition.)	Brahms
Fantasia and Toccata	Professor Stanford

The service was accompanied by Mr. Cyril B. Rootham, organist of the Chapel, who has supervised the reconstruction of the organ.

SPECIAL SERVICES.

First in order of date and importance was that held in St. Paul's Cathedral on Sunday, October 26, 'in thanksgiving for the recovery from sickness of His Majesty King Edward VII.' On that occasion, the King and Queen being present, the music included Sir George Martin's 1897 Jubilee Te Deum in A, and Sir Hubert Parry's Coronation Anthem 'I was glad.' These and the rest of the service music, sung by a specially augmented choir, accompanied by the band of the Royal Artillery and the organ, were rendered under the experienced direction of Sir George Martin.

The twenty-ninth Annual Festival of the London Church Choir Association (so long and ably conducted by Sir George Martin) was held in St. Paul's Cathedral on the 20th ult. The Choir consisted of about 1,000 voices, comprising over fifty Metropolitan Church choirs, and conducted by Dr. Walford Davies, with Mr. F. B. Kiddle as organist. The anthem selected for the occasion was Wesley's 'Blessed be the God and Father,' Orlando Gibbons's Amen being sung after the Benediction. The canticles were sung to the setting by Robert Cooke in C, and Smart's Te Deum in F concluded a service worthy to rank with those which have preceded it. The principal object of the Association is to afford mutual encouragement and support to individual choirs in the practice of Anglican church music, and therefore deserves every encouragement.

The jubilee of the consecration of the church of St. Mary Magdalen, St. Leonards, on October 29, was celebrated by an anthem recital, with Mr. F. W. Maggs and Mr. C. H. White at the organ. The selection included the names of Arcadelt, Farrant, Bach, Handel, Rheinberger, Clarke-Whitfeld, Attwood, Mendelssohn, Spohr, Goss, Stainer and Dvorák. Where was Wesley?

The 200th monthly 'Sunday afternoon for the people' (representing a period of eighteen years) at the church of St. Michael and All Angels, Folkestone, was held on the 2nd ult. On this occasion the music was chosen entirely from that composed by the vicar (the Rev. E. Husband) during the thirty years he has been connected with the church. Mr. Husband is veritably a tripartite host in himself: parson, organist and composer!

A selection from Haydn's 'Creation' was given at Brixton church on the afternoon of the 2nd ult., under Mr. Douglas Redman's conductorship, as one of the oratorio services which have proved so very successful.

It has taken 189 years to complete Kew Parish Church, 'begun A.D. 1713, finished A.D. 1902.' No wonder that a festival service of thanksgiving was held in commemoration of the event. This took place on the 9th ult., the King's birthday, when the music performed was largely Handelian,—'Zadok the priest'; the 'Occasional' overture, &c.—in addition to Smart's Te Deum.

The inauguration of the four-manual organ, munificently presented to the Town Hall, Dover, by Dr. E. F. Astley, J.P., took place on the 5th ult., when Mr. H. J. Taylor, organist to the Corporation, gave two performances with success. We hope to give the specification of this recent addition to Municipal instruments in our next issue.

In connection with its approaching centenary the Sunday School Union offers three prizes for 'the best pieces of music adapted for use on Sunday School anniversary or other Festival occasions.' Sir Frederick Bridge has consented to be the adjudicator, and all particulars may be obtained on application to the Secretary, at 57, Ludgate Hill.

ORGAN RECITALS.

Mr. Ivor Atkins, Worcester Cathedral (Choral Song and Fugue, S. S. Wesley).—Dr. M. J. Monk, Truro Cathedral (Grand Chœur, Wheeldon).—Mr. Clarence Eddy, Crystal Palace (Fantasia in F, John E. West).—Mr. H. J. Taylor, Town Hall, Dover (Sonata in D minor, Guilmant).—Mr. Fred Gostelow, Parish Church, Luton (Toccata, Mailly).—Mr. W. H. Fraser, Parish Church, Grays (Allegretto in B minor, Guilmant).—Mr. Reginald Goss-Custard, St. Margaret's, Westminster (Fantasia on the tune 'Hanover,' Lemare).—Mr. R. Hutton Malcolm, Claremont Church, Glasgow (Prelude, fugue, et variation, César Franck).—The Rev. E. Husband, St. Michael and All Angels, Dover (who played his own 'original air with variations').—Mr. Alfred Hollins, Presbyterian Church, Westmoreland Road, Newcastle-upon-Tyne (Berceuse and Scherzo, Rousseau).—Mr. Arthur S. James, St. Peter's, Rickmansworth (Festive March in D, Smart).—Mr. F. M. Ogbourne, Westminster Cathedral (Allegretto grazioso in D, Tours).—Mr. Roger Ascham, Feather Market Hall, Port Elizabeth (Nocturne in B flat, Hollins).—Mr. W. Henry Maxfield, Methodist New Connexion Church, Connahs Quay (Occasional overture, Handel).—Mr. J. Charles McLean, Salem Chapel, Portmadoc (overture to 'Athaliah,' Handel).—Mr. J. C. Dunlop, St. Matthew's, Northampton (Andante in F, Smart).—Mr. Charles E. Smith, Regent's Park Chapel (March in B flat, King Hall).—Dr. J. C. Bradshaw, Christchurch Cathedral, New Zealand (Larghetto from Clarinet quintet, Mozart).—Mr. R. H. Turner, Parish Church, Portsmouth (Chaconne in F, Handel).—Mr. A. Eaglefield Hull, Church of St. Michael and All Angels, Little Ilford (March from 'Caractacus,' Elgar).—Mr. R. W. Strickland, College Street Chapel, Northampton (Overture 'Comus,' Dr. Arne).—Mr. E. R. Parker, Parish Church, Wilmslow (Allegro moderato in A, Dr. E. J. Hopkins).—Mr. Geo. Leake, St. Mark's, Southampton (Pâque Fleuries, Mailly).—Mr. Thomas J. Crawford, St. Paul's, Camden Square (Prelude and fugue in F, Buxtehude).—Mr. Ernest Jones, All Saints, Deganwy (Prelude and fugue in G, Mendelssohn).—Mr. G. Bernard Gilbert, Town Hall, Stratford (Overture in C for a military band, Mendelssohn).—Mr. J. E. Smith, Parish Church, Irthlingborough (Sonata Pascale, Lemmens).—Mr. Henry Graves, Ayr Parish Church (Air and finale, Thiel).—Mr. H. J. Davis, Christ Church, Bath ('O Sanctissima,' E. T. Chipp).—Mr. R. Cecil Rodham, St. Michael and All Angels, Longtown (Rhapsody, No. 1, in E, Saint-Saëns).—Mr. J. W. Cheadle, St. Michael's Parish Church, Dumfries (Sonata in the style of Handel, Wolstenholme).—Mr. Herbert J. Kemp, St. Andrew's, Annan (Meditation, d'Evry).—Mr. Henry Graves, New Church, Ayr (Andante religioso, Gillet).—Mr. W. Wolstenholme, King's Weigh House Church (a series of four recitals).—Mr. A. Scott Jupp, North Morningside United Free Church, Edinburgh (Air with variations and final Fugato, Smart).—Mr. John Hartley, St. Giles' Cathedral, Edinburgh (Fantasia, A. M. Goodhart).—Miss Agnes Comerford, St. Lawrence Jewry (Fantasia in E flat, Saint-Saëns).—Mr. W. C. Webb, The Downs Chapel, Clapton (March in B flat, Silas).—Master Harold Rhodes, Baptist Church, Worcester (Merkel's organ Sonata, No. 4).—Mr. Edward Walker, St. Ethelburga, Bishopsgate Street.

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Selfe Fowles, All Saints' Church, Eastbourne.

Mr. Dennis A. Fox, St. John's Church, St. John, New Brunswick, Canada.

Mr. Harold G. Hartley, Argyll United Free Church, Dunoon.

Mr. Herbert B. Page, Highbury Quadrant Congregational Church.

Master Harold Rhodes, Baptist Church, Worcester.

Mr. Arthur J. Neville Robinson, St. Peter's Church, Yaxham, Norfolk.

Mr. H. E. Smallcross, St. Margaret's Church, Rochester.

Mr. W. P. Hodges (alto), His Majesty's Chapel Royal, Hampton Court.

Mr. W. H. Whiteside (bass), Carlisle Cathedral.

SIR HUBERT PARRY ON SEVENTEENTH-CENTURY MUSIC.*

Anyone who passes directly from the first volume of the Oxford History of Music (The Polyphonic Period, by Professor Wooldridge) to the third, which has just appeared, will probably feel rather a shock at the abrupt change of atmosphere. One springs from the domain of purely ecclesiastical choral work into a breezy sphere of youthful attempts to bring a vivid, throbbing interest into music, to express song and laughter, tears and misery, in such a way that even music without words should convey to its hearer a sense of what it meant.

Although the opening remark of the Preface that 'the seventeenth century is, musically, almost a blank, even to those who take more than the average interest in the Art,' seems at first sight discouraging to the intending reader, one finds that there is no lack of material in these delightfully-written and closely-printed pages. For the historian it proves to be a most suggestive century; it shows the slow growth of secular music; of instrumental music shaking itself free from the fettering principles of choral writing. Things temporal, as opposed to things spiritual, had been so rigorously excluded from church choral compositions that even rhythm was avoided, because it represented the idea of physical action, of dancing, light-hearted movement, and was therefore on the wrong side of the hard and fast line drawn between that which was sacred and that which was secular or profane. Music wished to become more worldly, but found it impossible if sixteenth-century methods of choral writing were to be closely adhered to; a secular style was required, and it originated naturally enough in the music of the people, essentially rhythmic. For the accompaniment of rhythmical songs simple harmonies were wanted; dance music for stringed instruments gave an impulse in the same direction; and finally the popular use of the lute proved a most powerful factor in the introduction of chords as a means of accompanying a melody.

A certain amount of preliminary work had been done before the beginning of the seventeenth century, but a definite attempt at dramatic music was made in the year 1600, when Giacopo Peri's 'Euridice' was performed in Florence. The music, following the action of the play, was very simple in construction, and its interest to its hearers must have been largely due to their instinctive feeling of what it might lead to. Composers of all nationalities eagerly threw themselves into the new opening, but one stands out pre-eminent, Claudio Monteverde. A professional viol-player, he realised that intervals which had always been considered too abrupt and difficult for voices to take were easily played on a stringed instrument, no difficulty in making sure of an augmented fourth there!—and he proceeded to use discords in what was for his time a peculiarly daring manner: to use them as a means of representing keen emotion. Of the one fragment extant of his opera 'Arianna,' it is said that 'it moved all who heard it to tears,' while his 'Orfeo' contains the most dramatic music of his time.

The manuscripts which have been preserved of Cavalli's operas show how closely he followed in Monteverde's footsteps, although his music tended more towards simplicity of design and clearness of construction than dramatic colouring. In his opera 'Giasone' (1649), he established the principle of an introductory symphony in movements which, though quite distinct, are related to each other in character; a principle which was afterwards to evolve on the one hand into the French overture, in which a serious slow movement was succeeded by a fugue, and on the other into the Italian introductory sinfonia, generally consisting of an allegro, a slow movement, and a finale.

Later on the music of Carissimi shows clearly the steady progress that the new ideas had made, for he brought them to bear on sacred music, and did much towards its secularization. French opera is generally supposed to have been influenced by the Italians through Cavalli, who was in Paris in 1660, but it always kept essentially national characteristics in its dance-tunes and chansons. It reached its high-water mark in the time of Lulli. All of his works present the same definite type—the opening overture, the prologue, with its alternate chorus and ballet, followed by the play, distinguished by its fine declamatory recitative.

Organ music also made rapid strides in development in this century. The realisation of the fact that, if there were no words to give listeners a definite idea, the music must do it, led to a musical 'subject' being systematically introduced and continued throughout a composition. There is a long and famous roll of Italian organist-composers, while Sweelinck, of Amsterdam, is a familiar name, and the Danish composer Buxtehude wrote fine music of a genuinely instrumental character; but it was in Germany that the most extraordinary activity was shown:—

> Organ music may indeed be said to be the first branch of art in which Germany asserted herself as an independent musical nation; and even the great achievements of her composers in the lines of choral music, which were among the greatest glories of the eighteenth century, were arrived at through the adaptation for vocal purposes of the style they had evolved for contrapuntal organ music.

Johann Pachelbel especially, whose work must have been well known to J. S. Bach, wrote some of the finest Choral-Vorspiele of the time.

Meanwhile, in England, composers had been writing music for the virginals; there are wonderful collections preserved in our old libraries of dance-tunes, pavans, galliards, and allemandes, of fantasias, and elaborate sets of variations on popular tunes, which are full of intricate and ingenious devices. The description given by Sir Hubert Parry of characteristic compositions by Orlando Gibbons, Byrd, Bull, and Farnaby is full of interest, and is illustrated by many musical passages. It is worth while to compare the variations (p. 87, ex. 68, p. 88, ex. 70) taken from Benjamin Cosyns's Virginal Book in the Royal Music Library at Buckingham Palace with the music as given in the Fitzwilliam Virginal Book (pp. 6, 16) which was published in full by J. A. Fuller Maitland and W. Barclay Squire in 1899, for the two books differ in a remarkable degree.

English church music was also showing signs of new life; anthems containing solo music, technically known as 'verse' anthems, are heard of as early as 1610; a very fine one was composed by Orlando Gibbons in 1618, and Barnard's great collection of sacred music, published in 1641, contains anthems by William Byrd in which solo passages alternate with chorus; but although this important step in advance had been made, the devotional contrapuntal style remained essentially the same. A long interval of enforced silence during the Puritans' sway, due to their pronounced aversion to church music, produced a great change, for it led to a marked development of secular music. Numbers of collections of 'ayres'

* The Oxford History of Music, Vol. III. The Music of the Seventeenth Century. By C. Hubert H. Parry. Oxford, at the Clarendon Press. 1902. 15s. net.

for solo voices with tablature for the lute appeared; Robert Jones published his 'First Book' in 1600, a second in 1601, and a third in 1608 (not 1605, as stated on p. 193). Books of Consort Lessons, Fancies or Fantasias written for groups of instruments of various kinds, and especially the characteristic English masque, gave scope to the talent of such men as Morley, Gibbons, Campion, Lock, and others. When church music again came to the front at the time of the Restoration the result was shown in greater richness of harmonisation, a keener sense of rhythm, and in the definite adoption of declamatory solo music.

Pelham Humfrey, John Blow, Benjamin Rogers, and others helped to lay the foundation of the new kind of church music, but they all were overshadowed by the extraordinary genius of Henry Purcell. His anthems reach the highest point of that time. They differ largely from the old church music in the solo and ensemble pieces that they contain instead of the old massive chorus, also in the amount of instrumental scoring, for they are often preceded by symphonies written in two movements at least, which are almost equivalent to overtures. Purcell showed his variety of resource in choral work in his music for plays and operas, and especially in the numerous odes, secular and sacred, which were the forerunners of the cantatas and oratorios of a later date. The intention of making the music as apt as possible to the spirit of the words is evident both in the choral and solo writing, expressive harmonies being employed to bring out particular passages with intense vividness, while as for tunefulness—

> Probably no composer except Schubert has ever had a readier fund of melody; and it always rings true and characteristic of the country to which he belonged.

Here we must pause, for in the space at our disposal it is only possible to touch on some of the results of seventeenth-century artistic activity. Sir Hubert Parry does not allow us to depend altogether on his graphic verbal descriptions, but prints a large number of musical passages to illustrate various points. It is unfortunate that in these examples so many errors have escaped detection in the proof-reading—accidentals are omitted or wrongly placed (exs. 159, 167, 179, 217, 224, 242) and wrong notes occur (exs. 140, 171b, 216, 290a, &c.)—one looks for greater accuracy in a work of this high standard. Sir Hubert Parry has obviously ransacked foreign and home libraries for manuscripts and seventeenth century publications, but he has wisely avoided any attempt to give an exhaustive list of compositions or composers, which would have unnecessarily overweighted the book, and delayed the successful completion of a great and arduous piece of work.

Cecie Stainer.

RICHARD STRAUSS'S 'FEUERSNOT' IN BERLIN.

The latest work of Richard Strauss—the one-act opera 'Feuersnot'—has had a career of rapid success in its own country. It will probably be successful in other countries too in time; but it is in many respects so very Teutonic, that it would be rash to predict its quick dissemination elsewhere. An important stage in its progress was its first production in Berlin on October 28, before an audience musically very representative, but socially not so brilliant as it would have been had the Court not chosen that evening for a visit to Madame Sarah Bernhardt. The production was a triumph. Those who know the ways of the Berlin public assert that it is a long time since the composer of a new opera has been honoured by ten recalls, and that Herr Strauss's personal popularity in Berlin—where he is one of the conductors of the Opera—had little influence on the verdict of the public.

It is in many ways a work to which it is difficult to apply the ordinary canons of criticism, for it has moments of everything from opera bouffe to grand opera; and yet it leaves the hearer with a remarkable impression of homogeneity. The orchestra is treated with unparalleled freedom, and the main interest of the work centres in it; but it is hardly just to say that it is too symphonic, for Herr Strauss never allows considerations of purely musical development to hamper him in the attainment of dramatic effect. Those who know his orchestral works only will be surprised and delighted at his extraordinary mastery over choral effects; and it is hardly an exaggeration to say that some of the most important choruses come very near to the invention of a new art-form. He can create atmosphere by means of a chorus almost as deftly as by means of instruments. And as regards beauty of orchestral colour and ingenuity of scoring, 'Feuersnot' is equal to his greatest symphonic works; while in directness of utterance and beauty of melody it surpasses them. True he draws somewhat on folk-song, but to such melodies as that of the opening of *Kunrad's* address from the balcony—and to one of *Kunrad's* chief *leitmotives*—the epithet 'beautiful' cannot justly be denied, and moreover they are unmistakably Straussian.

The plot of Herr Ernst von Wolzogen's 'Singgedicht' is derived from an old Dutch legend, and he brings it into connection with the celebrations of Midsummer Eve and the lighting of the Johannisfeuer—the symbolical significance of which, as a glorification of the senses, is familiar in German literature. The scene is laid in Munich in the 'fabelhafte Unzeit' (the fabulous No-time—or Bad Time), and on Midsummer Eve *Kunrad der Ebner* is roused from his abstraction by the children asking for fuel for the bonfire. He suddenly realises how foolish he has been to neglect life and love for the sake of his old moth-eaten books, and bids the boys put them all into the fire. And then his eyes fall on *Diemut* the Burgomaster's daughter, and he promptly woos her and kisses her. She is enraged and plans revenge. She simulates affection for him, and promises him a midnight meeting if he will ascend to her room in a basket which she promises to draw up. But she leaves him dangling in mid-air and calls the people to scoff at him. He summons his magic power to his aid and causes all the flames to be extinguished, and tells the people that they cannot burn again till the maiden consents to be his. She quickly appears at the window and takes him in. Then all the people turn to her and urge her to yield. The two choruses—that which is sung when darkness comes, which ends in an outburst of rage against *Kunrad*; and that in which the anger of the people is turned against the too coy *Diemut*—are the two most striking moments of the opera. After the people have left the stage we come to the extremely beautiful and dramatic excerpt which was heard recently at a Queen's Hall Concert. Then, gradually, a light is seen in *Diemut's* room, and suddenly all the flames burst out, and the opera ends in a pæan of love.

So much has been said in the German criticisms of 'Feuersnot' about the topical allusions made in the speech addressed to the crowd from the balcony of *Diemut's* chamber by *Kunrad*, that it may be worth while to see what they are. *Kunrad* may be taken as typical of the new spirit as represented by the

author and composer. He tells the people—who have been speculating as to his parentage and country—that the house in which he has been living was that of Master Reichardt, 'the ruler of spirits'—that is Wagner. Now Wagner means in German 'the daring man.' *Kunrad* continues: 'though Reichardt did much for you and your city you cast out "the daring man"—*den Wagner*. But you did not drive out the restless new spirit which is always spoiling for a fight (*stellt sich zum Strauss*). Still many another good man and true came (*Wohl zogen will' wackere Leut'*) to you, but all in vain. You remain in loveless outer darkness, and only from a maiden's love can light come again.' The whole is so ingeniously done that it seems quite natural, and would be passed over by anyone not on the watch. Herr Strauss's way of accompanying this harangue deserves attention, and contains much instruction as to the ethics and uses of musical quotation. When *Kunrad* talks of Wagner as 'the noble ruler of spirits' the Walhall motive in all its serene dignity is heard from the brass—a noble tribute to his power. The words referring to his banishment are sung by *Kunrad* to the 'Flying Dutchman' theme—which adds point to the bitter satire, for the 'Dutchman' was the least daring of Wagner's works. The allusion to Strauss is accompanied by a motif from his own opera 'Guntram.' But then does not *Hans Sachs* quote 'Tristan' musically, and does not *Leporello* quote 'Figaro'?

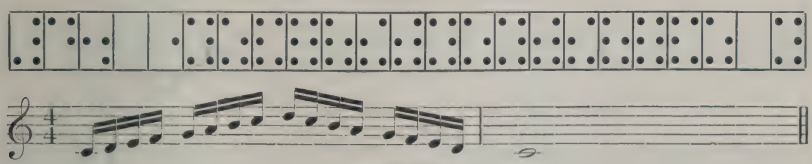
One instance may be given of Strauss's ingenuity in the metamorphosing of themes. The subject which accompanies *Kunrad's* first wooing of *Diemut* is, in its first form, powerfully expressive of her indignation. By a change of rhythm and harmony it becomes a deliciously piquant illustration of her mockery. In augmentation a part of it represents 'Feuersnot' (Fire-famine), which is due to her rejection of him; and finally it appears in yet another rhythmic and harmonic guise, as the hymn of triumphant love. The performance at Berlin under the composer's direction was admirable, the orchestra being specially praiseworthy, as its task was probably the severest ever set to an operatic orchestra. The chorus, too, did wonders, and Fräulein Destinn as *Diemut* and Herr Berger as *Kunrad* were excellent musically and dramatically. All the scenes of popular gaiety and indignation went with irresistible swing. Those who read the libretto can have little idea of its excellence for stage purposes, for it hangs together remarkably, and moves swiftly to a climax and is full of human interest. And it is the human interest of the music which is its chief virtue, for Strauss can write a popular dance which will set the heads wagging, though it is made up of three themes moving at once, and can catch the atmosphere of merry-making as truthfully as that of metaphysical romance.

A. K.

Reviews.

Braille Music Notation for the Blind. By Edward Watson. [Novello and Company, Limited.]

This volume, the latest addition to Messrs. Novello's Primer series, comes forth bearing this hall-mark: 'The official text-book of the British and Foreign Association for the promotion of the education and employment of the blind.' In the year 1829, Louis Braille, a sightless Frenchman, invented a system of expressing the sounds both of music and of speech (and also numerals) by means of raised dots, embossed into thick paper, to be deciphered by the touch of the finger. Five years later he improved his method, and in 1888 an International Congress, held at Cologne, decided upon the use of the Braille system (for music) in France, England, Germany, and Denmark. The mysteries—for mysteries they certainly are to those who are blessed with the precious sense of vision—of this invaluable Braille aid to those who are deprived of sight, Mr. Watson's treatise seeks to unfold. As the book is intended for sighted people—teachers of the blind and the much larger number of musicians who must feel a sympathetic interest in their sightless brethren—the Braille notation is given in a *printed* form as an equivalent to the usual raised dots. It would not be possible within the limits of our space to give any idea of the scope of Mr. Watson's pages. The book should be studied for its own sake and for the sake of those for whom it has been so industriously prepared.

In order however to excite curiosity, and as furnishing a specimen of the notation, we give, from Mr. Watson's Primer, the following example, first in Braille, and secondly in ordinary notation. How simple it seems in comparison!

Coronation March. By Frederic H. Cowen.
God save the King. Arranged by Edward Elgar.
Te Deum laudamus in B flat. By C. Villiers Stanford.
Te Deum laudamus (Thanksgiving for Victory). By Arthur Sullivan. [Novello and Company, Limited.]

The primary object of a full score is for conducting purposes, but the secondary use to which it can be put is of hardly less importance, perhaps even greater than the first. In stating this we have in mind the student of instrumentation, to whom the advantage of having the material for analysing full scores is an invaluable aid to his artistic equipment. Example is better than precept, and however well a book on orchestration may be written, even by an expert, the secrets of the art can best be learned by observation—first, the hearing ear, and then the analytical eye.

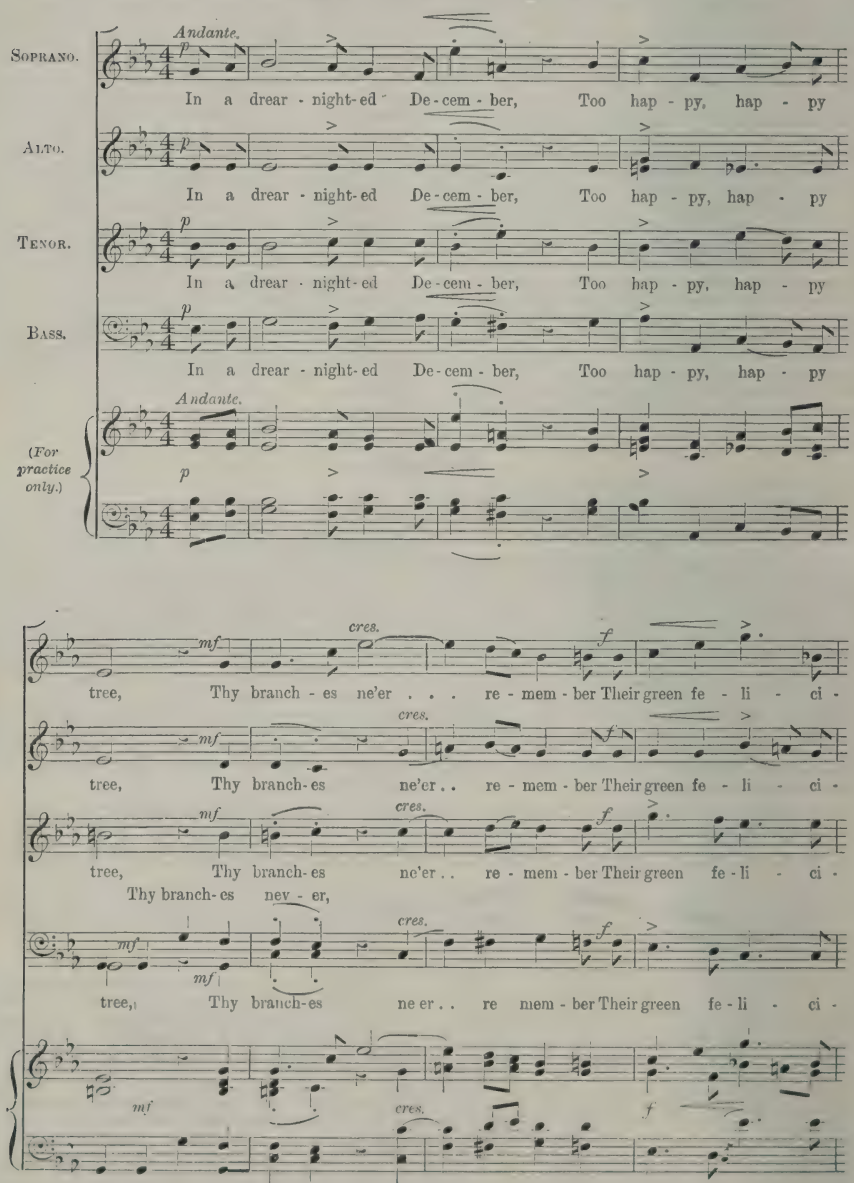
The foregoing remarks may serve as a preliminary to calling attention to four works enumerated above, which are all by modern English composers. Dr. Cowen's brilliantly-scored March was written to commemorate the recent Coronation, and for half-a-crown one can see what Dr. Elgar is capable of doing for 'God save the King' when he 'turns it on,' orchestrally speaking. That important part of an orchestratist's equipment—the proper and restrained use of instruments when accompanying voices—is admirably demonstrated by Sir Charles Stanford in the score of his popular Te Deum in B flat; and an outstanding feature of Sullivan's posthumous Te Deum is the orchestration for strings, brass instruments, and organ. No apology need be made for calling attention to the beautiful and artistic manner in which these scores have been engraved.

In a drear-nighted December.

FOUR-PART SONG.

Words by KEATS. Composed by JOHN POINTER (Op. 9. No 1).

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Andante.
SOPRANO.
In a drear - night-ed De-cem - ber, Too hap - py, hap - py
ALTO.
In a drear - night-ed De-cem - ber, Too hap - py, hap - py
TENOR.
In a drear - night-ed De-cem - ber, Too hap - py, hap - py
BASS.
In a drear - night-ed De-cem - ber, Too hap - py, hap - py
Andante.
(For practice only.)
cres.
tree, Thy branch - es ne'er . . . re - mem - ber Their green fe - li - ci -
tree, Thy branch-es ne'er . . re - mem - ber Their green fe - li - ci -
tree, Thy branch-es ne'er . . re - mem - ber Their green fe - li - ci -
Thy branch-es nev - er,
tree, Thy branch-es ne er . . re mem - ber Their green fe - li - ci -

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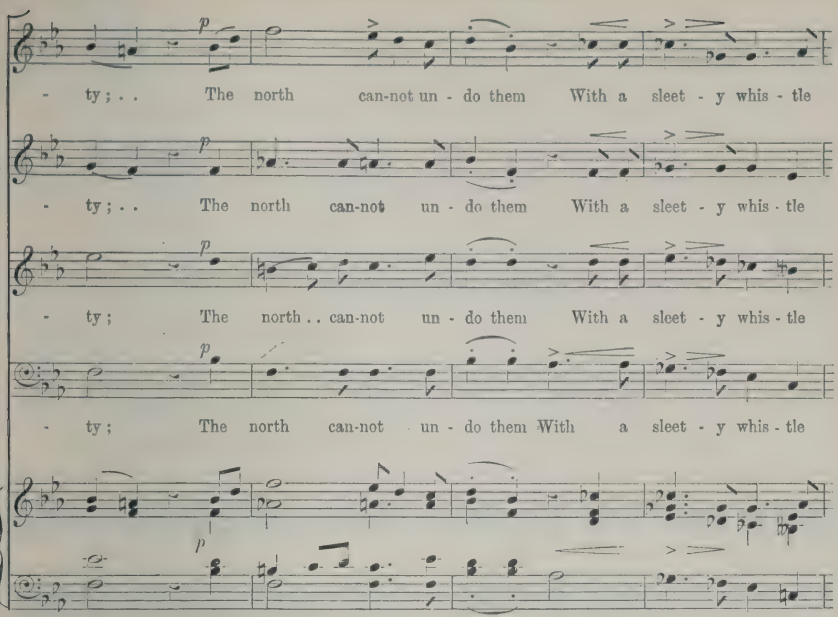
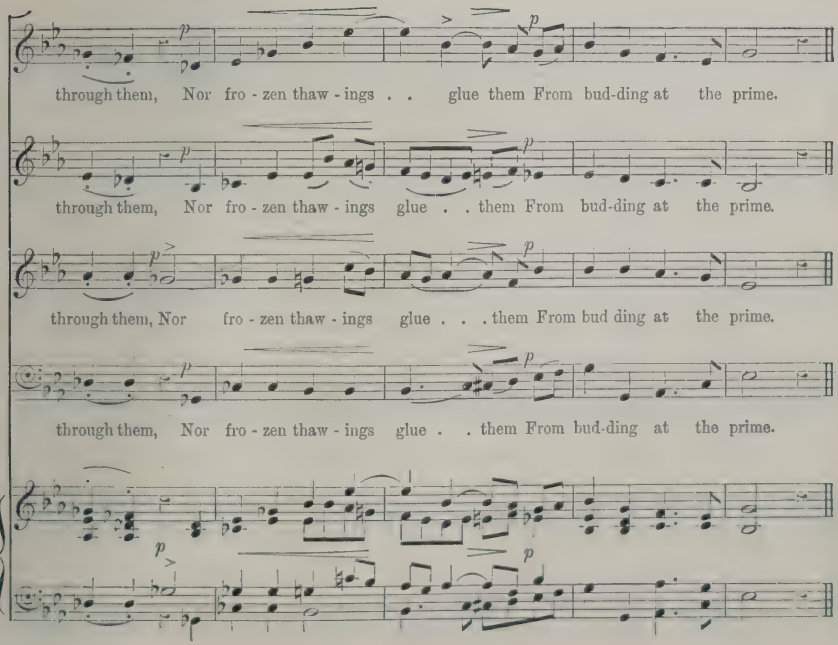
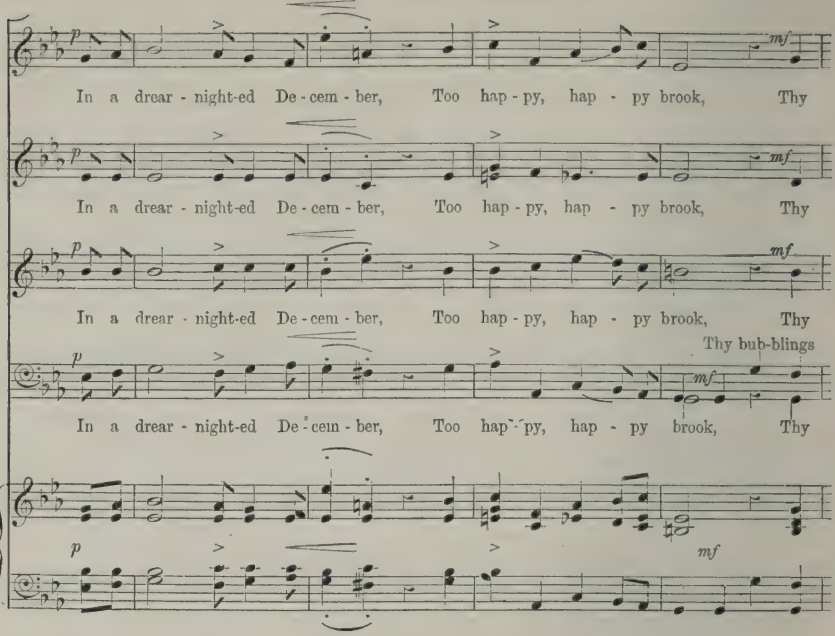
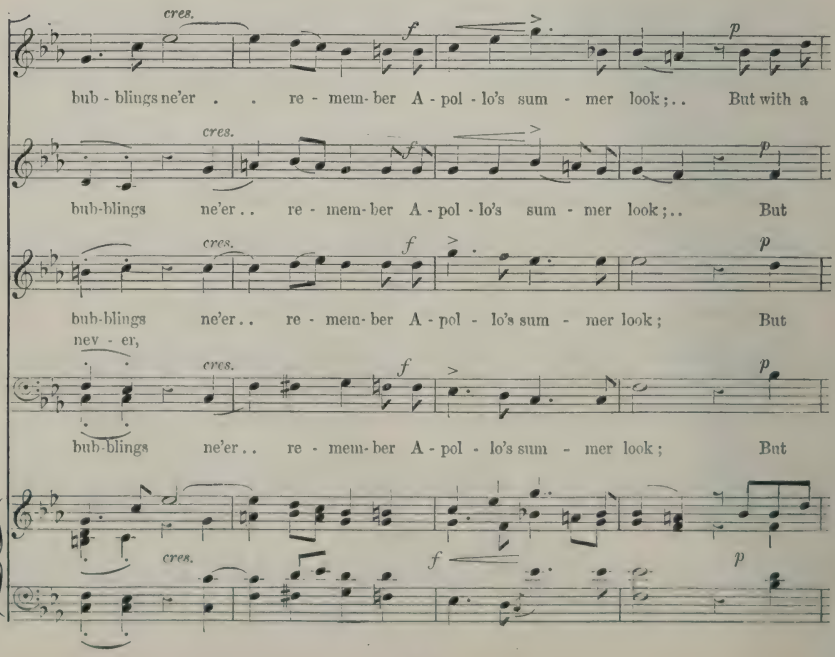
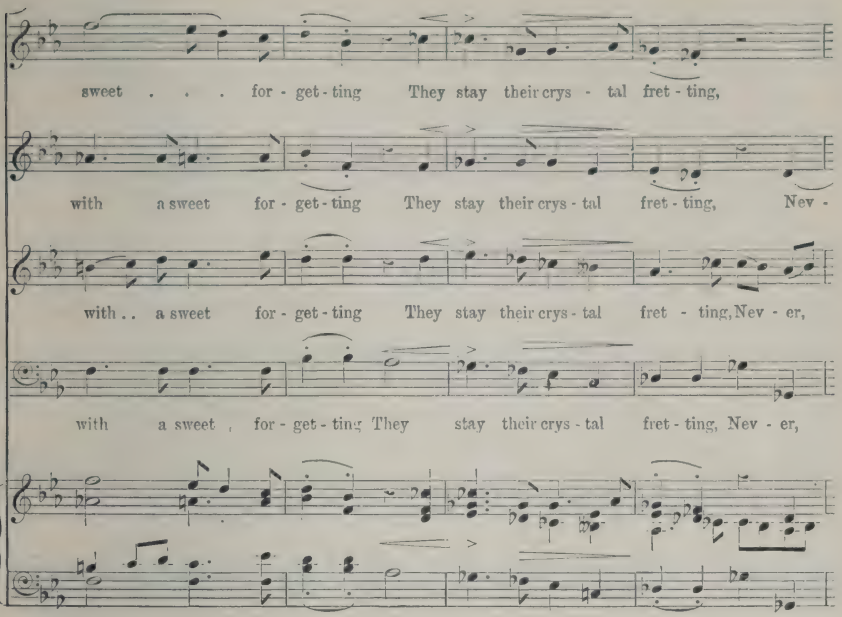
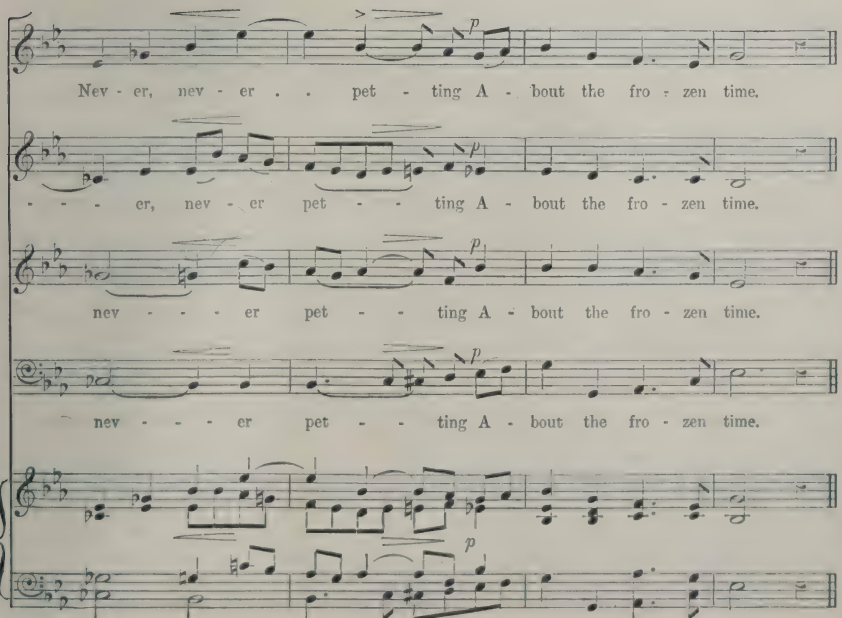
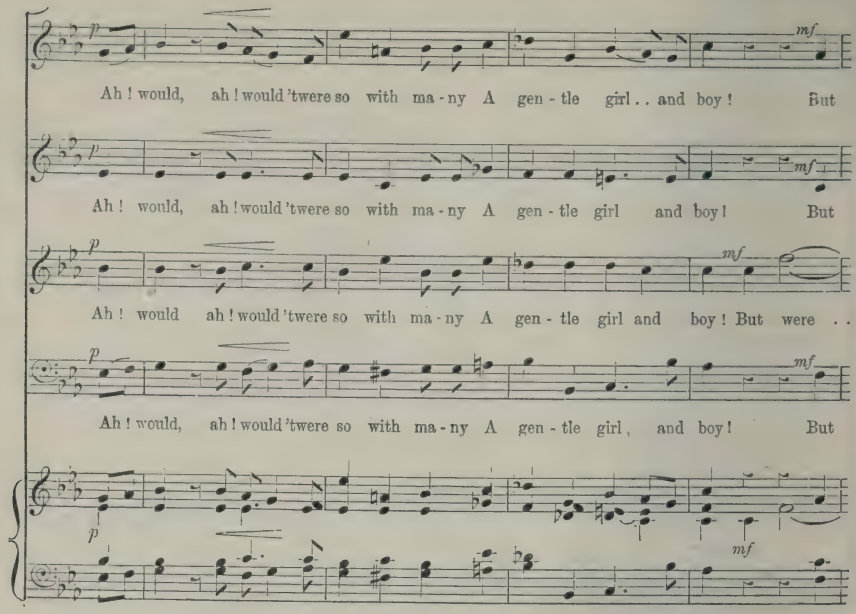

- ty; . . The north can-not un - do them With a sleet - y whis - tle
- ty; . . The north can-not un - do them With a sleet - y whis - tle
- ty; The north . . can-not un - do them With a sleet - y whis - tle
- ty; The north can-not un - do them With a sleet - y whis - tle

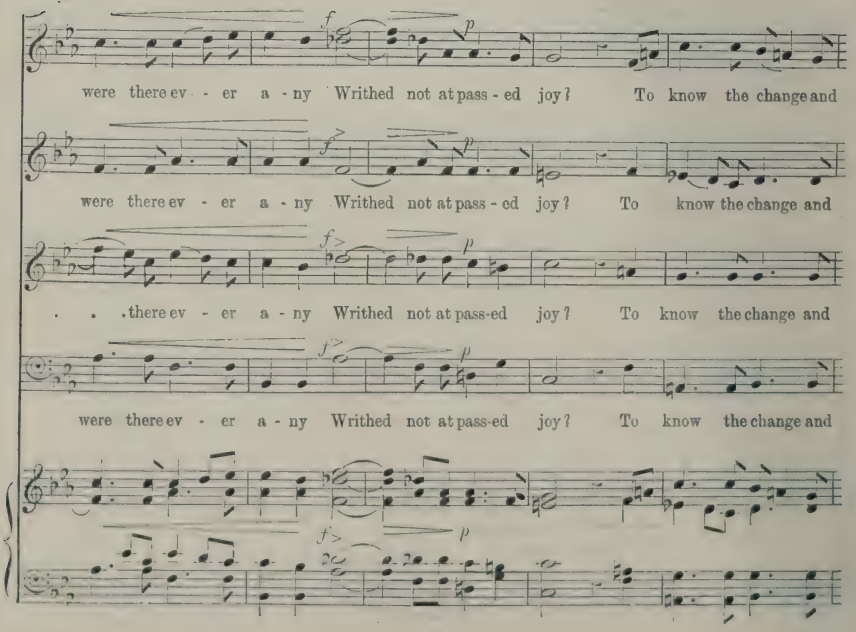

through them, Nor fro - zen thaw - ings . . glue them From bud-ding at the prime.
through them, Nor fro - zen thaw - ings glue . . them From bud-ding at the prime.
through them, Nor fro - zen thaw - ings glue . . . them From bud ding at the prime.
through them, Nor fro - zen thaw - ings glue . . them From bud-ding at the prime.

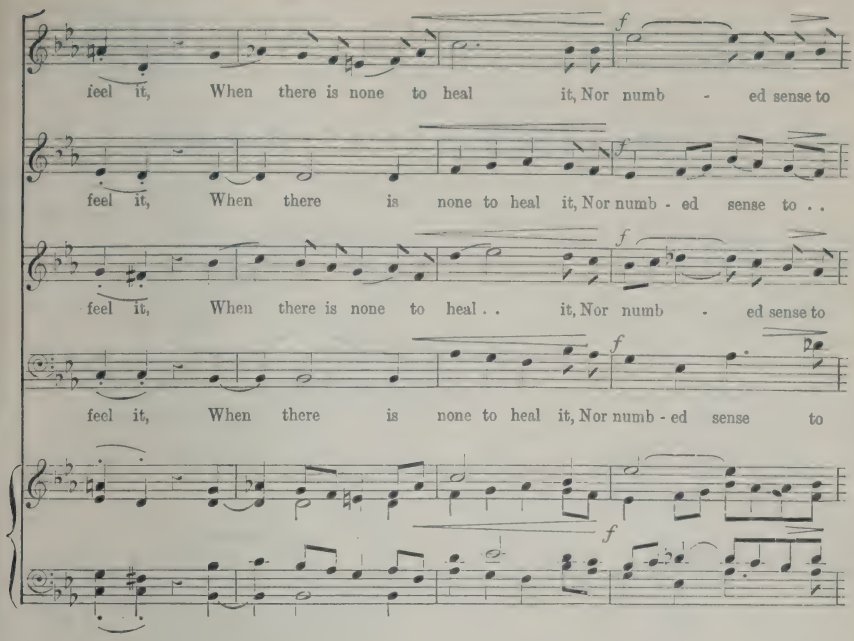

In a drear - night-ed De - cem - ber, Too hap - py, hap - py brook, Thy
In a drear - night-ed De - cem - ber, Too hap - py, hap - py brook, Thy
In a drear - night-ed De - cem - ber, Too hap - py, hap - py brook, Thy
Thy bub-blings
In a drear - night-ed De - cem - ber, Too hap - py, hap - py brook, Thy

cres.
bub - blings ne'er . . re - mem - ber A - pol - lo's sum - mer look; . . But with a
cres.
bub-blings ne'er . . re - mem - ber A - pol - lo's sum - mer look; . . But
cres.
bub-blings ne'er . . re - mem - ber A - pol - lo's sum - mer look; But
nev - er,
cres.
bub-blings ne'er . . re - mem - ber A - pol - lo's sum - mer look; But
cres.

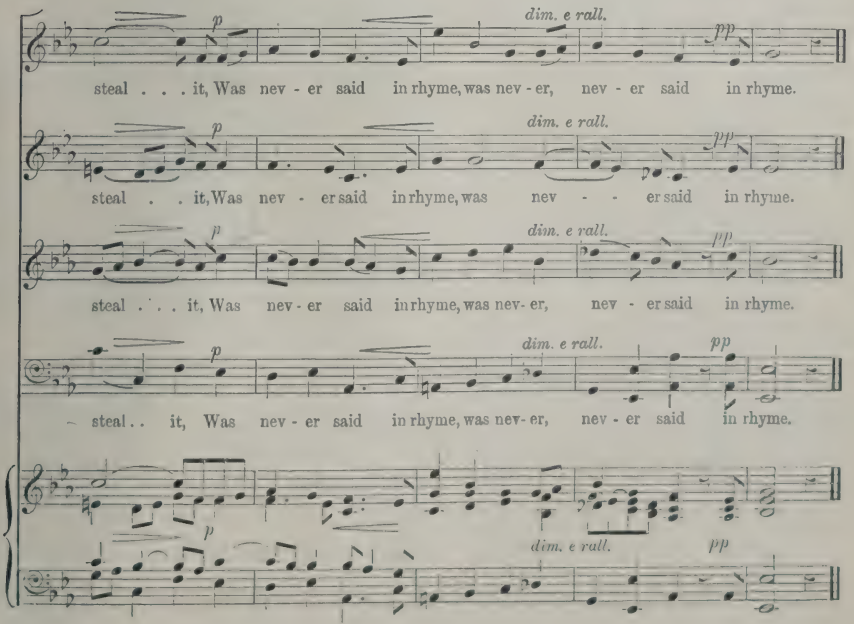

sweet . . . for - get - ting They stay their crys - tal fret - ting,
with a sweet for - get - ting They stay their crys - tal fret - ting, Nev -
with . . a sweet for - get - ting They stay their crys - tal fret - ting, Nev - er,
with a sweet for - get - ting They stay their crys - tal fret - ting, Nev - er,


Nev - er, nev - er . . pet - ting A - bout the fro - zen time.
- - - er, nev - er pet - - - ting A - bout the fro - zen time.
nev - - - - er pet - - ting A - bout the fro - zen time.
nev - - - - er pet - - ting A - bout the fro - zen time.


Ah! would, ah! would 'twere so with ma-ny A gen-tle girl . . and boy! But
Ah! would, ah! would 'twere so with ma-ny A gen-tle girl and boy! But
Ah! would ah! would 'twere so with ma-ny A gen-tle girl and boy! But were . .
Ah! would, ah! would 'twere so with ma-ny A gen-tle girl, and boy! But


were there ev - er a - ny Writhed not at pass-ed joy? To know the change and
were there ev - er a - ny Writhed not at pass-ed joy? To know the change and
. . . there ev - er a - ny Writhed not at pass-ed joy? To know the change and
were there ev - er a - ny Writhed not at pass-ed joy? To know the change and


f
feel it, When there is none to heal it, Nor numb - ed sense to
feel it, When there is none to heal it, Nor numb - ed sense to . .
feel it, When there is none to heal . . it, Nor numb - ed sense to
feel it, When there is none to heal it, Nor numb - ed sense to


p
dim. e rall.
pp
steal . . . it, Was nev - er said in rhyme, was nev - er, nev - er said in rhyme.
steal . . it, Was nev - er said in rhyme, was nev - er said in rhyme.
steal . . . it, Was nev - er said in rhyme, was nev - er, nev - er said in rhyme.
steal . . it, Was nev - er said in rhyme, was nev - er, nev - er said in rhyme.

ORCHESTRAL WORKS

BY

BRITISH COMPOSERS.

	Strings.	Wind.	Full Score.
	s. d.	s. d.	s. d.
WILLIAM HENRY BELL.			
"A Song in the Morning"	7 0	—	—
Mother Carey (Three Sailor pieces)	—	—	—
GEORGE J. BENNETT.			
Suite in D minor	10 6	—	—
"Eventide," Melody from above, for Strings Harp, and Organ ... ... (Harp and Organ parts, 6d. each.)	2 3	—	2 6
FREDERIC H. COWEN.			
Coronation March	4 0	11 3	5 0
Symphony No. 4 (The Welsh)	7 0	13 0	15 0
Four English Dances in the Olden Style ...	6 0	12 0	10 6
Do. (Small Orchestra)	6 0	9 0	—
Waltz from "The Sleeping Beauty" ...	2 0	6 6	5 0
Overture, "The Butterfly's Ball"	6 6	14 3	10 6
S. COLERIDGE-TAYLOR.			
Four Characteristic Waltzes (also for Small Orchestra)	6 0	12 0	5 0
Ballade in D minor (Violin and Orchestra) ...	2 6	—	—
Overture to "The Song of Hiawatha" ...	5 0	13 6	—
Solemn Prelude	2 6	—	—
Ballade in A minor	4 6	10 9	7 6
Scenes from An Everyday Romance ...	9 6	—	—
Romance in G (Violin and Orchestra) ...	5 6	—	—
"Toussaint l'Ouverture"	5 6	—	—
Idyll	2 6	—	—
Hemo Dance	5 0	—	—
FREDERICK CLIFFE.			
Symphony in C minor	11 0	21 0	*In the Press.*
Ballade from do.	3 6	6 6	5 0
EDWARD ELGAR.			
Variations on an Original Theme	10 0	22 0	25 0
Prelude and Angel's Farewell ("Gerontius")	3 6	*In the Press.*	6 0
Imperial March	2 0	7 0	3 6
Meditation ("The Light of Life")	2 0	5 6	—
Funeral March with Incidental Music ("Grania and Diarmid")	2 6	6 6	6 0
Froissart. Concert Overture	4 6	9 0	7 6
Triumphal March ("Caractacus")	2 6	10 6	—
Chanson de Nuit	1 3	1 6	2 6
Chanson de Matin	1 6	1 6	2 6
Three Pieces. 1. Mazurka	2 6	5 0	5 0
2. Sérénade Mauresque ...	2 6	4 3	5 0
3. Contrasts	2 6	5 3	5 0
Intermezzo ("Dorabella") for strings, wood-wind, and drums (from Variations on an Original Theme) ...	2 3	1 6	3 0
ERNEST FORD.			
Grand Valse from the "Faust" Ballet ...	2 6	11 3	—
Scène Bacchanale from the "Faust" Ballet	5 0	—	—
HENRY GADSBY.			
"The Forest of Arden." Intermezzo and Tantarra	4 0	6 0	7 6
EDWARD GERMAN.			
"Henry VIII." Overture	3 0	—	—
Do. Prelude, Act II.	2 0	—	—
Do. Prelude, Act III.	2 0	4 3	—
Do. Coronation March	2 0	4 3	3 6
Do. Prelude, Act V.	2 0	—	—
Do. Three Dances	4 0	7 6	7 6
"As you like it." Masque (Three Dances)	4 6	10 6	7 6
Rhapsody on March Themes	5 6	—	—
"Gipsy Suite." Four Characteristic Dances	7 0	14 0	10 6
"Hamlet." Symphonic Poem	6 6	13 0	—
"The Seasons." Spring	5 0	12 3	—
Do. Harvest Dance (Summer)	5 0	12 6	—
Do. Autumn	2 6	6 0	—
Do. Winter	7 0	16 6	—
Suite in D minor	13 6	26 6	—
Do. Valse Gracieuse	4 0	10 0	7 6
"Richard III." Overture	2 6	7 0	7 6

	Strings.	Wind	Full Score
	s. d.	s. d.	s. d.
EDWARD GERMAN—*continued.*			
"Romeo and Juliet." Prelude	2 6	5 6	5 —
Do. Pastorale	2 0	5 6	—
Do. Pavane	2 0	5 6	3 —
Do. Nocturne	2 0	5 6	—
Do. Dramatic Interlude	2 0	5 6	—
"Much ado about nothing." Overture ...	4 6	10 6	—
Do. Bourrée and Gigue	4 0	9 0	7 —
BATTISON HAYNES.			
"Westwood" Gavotte (also for Small Orchestra)	2 0	4 3	—
Idyll (Violin and Orchestra)	2 0	2 9	—
GEORGE HENSCHEL.			
Incidental Music to Shakespeare's "Hamlet"	7 6	15 0	30 —
OLIVER KING.			
Concert Overture (No. 1), "Among the Pines"	2 6	7 3	4 —
Concert Overture (No. 2)	2 0	—	—
"Night." A Symphony in F	8 6	—	10 —
ALEX. C. MACKENZIE.			
Benedictus	1 6	2 0	5 —
"Burns." and Scotch Rhapsody	3 6	6 6	5 —
"Colomba." Prelude	2 0	4 9	4 —
Do. Ballet Music and Rustic March	4 0	9 3	10 —
Concerto for Violin	6 6	10 3	21 —
Highland Ballad	2 6	4 0	—
"Jason." Intermezzo	2 0	5 3	7 —
"La belle dame sans merci"	5 6	11 9	7 —
"The Little Minister." Overture	4 6	10 0	—
Do. Three Dances (also for Small Orchestra)	4 6	11 0	—
"Manfred." "Astarte"	3 0	—	—
Do. Pastorale	4 0	—	—
Do. "The Flight of the Spirits" ...	5 0	—	—
Morris Dance	2 6	—	—
Pibroch Suite (Violin Solo and Orchestra) ...	6 6	11 6	—
Processional March	2 6	—	—
"Ravenswood" Music (Prelude and 1st, 2nd, and 3rd Entr'actes)	8 6	—	—
Do. Courante (3rd Entr'acte) ...	2 0	6 0	—
Rhapsodie Ecossaise (No. 1)	3 6	8 0	5 —
"Story of Sayid." Solemn March	1 6	3 9	—
"Twelfth Night." Overture	6 6	12 0	12 —
Processional March	2 6	—	—
HAMISH MACCUNN.			
"The Land of the Mountain and the Flood"	4 0	8 0	10 —
C. H. H. PARRY.			
Symphonic Variations	4 6	8 6	10 —
Symphony in C (The English Symphony). (*In the Press*)			
Symphony in F, No. 3 (The Cambridge) ...	12 0	—	—
Suite in F (for Strings)	5 0	—	4 —
PERCY PITT.			
Air de Ballet (for Strings)	2 6	—	2 —
Ballade (Violin Solo and Orchestra)	2 6	6 0	10 —
Coronation March	2 6	15 0	5 —
Oriental Rhapsody	3 0	11 0	7 —
E. PROUT.			
Symphony in F (No. 3)	8 0	17 0	25 —
WILLIAM SHAKESPEARE.			
Dramatic Overture ("Hamlet")	4 6	—	—
ARTHUR SOMERVELL.			
"Helen of Kirkconnell"	2 0	4 6	—
C. VILLIERS STANFORD.			
The Irish Symphony	11 0	22 6	30 —
Prelude to "Œdipus Rex"	4 0	8 0	6 —
Symphony (No. 4) in F major	11 0	26 0	30 —
Suite for Violin and Orchestra	7 0	12 6	21 —
ARTHUR SULLIVAN.			
Overture, "In Memoriam"	4 6	8 6	15 —
Overture, "Di Ballo"	5 0	12 0	12 —
"The Tempest." Incidental Music	11 6	19 0	30 —
Symphony in E (The Irish Symphony). (*In the Press*)			

*** MS. copies can be lent on hire in all cases where no prices are inserted.

London: NOVELLO AND COMPANY, Limited.
AND
NOVELLO, EWER AND CO., NEW YORK.

REVIEWS.—(*Continued from page* 809.)

The Song of Love. Words by Rev. J. Cartmel-Robinson. Music by Clarisse Mallard.

Love's Philosophy. Poem by Shelley. Music by Robert C. Parke.

The Watchful Pilot. Words anonymous. Music by Thomas Adams.

[Charles Woolhouse.]

Miss Mallard has a scholarly pen, and at times is happily inspired. Her 'Song of Love' attests to the truth of both these statements. The words have an old-world ring about them that is well reflected in the music, which moreover possesses daintiness and refinement. 'Love's Philosophy' has been attempted by many composers who have viewed Shelley's lines from various standpoints. Mr. Clarke's reading is of the *Allegro con fuoco* type, with a staccato bass, and much agitation for the right hand. The vocal part is however well laid out for the voice, and the song would be effective if dramatically delivered. The words of 'The Watchful Pilot' are stated to be a production of the year 1780. They relate the approach to England of a gallant ship, and each verse ends with the announcement by the *Pilot* of the lessening depth of water. There is a sturdiness about the music that befits the subject, and the song may be recommended to baritone vocalists.

Pange Lingua. A Hymn of the Passion. By James Baden Powell.

[Novello and Company, Limited.]

This is a setting of the well-known hymn of Venantius Fortunatus (530-609), which for many centuries has been associated with Passiontide. It here appears both with the original Latin words and those made familiar in England by the lines beginning 'Sing, my tongue, the glorious battle.' The Precentor of St. Paul's, Knightsbridge, takes far too serious a view of his vocation to compose music to these time-honoured words in any arbitrary fashion. For instance, the Ancient Plain-song melody, always associated with them, is retained for the verse 'Crux Fidelis!' whenever it is heard, or suggested, in full or in part; thus he happily retains the old-world flavour of the hymn, at the same time adding to its artistic beauty. The other verses are variously treated—chorus, duet, solo, &c.—as the subject-matter seems to demand. The hymn is scored for strings, wood-wind, trumpet, horns (2), trombones (3), euphonium and drums, with organ. In the instrumentation Mr. Baden Powell has endeavoured to obtain effects of *tone* rather than elaborate filigree. Moreover, simplicity, without feeble monotony, has been his set purpose throughout, and the practical nature of his undertaking is shown in the organ accompaniment to the vocal score, which is quite complete in its instrumental support. We believe that the 'Pange lingua' has never before been set to music as a whole in cantata form; and this thoughtful composition should ensure acceptance on the part of those who can appreciate sacred music that is devotional in spirit and artistic in aim.

Love's Caprice. Song. Words by T. Campbell. Music by Garnet Wolseley Cox.

Impromptu for Pianoforte. By E. Silas.

Samhain, or All Hallowe'en. Cantata. Written by Annie Patterson. Music by the Rev. W. Houston Collisson.

The Office for the Holy Communion. Composed by Basil Harwood.

[Weekes and Co.]

The above compositions, selected from a parcel received from Messrs. Weekes and Co., merit the attention of musicians. We have on previous occasions commented on the talent shown by Mr. Cox, and 'Love's Caprice' is a pleasant proof of his facility for musical expression. The song requires a vivacious singer, and may demand some little study, but, given these conditions, it can scarcely fail to please owing to its unconventionality. The 'Impromptu' is written on the initials 'D. G. B.,' those of the lady to whom the piece is dedicated. Presumably the influence of the source of inspiration does not end with the announcement of the three notes, and imaginative players may weave pleasing thoughts into the effective little piece, a bright example of this experienced composer's skill.

The cantata by Mr. Houston Collisson is 'written and composed expressly for the Dublin Musical Festival' (Feis Ceoil), 1902. Its romantic subject is neatly treated by the librettist, and the music is appropriately bright and melodious. It requires two soloists—a soprano, and baritone.

Dr. Basil Harwood's earnestness and experience as a church composer are a guarantee that the essential elements in the setting of the service of the Holy Communion would be forthcoming. His music comprises, in addition to the obligatory numbers, a Sursum Corda, Benedictus, Amen after the Prayer of Consecration, Agnus Dei, post-Communion, and Amen after the Blessing. The part-writing will present no difficulties to fairly-trained choirs.

Six Christmas Songs. Composed by H. Heale.

[Novello and Company, Limited.]

Miss Heale is to be commended for the selection of the text for her Christmas Songs, set for four voices. The words of the first and second—'Hark! along the street' and 'We hear the bells on Christmas Day'—are by Longfellow, the third, 'Oh! lovely voices of the sky,' by Mrs. Hemans, the fourth, 'Lo! now is come our joyful'st feast,' by George Withers, and Milton and Pope have been laid under a contribution respectively for 'It was the winter wild' and 'Hark! a glad voice.' The most important in design and dimension of the set is the last-named. Miss Heale writes with keen perception of contrast, and consequently secures variety and excellent effects. Although termed part-songs, the vocal writing possesses considerable independence, and while difficulties are avoided musical interest is sustained. Of the other numbers we prefer the settings of the lines by Mrs. Hemans and George Withers. The music of the former reflects the bright and genial sentiment of the text, and the latter is a 'righte merrie dittie.'

Ballade. En Printemps. Sonnet. L'Absence. Cantique D'Amour. Notturno. By Stepán Esipoff.

Ein Kinderfest. Books I. and II. By Arnold Krug.

[Novello and Company, Limited.]

Stepán Esipoff's pieces may be warmly recommended to pianists in search of short compositions of moderate difficulty. The 'Ballade' has a touch of melancholia common to pieces so named, but it finds a corrective in the brightness of 'Spring.' There is a good deal of significance in the 'Sonnet,' an appropriate sentiment of regret in 'Absence,' amorous tenderness in the 'Song of Love,' and romance, tinged with sombreness, in 'Night.'

The character of 'Ein Kinderfest,' which consists of ten little pieces, can be best gathered from their several names, which are (in Book I.):—'Jacky on horseback,' 'Lizzie dances,' 'Dolly's boating trip,' 'Playing at soldiers,' 'Tea-time'; and (in Book II.) 'Smashing pots,' 'Dance,' 'Jacky shaking the plum-tree,' 'A bicycle ride,' and 'Farewell.' There can be no doubt that programme-music of this kind is educationally sound, as the interest of such bright little pieces as these is considerably increased to little folks by titles that help to stimulate the imagination.

Te Deum Laudamus in D. By Henry Purcell. Latin arrangement by R. R. Terry.

[Novello and Company, Limited.]

The noble Te Deum in D of Henry Purcell, 'made for St. Cecilia's Day, 1694,' is set to English words; therefore, when a Latin version is called for, the task of the editor of such is to make a skilful adaptation of the music to the authorized Latin text. In the present instance

this duty has been carefully discharged by Mr. R. R. Terry, of Westminster Cathedral. As indicating the reverent care with which he has carried out his task, it may suffice to quote from his preface: 'Time values only of notes have sometimes been altered to fit the quantities of the Latin syllables, but nothing written by Purcell has otherwise been changed.' The Bicentenary edition of the Te Deum, prefaced by Sir Frederick Bridge, has been followed in regard to the text of the music.

Benedictus in B flat. By F. J. Read.

Te Deum in A flat and Magnificat and Nunc dimittis in G. By E. W. Naylor.

Lo, my Shepherd is Divine. By R. F. Martin Akerman.

(*Novello's Services and Anthems for Men's Voices.*)

[Novello and Company, Limited.]

Dr. Read has set the 'Benedictus' in a simple but emphatic manner. Notable features of the composition are admirable accentuation of the words and effective organ accompaniment. It is one of the best arrangements for male voices that we have seen. Dr. Naylor's music always shows adept use of knowledge and experience. His Te Deum is based partly on two chorales, the progressions of which give solidity to the music. With a few exceptions the voices are written for in two parts, tenor and bass only. The accompaniment possesses considerable independence, and greatly adds to the effectiveness of the setting. In the Magnificat Dr. Naylor has made skilful use of a version of the 'Tonus Peregrinus,' as employed in certain verses of the Magnificat in J. S. Bach's cantata 'Festo visitationis Mariæ.' The progression known as the 'Dresden Amen' is also effectively introduced. In the Nunc dimittis the composer divides his singers into first and second choir, but the music is by no means difficult. Its interest is very great. Mr. Akerman's anthem is laid out for baritone, first and second tenor, and first and second bass. It is an excellent piece of choral writing, but demands a well-trained choir to do it justice. Under such interpretative conditions the anthem would prove very effective, the calm confidence of the words being loftily and impressively expressed by the music.

We have received the following: *Health, Speech, and Song: a Practical Guide to Voice-production*, by Jutta Bell-Ranske (Swan Sonnenschein & Co., Ltd.),—*La Musique à Paris*, 1898-1900, par Gustave Robert (Paris, Librairie Ch. Delagrave),—*La Science Musicale à la portée de tous les Artistes et Amateurs*, par Charles Meerens (Bruxelles, J. B. Katto),—*Octett für 2 Oboen, 2 Clarinetten, 2 Hörner und 2 Fagotte*, von Jos. Haydn, Partitur (Leipzig, C. F. Kahnt Nachfolger),—*Die Hand des Pianisten*, von Marie Unschuld von Melasfeld (Leipzig, Breitkopf and Härtel),—*Contributions to the History of Musical Scales*, by Charles Kasson Wead (Washington, Government Printing Office),—*Hymns, Plain Chant and Modern*, arranged and composed by Rev. T. A. Burge, O.S.B. (R. & T. Washbourne),—*Baldassare Galuppi* (1706-1785); *Étude Bibliographique sur ses Œuvres Dramatiques*, par Alfred Wotquenne (Bruxelles, Oscar Schepens et Cie.),—*Le Crépuscule des Dieux, Analyse du livret et de la partition*, par Ch. A. Bertrand et J. G. Prod'homme (Paris, Librairie Molière),—*Ecclesiastical Precepts in reference to Catholic Church Music*, by Ignaz Mitterer (Catholic Truth Society),—*Notes on the Construction of the Violin*, by W. B. Coventry (Dulau & Co.),—*Overture, The Naïades* (Op. 15), *Full Score*, by W. Sterndale Bennett (No. 66 of Donajowski's Miniature Scores),—*The Study of Music; a Word to Teachers and Pupils*, by Donald Heins (Thomas B. Bumpus). A capital little book full of useful and valuable hints.

Dr. Henry Coward has been appointed conductor of the Mid-Derbyshire Choral Society and the Preston Choral Society. There were 77 applicants for the latter post, but in default of finding a suitable man among that number, the Committee thereupon offered the appointment to the distinguished Sheffield chorus-master.

THE REVISED EDITION OF HANDEL'S 'MESSIAH.'

Unusual interest was excited in the performance of Handel's 'Messiah' given at Queen's Hall on the 12th ult., under the auspices of the Royal Society of Musicians. This venerable Institution is three years older than the great oratorio, and Handel showed his practical sympathy in its benevolent aims by bequeathing to its treasury the sum of £1,000. Moreover, the conductor's chair was occupied by Dr. Prout, Professor of Music in the University of Dublin, the city wherein the 'Messiah' was first performed nearly 160 years ago.

These elements of appropriateness were, however, naturally overshadowed by the practical outcome of Professor Prout's work upon the familiar oratorio in the preparation of a performing edition. Is it a success? is the question one immediately raises and expects to be asked. We have no hesitation in replying 'Yes.' In support of this opinion we may refer to one or two outstanding features of the performance. The balance of tone between the voices and orchestra was excellent, though it might have been improved with the infusion of some male singers into the alto section of the chorus, in order to produce a more penetrating tone. (In Handel's time all the altos were men.) A greater concentration of the players might have tended to increased effectiveness. And here it should be recorded that the chorus were placed in front of the orchestra, an arrangement which enabled the voices to be well heard, and if both sections of performers had been more 'banked up,' so to speak, the results would have been even tonally better. The effect of the alternation of *ripieni* and *tutti* in the orchestra was charming and, moreover, exactly in accordance with Handel's own conception. After such a demonstration of what the great master really intended, surely the 'go-as-you-please' days of interpreting this noble work will belong to the past.

The question of 'additional accompaniments' has given rise to so much controversy that only the slightest reference thereto may be made. One listened with satisfaction to 'The people that walked in darkness' purged of harmonies and orchestration that are not by Handel. The same remark (in regard to orchestration) applies to the Pastoral Symphony, which was revealed in its pristine beauty, with the exception of some soft pedal notes on the organ, which, had they been available in England in Handel's day, he would surely have employed. The non-use of the trombones in 'Lift up your heads' also calls for full commendation.

The diapason tone of the organ in Queen's Hall does not 'tell' very satisfactorily, but one was able to form a judgment of the appropriateness of the Professor's organ part which he has conscientiously written as an adjunct to the score. We may specially instance 'His yoke is easy.' This chorus has been so blatantly sung in the past that its interpretation the other evening came as a revelation. The new organ part, combined with the alternations of *piano* and *forte* in the vocal portions, made it a new song and, moreover, Handel's own light-and-shade intentions were carried out. The rather sprightly melody of this chorus is such as to cause flippancy in the rendering if it is sung in too rapid and jerky a manner, but this is a travesty of the original which no conscientious conductor, having in mind the sacredness of the words, would tolerate for a moment. With this reservation in regard to its rendering, a new beauty has been discovered in Handel's sacred oratorio.

Considering that the singers forming the chorus were not a permanent body of vocalists, always rehearsing under one conductor, and the limited opportunities they had of rehearsing together, their efforts were on the whole praiseworthy. Here and there—*e.g.*, the scornful 'He trusted in God'—one missed the 'Sheffield make,' but that 'poetising of the music,' getting behind its crotchets and quavers, seems unprocurable in London so far as chorus singing is concerned. The band was excellent, and as the players were almost all members of the Society, they seemed to play with that verve which indicated entering into the spirit of the thing, not as a mere paid task, but as though their hearts were in it.

The names of the soloists are a sufficient guarantee of their fitness for the duties entrusted to them: Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. Lloyd Chandos and Mr. Bantock Pierpoint, the last-named taking the place of Mr. Andrew Black, absent through indisposition. Mr. Fountain Meen was at the organ, and Dr. W. H. Cummings accompanied on a Broadwood pianoforte the recitatives secco with rare discrimination and judgment. Professor Prout, who kept his forces well in hand, received a well-merited tribute of applause from a crowded and deeply-interested audience. The occasion was one that will become memorable in the history of the greatest of oratorios.

BROADWOOD CONCERTS.

Delightful music-makings, each performance lasting ninety minutes and the programmes pleasantly varied, were inaugurated by the great pianoforte firm on the evening of the 6th ult., at St. James's Hall. Herren Ernst von Dohnányi and Fritz Kreisler discoursed on the pianoforte and violin respectively, and Miss Muriel Foster charmed every one, as she always does, by her artistic and sympathetic singing.

The programme of the second concert, on the 20th ult., included Sir Hubert Parry's Duet in E minor for two pianofortes, a product of the early seventies; the first performance in England of Herr Stephen Krehl's quintet in A for clarinet and string quartet (Op. 19); Mozart's Trio in E flat for clarinet, viola, and pianoforte (Köchel, 498); some pianoforte solos by Sgambati, daintily played by Miss Fanny Davies; and songs well rendered by Mr. John Coates. Mr. Victor Benham was associated with Miss Davies in the Parry duet, and Mr. F. Korbay accompanied. The hero of the evening was, however, the incomparable clarinettist, Herr Kammervirtuos Mühlfeld, of the Meiningen Orchestra, whose delicious tone and exquisite phrasing charmed every listener. Herr Krehl's quintet is a well-written and clever work, of which the *allegretto* and *finale* are the best sections. As players on stringed instruments, Herr Mühlfeld had as efficient colleagues in the quintet Herren Abbass, Funk, Piennig, and Wendling.

It is the intention of the promoters to include in the programmes works of contemporary musicians, both British and Foreign, and to bring forward some of the less frequently heard compositions of the classical masters. The scheme and the manner in which it is being carried out merit encouragement, and those who favour these Broadwood concerts may count upon a rich enjoyment of music that is very refreshing in its influence upon the listener.

THE MEININGEN ORCHESTRA.

When the late Hans Von Bülow in 1880 assumed conductorship of the private band of the Duke of Saxe-Meiningen, that body of players enjoyed no special reputation. He it was who established its fame, and under Herr Fritz Steinbach, who succeeded him, that fame has not in any way diminished. As Wagner's music at Bayreuth, so that of Brahms is held in special honour at Meiningen. Von Bülow was a staunch champion of the Hamburg master, and the same may be said of General-Musik-Director Steinbach; the former, however, fought when prejudice was at its strongest. Fritz Steinbach was appointed in 1886, but now having succeeded to the posts at Cologne rendered vacant through the death of Dr. Wüllner, he has sent in his resignation; thus the future of the band is uncertain.

Large audiences attended all the five concerts daily given at St. James's Hall between the 17th and 21st ult. inclusive. Expectations ran high; nevertheless, on the whole, they may be regarded as fulfilled. The music of Brahms naturally formed a prominent feature in the programmes. When, many years ago, Dr. Richter first played Beethoven's nine Symphonies in chronological order, it seemed as if the music in all its grandeur was revealed to us for the first time. In like manner the four Brahms Symphonies at these concerts were rendered with such life and impulse, with such a spirit of romance, that one felt their power in quite unaccustomed degree; the conductor seemed to be re-creating rather than giving a rendering of the music. Brahms's Violin Concerto in D was included in the scheme, with Madame Marie Soldat as soloist.

As an interpreter of Beethoven, Herr Steinbach was good, although the performances of the 'Leonore' overture, No. 3, and the Eighth Symphony were not specially remarkable. Schubert's Unfinished Symphony had not full justice rendered to it; the first movement was fairly good, but the *Andante* was dragged. Two of Bach's Brandenburg Concertos were played with great spirit; but what of the harpsichord, or pianoforte part, of which the analyst rightly made mention? Next to Brahms, the conductor seemed most successful with modern works: Strauss's 'Don Juan,' and especially Tchaikovsky's 'Francesca da Rimini.' Two concertos were given: Beethoven in G, with Mr. Leonard Borwick as the solo pianist, and the Brahms, for violin, with Madame Marie Soldat. The orchestra consists of a fine body of players, especially as regards the wood-wind, in which department the tone and phrasing were exceptionally fine. We conclude this brief notice of the interesting series of concerts by congratulating General-Musik-Director Steinbach and his excellent players on their success.

London Concerts.

SYMPHONY CONCERTS.

Owing to the severe indisposition of Mr. Henry J. Wood, an element of novelty has been imparted into these concerts at Queen's Hall by the engagement of various conductors. For the first of the series on October 25, the services of M. Edouard Colonne were secured, not altogether a very happy selection, as the two principal works were Brahms's First Symphony in C minor, and Richard Strauss's tone-poem 'Don Juan,' the French conductor not unnaturally being heard to greater advantage when directing the music of his own countrymen than that of the Fatherland. A notable feature was the brilliant pianoforte playing by Miss Adela Verne in M. Paderewski's 'Polish Fantasia.'

The second concert, on the 8th ult., was conducted by Kapellmeister Emil Paur, who secured a remarkably finished performance of Mendelssohn's rather neglected 'Scotch Symphony.' Dr. Edward Elgar directed a very fine rendering of his brilliant 'Variations on an original theme,' and M. Ysaye was heard at his best in Bach's Violin Concerto in E. Miss Muriel Foster may be said to have increased her reputation by her dramatic singing of Berlioz's fine song 'La Captive.'

On the 22nd ult. a large audience greeted Dr. Edward Elgar as he made his way to the conductor's rostrum. The concert opened with Weber's 'Euryanthe' overture and closed with the Coronation Ode of the composer-conductor. The intervening numbers of the programme were two songs contributed by Fräulein Therese Behr, Grieg's pianoforte concerto in A minor (Mr. Arthur de Greef, soloist), Richard Strauss's Love-Scene from 'Feuersnot,' and six unpretending little pieces (or tone-pictures) for orchestra, entitled 'Dornröschen' ('The Sleeping Beauty') by Humperdinck, played for the first time in England. Dr. Elgar conducted with keen artistic perception and commendable freedom from virtuoso antics; his subjugation of the orchestra in their accompaniments to the vocal solos calls for special praise.

RICHTER CONCERTS.

The Autumn Series took place on the 3rd, 10th, and 18th ult. For the most part Wagner and Beethoven reigned supreme, but at the final concert a magnificent interpretation was given of the 'Symphonie Fantastique' of Berlioz. Mention should also be made of the beautiful rendering of Mendelssohn's Violin Concerto at the second concert, with Herr Fritz Kreisler as soloist. The other vocalists at the concerts were Miss Agnes Nicholls and Mr. Ben Davies, Madame Blauvelt, and Frau and Dr. Felix Kraus.

PROMENADE CONCERTS.

It is said 'opportunity makes the man,' and certainly the talent and great ability of Mr. Arthur W. Payne as a conductor of orchestral music have been made especially prominent by his able direction of the concluding Promenade Concerts which terminated on the 8th ult. If the programmes were void of novelties, it may be recorded that Miss Adela Verne played on October 23 for the first time in England César Franck's 'Variations Symphoniques' for pianoforte and orchestra, and that Dr. Elgar's 'Coronation Ode' was sung on October 31.

CRYSTAL PALACE.

The only Saturday afternoon concerts calling for record were those taking place on the 1st and 15th ult., when Dr. Cowen conducted an orchestra largely consisting of members of the London Philharmonic band. On the former occasion excellent renderings were given of Tchaikovsky's fantasie overture 'Romeo and Juliet,' Beethoven's Seventh Symphony, and Mr. Arthur Hervey's tone-picture 'On the March,' the last-named being performed for the first time in London since its production at the recent Cardiff Festival. Mr. Victor Benham was the solo pianist in Chopin's Pianoforte Concerto in E. The chief features on the second occasion under notice were effective performances of Dr. Cowen's 'Phantasy of Life and Love,' and Tchaikovsky's Fifth Symphony.

VARIOUS CONCERTS.

Amongst the long list of artists who recently have sought public favour, congratulation is due to Miss Elsie Hall, the young Australian pianist, who gave a recital with marked success on October 30 at Steinway Hall. Her performances were marked by refinement, taste, and technical fluency.

The efforts of so sterling a musician as Mr. E. H. Thorne certainly merit mention, and his chamber concert on the 1st ult. at Queen's (Small) Hall was distinguished by the first production of a pianoforte trio by Mr. Algernon Ashton. The work suffers from the common fault of over-development, but it is admirably written and attests to the composer's scholarship. The performers were Mr. E. H. Thorne, Mr. Hubert Hunt, and Miss Almond.

Mention is due of a pleasing Sonata di camera in A flat for violin and pianoforte by Mr. R. H. Walthew, played for the first time on the 7th ult. by Miss Dorothea Walenn and the composer at Steinway Hall. The work, as its name indicates, is small in dimension and unpretentious, but it is essentially pleasing and scholarly.

An interesting trio of works imparted distinction to the concert given by the South London Choral Association, at the Surrey Masonic Hall, Camberwell New Road, on the 24th ult. Choral music was well represented by Cowen's 'St. John's Eve,' and Parry's 'Blest pair of Sirens,' while Miss Gertrude Venables played the solo part of Weber's Concerstück for pianoforte with admirable grasp of its technical difficulties and poetical significance. The band (ably led by Mr. T. E. Gatehouse) and chorus, in number two hundred, again gave proof of their zealous attainments and the excellent training they receive from Mr. Leonard C. Venables, who conducted the concert with his usual skill.

The series of six popular concerts, organised by Messrs. Erard to take place at the Royal Albert Hall on successive Saturday evenings, was initiated on the 15th ult., when Miss Margaret Macintyre and other artists, Madame Clara Novello Davies's Glee Singers and the band of His Majesty's Scots Guards took part in a miscellaneous programme.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

Vienna, November 16.

With the resumption of its performances, towards the end of October, by the Concert-Verein, our concert season may be said to have commenced. In the pieces forming the programme of the opening performance, the orchestra of this young Society, under Herr Loewe's zealous direction, again exhibited a most marked improvement in every respect. This was particularly noticeable in the overture to Peter Cornelius's 'Der Barbier von Bagdad,' and in Berlioz's 'Queen Mab,' from the 'Romeo and Juliet' symphony. The programme also included Beethoven's fifth symphony, with the conductor's interpretation of which (as with that of the other symphonies of the master) I am somewhat at variance. Herr Loewe belongs to the numerous class of modern conductors who, in following the example set by Hans von Bülow, seek to emphasize certain specially significant passages essential to the structure of the entire work by means of a *ritardando*. They do so, however, to the detriment of the rhythm and natural progression of the whole, thus diverting the hearer's attention rather than concentrating it, by markedly dwelling upon a detail however important in itself.

The Philharmonic Society, under Herr Joseph Hellmesberger's direction, opened their first concert of the season with the 'Carneval' Overture by Dvorák, and gave us a first hearing in Vienna of Tchaikovsky's symphonic fantasia, 'Francesca da Rimini,' the performance concluding with Beethoven's 'Eroica' symphony. The rendering of these works was truly magnificent.

Considerable interest attached to the first public performance given by the pupils of the newly-established advanced class for pianoforte playing, or 'Meisterschule,' in connection with our Conservatorium, which is under the direction of Herr Emil Sauer. Five pupils—three ladies and two gentlemen—were the solo executants, and in concertos by Beethoven, Tchaikovsky, Henselt, Schumann, and Sauer, rendered a very good account of themselves. Their performances clearly demonstrated the excellence of the teaching they had received, and reflected great credit upon the earnest spirit and high aims prevailing at the Institution to which they belong.

Amongst the distinguished executants who have visited us recently may be instanced, in the first place, the pianist, Herr Friedberg, of Frankfort-on-Main, a mature but most unassuming artist, whose interpretation of works by Beethoven and Brahms deservedly met with much appreciation. Ondricek and Hubermann attracted the most favourable attention amongst violinists; the former more especially in the Beethoven Concerto, the latter as a superb interpreter of the classical chamber Sonata. Two other violinists, Fräulein Marie Herites and a blind artist, Herr Grasse, likewise deserve to be mentioned as being decidedly superior to the ordinary run of virtuosi.

At a concert given by the Tonkünstler Verein, we were made acquainted with a very characteristic quintet for flute, oboe, clarinet, horn, and bassoon, by J. Miroslow Weber, a native of Prague, and leading violinist at the Royal Opera, Munich. A comic opera of his, 'Die neue Mamsell,' has been produced at Munich, and several chamber compositions from his pen have obtained prizes at Vienna, St. Petersburg, and elsewhere. The new quintet is decidedly interesting, being brightly written, and replete with charming colour effects. It is, moreover, extremely well scored, showing the eminently practical hand of its composer.

Signor Alessandro Bonci, an excellent lyrical tenor, has been giving some highly successful vocal recitals, creating in fact quite a sensation; the directors of our Imperial Opera are making arrangements for his appearance in some leading parts.

Mandyczewski.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

At Dr. Lawrence Walker's first and second subscription concerts, on the 7th and 8th ult., the 'Kruse Quartet' (consisting of Professor Kruse and Messrs. Inwards, Ferin, and Walenn) gave admirable performances of chamber music. Dr. Walker, with Professor Kruse, played in Brahms's Sonata (Op. 100) for pianoforte and violin, and in Schumann's pianoforte Quintet. The least known piece performed was the Andantino and Presto (for strings) from Verdi's Quartet in E minor. It is no doubt a clever composition, but is hardly likely to live or add to its composer's fame, and in fact it seems almost a pity to awaken it from the oblivion that has already fallen upon it.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The first of the orchestral concerts promoted by Messrs. Stockley and Sabin took place in the Town Hall on October 27. The Hallé orchestra, under Dr. Richter, gave a familiar programme, concluding with Beethoven's symphony in C minor. Mr. Ffrangcon Davies replaced Herr Van Rooy at very short notice, and sang some Wagner excerpts with complete success.——The Halford Concerts Society started their season in the same hall on the next evening. The novelties were Sir Charles Stanford's symphony, 'L'Allegro ed il Pensieroso,' and Irish Rhapsody in D minor. The composer conducted, and he and his compositions were cordially welcomed. Mr. E. von Dohnányi gave a delicate rendering of the solo part in Beethoven's 'Emperor' Concerto.——The second concert took place on the 11th ult.; Mr. Granville Bantock conducted a fine performance of his very striking symphonic poem, 'Dante,' heard for the first time here. It is a 'musical portrait' of the poet, and is, of its kind, a masterly work. The 'Don Juan' of Richard Strauss was another novelty, and one that excited much interest. Miss Giulia Ravogli was an acceptable vocalist. Mr. Halford sustained his reputation as conductor.

On the 6th ult., Mr. Max Mossel began his new series of drawing-room concerts at the Grosvenor Rooms. The evening was given up to M. Saint-Saëns, who played the pianoforte part in his Trio in F (Op. 18), and Quartet in B flat (Op. 41), and some solo pieces. The audience were delighted with his finished performance. The other players were Mr. Max Mossel (violin), Mr. H. G. Ketèlbey (viola), and Mr. J. C. Hock (violoncello). Madame Kirkby Lunn renderered with taste a number of songs by Saint-Saëns. ——Mr. Karl Johannessen resumed his historical chamber concerts in the Temperance Hall on the 8th ult. The first two programmes were devoted to the music of the seventeenth and eighteenth centuries, the artists being Mr. Arnold Dolmetsch, Mrs. Elodie Dolmetsch, and Miss Mabel Johnston. Very delightful were the performances upon the harpsichord, clavichord, lute, and viols.—— The Birmingham Chamber Concert Society, with the Max Mossel String Quartet as executants, gave the first concert of the season in the Masonic Hall on the 18th ult. Mozart's String Quartet in E flat (No. 16 in Breitkopf and Härtel's complete edition), and Brahms's Pianoforte Quartet in G minor (Op. 25), formed the programme. Mr. Howard Hadley was the pianist, and Miss Marguerite Saunders sang. The performances were extremely good.

Bare mention of the various recitals must suffice. Madame Margaret Milward gave a vocal recital on October 29, singing seventeen songs; Miss Hannah Bryant played pianoforte solos. The music was entirely Russian.——On October 30, Kubelik appeared in the Town Hall, and was enthusiastically received. Miss K. Goodson was the pianist, and Madame Amy Sherwin the vocalist.——On the 3rd ult., M. Paderewski charmed an immense audience in the Town Hall at the second Harrison Concert.——The next evening M. Saint-Saëns gave an organ recital in the Town Hall, playing chiefly his own compositions. He was most enthusiastically received.——Miss Violet Myers gave a vocal recital on the 5th ult., assisted by Mr. Herbert Fryer, pianist. A good programme was well rendered.

The only choral concert to be noticed was the matinée at the Birmingham Royal Society of Artists on the 15th ult. Mr. W. Sewell's newly-formed male-voice choir then made its début, singing a number of part-songs.——The Birmingham Sunday School Union concluded its annual festival in the Town Hall on October 25. A chorus of 600 voices performed Mr. Thomas Facer's new cantata, 'Sons of the Empire.'——On the 13th ult. the Church of England Sunday School Association held a festival in the same hall, when a choir numbering 600 voices sang a number of pieces under the direction of the Rev. W. Wale.——On Hospital Sunday (October 26) Paladilhe's 'Messe Solennelle' was performed with full chorus and orchestra, under the conductorship of Mr. F. W. Beard.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

A new local instrumental quartet has been formed, consisting of Messrs. M. Alexander, H. Hunt, E. Lane, and P. Lewis. With Miss May Lock at the pianoforte, they gave their first concert at the Victoria Rooms on the 6th ult. The works performed were Schumann's Quartet in A minor (Op. 41), Rheinberger's Quintet in C (Op. 114), and Miss Lock and Mr. Alexander took part in Beethoven's Sonata in F, for pianoforte and violin (Op. 24). The large audience appeared highly gratified at the excellent manner in which the compositions were interpreted. Miss A. E. Phillips was the vocalist, Miss E. Bennett accompanying.

The Saturday Popular Concerts which proved so successful last season have been resumed in Clifton and, as before, prominence is given to performances on the organ by local players. The organists who have already appeared at the concerts are Mr. Hubert Hunt (Bristol Cathedral), Mr. C. W. Stear (Holy Nativity), Mr. W. E. Fowler (All Saints', Bristol), and Mr. Cedric Bucknall (All Saints', Clifton).

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

Miss Maude Powell and Miss Florence Etlinger, contralto, gave a pleasant song and violin recital, in the Molesworth Hall, on October 30. It was the first visit of the fair violinist to Dublin, and she pleased a critical audience by her fine playing of Esposito's Violin and Pianoforte Sonata (in which she was joined by Miss Bessie Ruthven) and some of the Brahms-Joachim Hungarian dances. Miss Florence Etlinger, who possesses a fine voice of good compass, was heard to advantage in songs by Elgar, Scarlatti, Schumann, and Chaminade. Miss Constance Greene and Mr. C. W. Wilson played the accompaniments.

At Miss Pauline Elsner's concert on the 6th ult., the attractions were the Kruse Quartet and the concert-giver's sister, Mrs. A. McC. Stewart, who as Miss Alex Elsner held a prominent position amongst our local vocalists. The concert was honoured by the presence of their Royal Highnesses The Duke and Duchess of Connaught.——The same afternoon at the Royal Irish Academy of Music a recital was given, at which Mr. Clyde Twelvetrees, violoncellist, and Mr. Randal Woodhouse, vocalist (two new professors at this Institution), had an opportunity of displaying their respective attainments. Both created a distinctly favourable impression.

At the Royal Dublin Society's Monday afternoon recitals the programmes have been provided by the Verbrugghen and Mossel string quartets and by Mr. C. W. Perkins, the talented organist of the Birmingham Corporation.

Organ recitals have been given in St. Patrick's Cathedral by Mr. Charles Marchant (the Cathedral organist) and Sir George Martin, organist of St. Paul's Cathedral; and in St. Bartholomew's Church by Mr. W. Vipond Barry, the organist of the church; and we have had a visit from M. Paderewski, who played to probably the largest audience ever assembled in the Theatre Royal.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The month has been conspicuous for the number of recitals that have been given by the younger generation of professional music-makers. Chief in interest among these may be mentioned the vocal recital of Miss Stuart Reid, who had the congenial assistance of Mr. Robert Burnett, baritone, and Mr. Tivadar Nachèz, violinist. Miss Reid, who is one of the best of our local sopranos, sang a long and varied programme of great artistic merit in Italian, French, German, English, and even in the Scottish Doric; all with admirable grace, finish, and insight, and with remarkable display of vocal technique. The concert was altogether most interesting, and the audience large and enthusiastic.

Another recital of great charm was that of Miss Edith Walton, who in a delightful programme of pianoforte music showed progress in the strength and beauty of her technique, a larger grasp of meaning, and a greater power of placing it before her audience.

Other recitals of considerable local and musical interest have been those of Miss Margaret McLauchlan and Mr. D. Millar Craig, pianoforte and violoncello; Mr. Julian Clifford and the Hon Margaret Henniker, pianoforte and vocal; Miss Helen and Mr. Peter McGregor (brother and sister), violin and pianoforte; Miss Neil Fraser and Miss May Meldrum, voice and pianoforte; and Miss Agnes Janson. Miss Janson, who had as associates Messrs. Maurice Sons and Reinhold Tramm, gave a very fine rendering of Schumann's cyclus 'Woman's Life and Love' and some songs of Mr. Tramm's own composition.

Professor Niecks's first Historical Concert took the form of a recital of violin music—'From Senaillé to Rode'—performed by that admirable violinist, Mr. Maurice Sons. Mr. Sons is so well known as the leader of the Scottish Orchestra that the fact of his being a specially-gifted soloist is sometimes overlooked. Much of the music was such as one is not likely to hear elsewhere, and on this account, and also because of the beauty and brilliance of Mr. Sons's performance, the concert was a most interesting and enjoyable one to the large audience assembled in the University Music Class Room. Miss Marion Richardson was the vocalist, and Mr. Scott Jupp an admirable accompanist.

At the first of his Chamber Music Concerts, Mr. Denhof had as his coadjutors M. Ysaye and Miss Muriel Foster, and the event proved one of considerable musical importance. The Sonatas for pianoforte and violin of Brahms (Op. 100) and Rubinstein (Op. 19) were the outstanding items in a varied and artistic programme, and each received a whole-souled and most subjective rendering. Miss Muriel Foster made an extremely favourable impression in songs by Brahms, Wagner, and Scarlatti.

The Edinburgh Society of Musicians has made a most auspicious commencement to its meetings for music-making. The first concert of the season was undertaken by Mr. Paul Della Torre, in conjunction with Mr. H. Dambmann and Mr. Harry Murray, and drew a crowded gathering of members and associates. The 'Kreutzer' Sonata of Beethoven, Rubinstein's Sonata for pianoforte and violoncello, and the Trio for pianoforte, violin, and violoncello of Saint-Saëns were each rendered with great beauty and distinction.

The concerts of the Sunday Society have achieved considerable prominence lately through the action of a section of the 'unco' guid,' who have been urging the managers of the Royal Infirmary to decline receipt of the proceeds of one of the concerts given by the Society for the benefit of that Institution!

MUSIC IN GLASGOW.

(from our own correspondent.)

The fine organ by Messrs. Lewis and Co., which was formerly in the concert hall at the Exhibition, has now been erected in the new Art Galleries, and recitals are being given twice weekly. Among the performers since the opening of the organ have been Messrs. Berry, Walton, Hutton Malcolm, and Hirst.

An organ and choral recital of exceptional interest was given in Claremont Church on October 31. Mr. Hutton Malcolm, the accomplished organist of the church, played ten pieces by French composers, illustrative of the organ music of the seventeenth, eighteenth and nineteenth centuries, and the church choir sang effectively Saint-Saëns's 'The Deluge,' a short oratorio not previously heard in Glasgow. The solo music was given by Misses Macfarlane and Mackay and Messrs. Adams and Fleming.

The recital given on the 4th ult. by three young local musicians, Miss Jenny Taggart (vocalist), Miss Rana Taggart (violinist), and Mr. A. M. Henderson (pianist), was in all respects a complete success. Interest was specially centred in the performance of Mr. Henderson, who has just completed his period of training in Berlin, and who on this occasion made his début in his native city. His excellent technique and fine musical feeling were exhibited in Scharwenka's 'Romanza Appassionata' in B minor and Gavotte in C minor, and, associated with Miss Rana Taggart, in Schumann's Sonata in A minor for pianoforte and violin.——Kubelik's recital on the 6th ult. was an event of the first importance to violinists. His superlative technique and, withal, absolute certainty of intonation and absence of roughness were the amazement of everybody.

On the 11th ult. Clydebank Choral Union, under Mr. W. J. Clapperton, performed Gade's 'The Erl King's Daughter.' The accompaniments were played by members of the Glasgow Amateur Orchestral Society, and a trio of excellent soloists (Misses Emily Davies and Maud Santley, and Mr. Robert Burnett) contributed not a little to the successful performance.

Those who were present at the Verbruggen Quartet concert on the 17th ult. enjoyed an unusually fine performance of chamber music. The programme included Schumann's Quartet for pianoforte, violin, viola, and violoncello, Godard's Six Duettini for two violins, and Tchaikovsky's String Quartet (Op. 11). The highest point of excellence was reached in the slow movement of the Tchaikovsky Quartet, where the perfect ensemble and attention to detail gave evidence of most careful and intelligent rehearsal. Mr. Philip E. Halstead, who was the pianist, besides taking part in the Schumann Quartet, contributed two solos, for which he received a well-deserved recall.

MUSIC IN GLOUCESTER AND DISTRICT.

(from our own correspondent.)

The first of the series of Chamber Concerts organised by Miss Ellicott and Miss Hirschfeld for the present season was given in the Gloucester Guildhall, on October 23, when an interesting programme was adequately performed by Miss Hirschfeld (pianoforte), Mr. John Saunders, (violin) Mr. J. E. R. Teague (violoncello), and Miss Hilda Wilson, a welcome vocalist, who introduced a new song composed and written by Mrs. Ellicott (wife of the Bishop of Gloucester), entitled 'Sleep beloved, sleep.'

A musical festival on quite an imposing scale, held in the Parish Church, Ledbury, on October 23, attracted a large attendance from a wide area. The band and chorus numbered 100 performers, under the baton of Mr. Tom Woodward. The works performed were Handel's 'Zadok the Priest,' Spohr's 'Last Judgment,' and Elgar's 'Imperial March.' The soloists were Mrs. Percy Somers-Cocks, Madame Marian Blinkhorn, Mr. G. Banks (Hereford Cathedral), and Mr. C. Woodward (Lincoln Cathedral).

A most encouraging report of last year's working was read at the annual general meeting of the Gloucester Choral Society, over which Mr. Joseph Bennett presided. Both as regards numbers of performing members and subscribers the Society reached high-water mark.

MUSIC IN LIVERPOOL AND DISTRICT.

(from our own correspondent.)

The second of the Philharmonic Society's concerts took place on October 28, when Miss Ada Crossley was the vocalist and Miss Gertrude Peppercorn the pianist. The latter's interpretation of Beethoven's concerto in E flat was distinguished by clear insight into its meaning, and by much executive skill. Miss Crossley's admirable singing met with its just reward, and the orchestra, under Dr. Cowen, ably rendered Tchaikovsky's 'Francesca da Rimini' fantasia. The third concert of the same Society occurred on the 11th ult., when the programme included Mendelssohn's 'Hymn of Praise.' The vocalists were Miss Helen Jaxon, Miss Lillie Wormald, and Mr. William Green.

The Liverpool Orchestral Society has given two concerts, on October 25 and the 8th ult. The first

organization has given two concerts—one on October 25 at the Philharmonic Hall, and the other on the 8th ult. at the Gymnasium. The first programme was of special interest, as it included Richard Strauss's tone poem, 'Death and Transfiguration,' and Liszt's symphonic poem, 'Orpheus,' both being performed for the first time in this city. Under Mr. Rodewald's skilled direction a particularly fine rendering of both works was achieved, and Elgar's two military marches were also splendidly performed. Miss Muriel Foster was the vocalist, and she gave songs by Elgar and Granville Bantock with rare intelligence and artistic appreciation of their widely divergent features. The second concert was chiefly noteworthy for a distinguished performance of the dream-music from Humperdinck's 'Hänsel und Gretel,' a careful rendering of Brahms's First Symphony, and for the fine singing of Mr. Webster Millar.

The first of three Richter concerts was given on the 4th ult. at the Philharmonic Hall, the main interest centreing in an admirable performance of Liszt's Rhapsody No. 2, played for the first time in Liverpool. ——Nearly sixty years have passed since the initiation of the Societa Armonica, and the 127th concert was given in the small concert room of St. George's Hall, on the 14th ult., to a large and critical audience. Mr. Carl Fuchs, the talented violoncellist, was the soloist in Eckert's concerto, and Miss Helen Jaxon's fine voice was heard to advantage in 'Elizabeth's Greeting.' Mr. V. V. Akeroyd, whose devotion to this Society is worthy of all praise, conducted the orchestra, the chief work being Schumann's Symphony in D minor.

Mr. Plunket Greene and Mr. Leonard Borwick gave a song and pianoforte recital at the Philharmonic Hall on the 8th ult., when these favourite artists afforded much pleasure to their many friends in this city.

Mr. Schiever's first concert was given on the 15th ult., when Miss Margie Bennett increased largely the favourable opinion which is held here of her executive skill and her intelligence in pianoforte playing. Quartets by Haydn and Brahms, and Dvorák's F minor trio (Op. 65) were played.——Mr. W. I. Argent's initial concert took place on the 6th ult., when the programme consisted of Rossini's 'Stabat Mater.' The Commemoration Concert of the College of Music took place on the 10th ult. The College has now been in existence for ten years, and during that time it has done much useful work. Mr. Carl Courvoisier conducted the orchestra of past and present students.

Mr. Thomas Shaw's series of popular concerts at Hope Hall commenced with every success on the 15th ult., the vocalists being Miss Marion Wild, Miss Edith Randles, Mr. J. Halton Morris, Mr. W. H. Atkinson and the Liverpool Cymric Union; while among the instrumentalists were Mr. E. S. Redfern, Mr. H. Van Damme, and Mr. Shaw's orchestra.——Mr. Isidor Cohn's pianoforte recital at the College of Music on the 3rd ult. was devoted to the works of Beethoven.——At one of the Sunday Society's concerts, which always command large attendances, Mr. Alfred Ross, one of our best local violinists, gave further evidence of his great talent.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

Among the multifarious enterprises of musical Manchester the Hallé Concerts are naturally pre-eminent. At the second, on October 23, the symphony was Mozart's in C major, commonly known as the 'Jupiter,' though Dr. Richter protests against the title on the double ground that it is not of the composer's invention and conveys a false idea of the music. He prefers the description 'Mit der grossen Schlussfuge.' This was played in a no less masterly manner than the Beethoven and Wagner selections which have in London been much too exclusively associated with Dr. Richter's name. Mr. Ffrangcon Davies, who replaced Mr. Van Rooy (indisposed) at short notice, was thoroughly successful in *Hans Sachs's* two principal monologues and in *Wotan's* part in the final scene of 'Die Walküre.' At the third concert on October 30, a subtle and telling performance was given of Brahms's Second Symphony, and Mr. Wilhelm Backhaus, as pianoforte soloist, confirmed previous highly-favourable impressions in renderings of Beethoven's Third Concerto, Liszt's 'Campanella,' and Chopin's F minor Fantasia, the 'Campanella' being astonishingly good and the Fantasia quite correct as to notes, though the interpretation seemed a little immature. At the same concert the orchestra gave a most exquisite performance of the 'Fair Melusina' Overture.

On the 13th ult. the concert was choral for the first time this season, and the Hallé Choir, on the whole, justified their reputation in Bach's great Mass, studied here for the first time about a year ago. The expression was best in the brighter choruses. In the 'Sanctus' Dr. Richter's beat seemed to be slower than the singers were expecting, and at first they were not perfectly together. The soloists were Miss Fillunger, Madame Amy Dewhurst, Mr. Webster Millar (of Manchester), and Mr. Austin (of Liverpool). The instrumental parts were all magnificently played, Mr. Fogg being at the organ. The fifth Hallé concert on the 14th ult. was remarkable for the violin-playing of Mr. Fritz Kreisler and the first performance in Manchester of Tchaikovsky's 'Francesca da Rimini.' Of this mighty symphonic poem, or 'Ouverture-Fantaisie,' a rendering vastly superior to any that I have heard before was given, the precision of detail being no less admirable than the dramatic point with which everything was delivered. In going over the parts, printed in Russia, Dr. Richter had detected twenty-two mistakes. Mr. Kreisler made a considerable impression with his performance of Bach's E major Concerto and the Rondo Capriccioso by Saint-Saëns.

At the second concert of the Brodsky Quartet, held on the 12th inst., Mr. Speelman was back in his place at the viola desk, and a large audience listened with delighted appreciation to the Second String Quartet by Novacek,—the young Bohemian string-player and composer who died recently in New York—Mozart's Pianoforte Quartet in G minor, and Beethoven's late String Quartet with the 'difficult resolve' Finale.

On October 24 a highly-successful vocal recital was given by Miss Nora Meredith—a most promising young soprano, who, after some years at the Royal Manchester College, continued her training under Madame Blanche Marchesi.——Mr. Isidor Cohn's Beethoven Recital on October 27 was fairly successful.——At the second 'Gentlemen's' Concert on the 5th ult. the honours were shared between Mr. Kreisler and Madame Sterling.

At Mr. Brand Lane's first concert, on the 8th ult., the Manchester Philharmonic Choir, of which he is conductor, sang agreeably in part-songs by Elgar and others; Mr. Kocian played violin solos with technical agility but rather weak tone, and a long series of songs was given by Miss Beach Yaw, Miss Ada Crossley, Madame Clara Butt, Mr. Denis O'Sullivan and Mr. John Coates.

Two recitals of violin, pianoforte, and vocal music were given on the 17th ult., the one by Miss Henrica Jones, and the other by Mrs. Max Mayer, the programme being in each case perfectly artistic, and the standard of performance for the most part high.——At the first 'open practice' at the Royal Manchester College of Music, performances of striking excellence were given by a young contralto in Mrs. Hutchinson's class, and by a young lady pianist who has studied under Mr. W. H. Dayas.——A mere enumeration must suffice of performances by visiting concert, recital, and opera parties. The Carl Rosa Company gave a week of opera, beginning on October 20, and the Moody-Manners Company another week, beginning on the 10th ult., there being in neither case anything unusual in the *répertoire*. The visits of the Harrison party, with Madame Patti, on October 22, M. Paderewski, on October 28, Kubelik, on the 4th ult., and the recital by Messrs. Plunket Greene (who was in exceptionally fine voice) and Leonard Borwick, on the 10th ult., must also be recorded.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

Considerable interest attached to the annual concert of the Northern Musicians' Benevolent Society, which took place in the Town Hall, Newcastle-on-Tyne, on October 27. Sir Alexander Mackenzie has been President of the Society since its formation thirteen years ago, and has from time to time shown considerable interest in its welfare. The committee, desiring to mark their appreciation of their President's support, conceived the idea of selecting the music for this year's concert entirely from his works, and inviting Sir Alexander to conduct. This proposal was carried through with considerable success, the works performed being the Coronation March, 'The Cricket on the Hearth' overture, Dramatic Suite 'Coriolanus,' Ballade for orchestra 'La Belle Dame sans Merci,' Romanza for violoncello and orchestra (the solo charmingly played by Miss Gertie Smith), 'The Little Minister' overture, and songs 'Lift my spirit up to Thee' and 'Gentle dove, thy voice is sad,' the vocalist being Miss Jenny Taggart. The orchestral works were all very creditably played by the Society's orchestra of 100 performers, under the composer's direction, and at the close of the concert Sir Alexander Mackenzie was accorded quite an ovation. On the Saturday previous to the concert the hero of the evening was the guest of the Pen and Pallet Club at a supper given in his honour.

Messrs. S. and A. Oppenheim, assisted by Mr. Knoblich, gave an interesting concert of chamber music in the Assembly Rooms, Newcastle, on October 30, at which Chaminade's Trio in A minor (Op. 34), and Smetana's Trio in G minor (Op. 15), were performed. Miss Perceval Allen sang very acceptably.

Concerts given by M. Kubelik and by Madame Albani and her party complete the record of the month's music.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

There is little to record this month in reference to music in Norwich and the district round. After the Gargantuan musical feast provided by the Festival, music-lovers in the district require a little rest.

The annual concert given by the Railway Guards' Universal Friendly Society, on the 6th ult. was, however, most successful, St. Andrew's Hall being crowded by an enthusiastic audience. Miss Evangeline Florence and Miss Ada Crossley were heard to great advantage, while Miss Ethel Barns (violin) delighted every one with her refined and artistic playing. Mr. Henry Beaumont and Mr. Charles Phillips completed the quartet of singers, and the managers of the concert are to be congratulated on the success of their enterprise.

The first Saturday Popular Concert and Organ Recital of the winter season, under the auspices of the Corporation, took place on the 8th ult. in St. Andrew's Hall, and was attended by the outgoing Mayor and Sheriff and a large audience. Dr. Bunnett, the Corporation organist, opened the recital with a specially composed Overture for organ, which met with a cordial reception, and Miss Teresa Blamy, an old favourite at these concerts, and the Rev. H. W. Koblich were the vocalists, the latter replacing at short notice Mr. S. Hemmings, who had been announced to sing.

The Norwich Philharmonic Society and the recently-formed Norwich Choral Society will give concerts in the Spring under the baton of Dr. Bates, their conductor.

The funeral of Mr. William Heaver, the late East Anglian correspondent of The Musical Times, whose death was referred to in the November issue, took place on October 20, and was marked by extreme simplicity. Many of the choir of Saint Peter Mancroft Church, Norwich, where the first part of the funeral service was held, were absent on account of the Festival rehearsal then proceeding, but their places were kindly filled by lay clerks from the Cathedral, and other colleagues of the late Mr. Heaver, who attended to pay the last tribute of respect.

Mr. Arthur H. C. Taylor, the well-known, energetic and courteous assistant-secretary of the Norfolk and Norwich Musical Festival, has been unanimously appointed assistant-secretary of the Hospital Saturday and Sunday Funds and secretary of the Local School of Music, positions held since their initiation by the late Mr. Heaver. Mr. Arthur Taylor was also, on October 24, the recipient of a gratifying and well-deserved testimonial at the hands of the Chorus, the Musical Festival Committee, and officials, consisting of a travelling-case and a purse of gold, in recognition of his valued services as assistant-secretary for the past ten years.

The Great-Yarmouth Musical Society, under the conductorship of Mr. Haydon Hare, will give Coleridge-Taylor's 'Hiawatha's Wedding Feast' and 'The Death of Minnehaha' at their first concert on December 18.

MUSIC IN SHEFFIELD AND DISTR

(FROM OUR OWN CORRESPONDENT.)

Sir Alexander Mackenzie delivered his i lecture on the 'Life and Works of Liszt,' in t Hall, on the 10th ult., before a crowded audi both the discourse and its musical illustrations we appreciated. The latter were performed Margaret Elzy (pianoforte), Miss Eleanor Coward and a large choral contingent from the Sheffield Union. Under the direction of Dr. Coward, 'Pater Noster,' 'Ave Maria,' and 'Ave Maris were sung by the chorus. On the same date the Choral Society at Wentworth gave a perform Handel's 'Alexander's Feast,' under Mr. W. J. I

The Sheffield Musical Union's concert on the was of a unique character. Two festival no Dr. Coward's 'Gareth and Linet' and Mr. Cc Taylor's 'Meg Blane'—were performed und respective conductors. At the hands of this go-ahead Society the two works received adequate treatment, the chorus-singing being marked by those qualities—accuracy, intelligence, artistic finish, and healthy enthusiasm—which are the features of Dr. Coward's choir-training. A very efficient orchestra, composed entirely of local instrumentalists, played the scores of both works so admirably as to intensify the widely-felt regret that so capable an instrumental body cannot be permanently existent. The soloists were Miss Clara North, Madame Kirkby Lunn, Mr. Henry Brearley, and Mr. Joseph Lycett. Mr. W. S. Jessop at the organ and Mr. J. H. Parkes as leader of the band did excellent service.

The Rotherham Choral Society performed 'Elijah' on the 20th ult., in the Drill Hall, Rotherham, under the direction of Mr. T. Brameld. The principals were Madame Goodall, Miss Alice Lakin, Mr. Webster Millar, and Mr. Fowler Burton. Mr. Henry Parkin led the orchestra. The same work was performed on the 23rd, at Oxford Street Free Church, where Mr. Joseph Kaye's labours are bearing good fruit.

Recent visits of MM. Kubelik and Kocian have given pleasure to interested audiences.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

A NEW CANTATA.

Quite the most interesting event of the past month that I have to record is the production by the Harrogate Choral Society, on the 14th ult., of a new cantata by Dr. E. W. Naylor, entitled 'Arthur, the King.' The composer is a Yorkshireman, and a few years ago one would have identified him as 'son of Dr. Naylor,' the late organist of York Cathedral, but this cantata is in itself sufficient evidence that he can dispense with any such introduction. It is, indeed, a work deserving much more thorough analysis and criticism than can be given to it here. The libretto has been arranged by the composer from Tennyson's 'Passing of Arthur,' supplemented very ingeniously by passages from others of Tennyson's poems. These additions are made chiefly with the object of concocting a part for the *Lady of the Lake*, who in

Tennyson's poem is a mute personage. The cantata has a fully-developed overture, a prologue, and an epilogue, the rest being divided into separate scenes, entitled respectively 'Gawain,' 'The Battle,' 'The Lady of the Lake,' 'Modred,' 'Excalibur,' 'Avilion,' 'The Barge,' and 'The King.' The music shows not only exceptional technical power and an acute literary faculty, but considerable individuality. One is not perpetually haunted by the consideration of 'where one has heard that before.' Probably more practical experience would suggest modifications, such as the avoidance of unvocal progressions for the chorus and of orchestration that obscures the soloist when the voice part should be prominent. But the only essential fault that seems to me to call for criticism is that the work is not 'all in a piece.' There is a perceptible difference between the choral and solo portions of the work, and, if modern progress in music points to anything it is in the direction of unity in a work of art. Modern symphonies, from Beethoven to Brahms; dramatic music from Gluck to Wagner; and those latest developments, the symphonic poems of Liszt and Strauss, all aim at diversity in unity, so that we may safely regard this not as a mere fashion but as a phase in development. In Dr. Naylor's work the romantic, mystical character of the poem is much more happily realised in the solos than in the choruses, the music flows much more easily and seems to be more sincerely felt. The 'Excalibur' portion, in which the casting of the magic sword into the lake is described, touches perhaps the high-water mark of the work, the music being not only intrinsically beautiful, but fitting the situation, words, and mood of the poem 'like a glove.' The performance, conducted by Mr. C. L. Naylor, was exceedingly creditable, considering the novelty and difficulty of the work. Mr. Andrew Black sang the beautiful and familiar lines allotted to *King Arthur* most sympathetically, and Miss Winifred Wynne and Mr. Joseph Reed were able representatives of the other chief parts.

LEEDS CONCERTS.

Leeds has been rather active in musical matters this month. The performance of 'Israel in Egypt' by the Philharmonic Society, on October 22, to which I alluded last month, seems to have been exceedingly brilliant. According to all accounts the choir was at its best, and, stimulated perhaps by thoughts of the Sheffield performance a few weeks before, sang with exceptional smartness and force. The soloists were Miss Helen Jaxon, Mrs. James Wilson, Messrs. H. Brearley, Herbert Parker and E. P. Stead, and Sir Charles Stanford conducted.

On the 7th ult., Dr. Elgar gave special interest to a concert of the Leeds Choral Union by conducting his Coronation Ode and 'Caractacus.' Both were effectively sung, the spirit and swing of the former being well caught by the chorus. The principals were Madame Medora Henson, Miss Nellie Chisholm, Mr. H. Brearley, Mr. Andrew Black, and Mr. C. Knowles. The Leeds Bohemian Concerts, which allow for the hearing of chamber music under conditions of unwonted ease—including therein the consumption of tobacco—were resumed on the 12th ult., when Mozart's G minor Quintet was finely played, and Brahms's B flat Sextet was creditably played by Messrs. Elliott, Wright, Haigh, Nichols, Giessing and Bolton, a competent and promising 'team.' The last event I have to record is an exceptionally interesting subscription concert on the 19th ult., when the programme included two works by Richard Strauss, the 'Don Juan' fantasia and 'Wandrer's Sturmlied,' in addition to more familiar works, such as the 'Pathetic' Symphony. The singing of the Philharmonic Chorus in the 'Sturmlied' was exceedingly fine. Dr. Richter conducted.

BRADFORD.

By a curious coincidence I have to begin my account of Bradford doings, as I had those of Leeds, with Handel's 'Israel in Egypt,' which was given by the Festival Choral Society, under Dr. Cowen, on October 24. The soloists in a generally creditable performance were Miss Hyde, Madame Goodall, Miss Bradley, Messrs. Chandos, Herbert Brown, and Uttley.——On October 29 Mr. S. Midgley resumed his Chamber concerts for their twentieth season. With the aid of the Bradford String Quartet, he gave Raff's Pianoforte Quintet in A minor (Op. 107), in addition to quartets by Haydn and Beethoven, and Miss Lilian Hovey was the vocalist. At the second concert, on the 12th ult., Mr. John Dunn joined the concert-giver in playing Richard Strauss's Sonata in E flat (Op. 18), and Miss Ada Beecroft sang. The first of the Subscription Concerts took place on October 31, when Dr. Richter gave a fine performance of Richard Strauss's 'Tod und Verklärung,' realising well the breadth and warmth of this genuinely inspired tone-poem. Schubert's great Symphony in C was another important feature of the programme, as were three Wagner scenes, which were sung by Mr. Andrew Black.

On the 10th ult., Kubelik and Backhaus visited Bradford, and played charmingly; and the next evening the Bradford Old Choral Society, under its new conductor, Mr. J. W. Fitton, gave a bright performance of 'The Hymn of Praise,' in which Miss Ethel Wood, Miss C. Bradbury, and Mr. Albert Collings were the principals. Stanford's 'Revenge,' and Sterndale Bennett's 'Naïades' overture, which latter was neatly played, were also included in the programme.

OTHER YORKSHIRE TOWNS.

A welcome and interesting revival of Handel's 'Jephtha' was given on the 18th ult., by the Keighley Musical Union. It was welcome because the West Riding devotion to Handel is usually concentrated on two or three famous works, to the exclusion of all the rest. 'Jephtha,' with Sullivan's artistic additional accompaniments, certainly deserved revival, and proved most enjoyable, and even though the weight and dignity of the music was not quite completely realised, it was sung with great spirit. The principal parts were taken by Miss Estella Linden, Miss J. Bateman, Mrs. Day, and Messrs. Maxwell and Herbert Brown. Mr. Summerscales conducted.

The York Symphony Orchestra, chiefly amateur in its composition, has made great strides of late under the energetic rule of Mr. Noble, the Cathedral organist. This was shown in the concert it gave on the 20th ult., when a most creditable performance of Tchaikovsky's 'Nutcracker' suite was given, together with some classic overtures and other things. The Hon. Norah Dawnay was the vocalist, and sang with excellent expression and good taste.

The Halifax Choral Society gave, on the 7th ult., a fine performance of Sullivan's 'Golden Legend,' the admirable refinement of the orchestral work under Dr. Richter being a noteworthy feature. Miss Agnes Nicholls, Madame Kirkby Lunn, Messrs. W. Green, Ivor Foster and Sheldrake were the principal vocalists.——The Halifax Orchestral Society, which has done a good work in fostering among its members a love for good music, has attained its majority, and began its twenty-first season on the 13th ult., when Beethoven's Eighth Symphony was introduced (!) to Halifax, and was played with much spirit under Mr. H. van Dyk's direction, and the first movement of Beethoven's C minor pianoforte Concerto was artistically played by Mrs. van Dyk.——On the 20th ult. Mr. H. F. Webster gave a concert which was of special interest in that it introduced, for the first time in Yorkshire, Richard Strauss's music to Tennyson's 'Enoch Arden.' The reciter was Mrs. Beerbohm Tree, the pianist Mr. Henry Bird.

At the Huddersfield Subscription Concert on the 4th ult., Liza Lehmann's 'Daisy Chain' song-cycle was sung by Madame Sobrino, Miss Edna Thornton, Mr. O'Mara, and Mr. Denham Price, and at one of the same series on the 18th ult., Madame Blauvelt, Miss Muriel Foster, and Mr. Denis O'Sullivan were the vocalists, Miss Maud Powell being the violinist.

One of the Wakefield chamber concerts, which are always interesting and enjoyable, took place on the 13th ult., when pianoforte music played with brilliance and good taste by Miss Evelyn Suart, and songs sung with great intelligence and vocal power by Mr. Meux, furnished the programme.

Miscellaneous.

Miss Ilona de Györy read an interesting paper at the opening meeting of the twenty-ninth session of the Musical Association on the 11th ult. The subject of her discourse was 'Hungarian Music of a thousand years,' and the following is a synopsis of the lecture: National Music as character-sketch of the Nations—Western and Eastern Music—Origin of the Hungarian people—Relationship with other Eastern Music—Their style in art and poetry—Language with influence on their Music—Historical Epochs—War Songs of the Pagans—Christianity introduced—Hymns—Minstrels, Ballads, Romances—Time of the Renaissance—Italian influence under the Kings Louis the Great and Mathias Corvinus—Two distinct directions: popular and artistic Music—The Gipsies appear—Musical character of the divided country during the inner wars—Important musical epoch under Francis Rákóczy—Modern Times.

The prospectus of the public competitions known as the Stratford Musical Festival, an institution now in its twenty-first year, is, as heretofore, a comprehensive document. As a new feature in the scheme we notice with satisfaction the introduction of a competition, headed 'Commercial Choirs,' of mixed voices, 25 to 50 in number, 'each choir consisting of employees of one firm or the families of such employees.' This not only opens up far-reaching possibilities, judged from educational and recreative points of view, but is a practical application of the old saying that a counter-tenor must be a young man employed in a shop. May there be many entries of this and the other classes in the competitive ledger. Mr. John Graham (70, Dacre Road, Upton Manor, E.), the unwearying secretary of the Festival, will gladly receive names of competitors.

A selection of Purcell's music to the 'The Fairy Queen' was associated with Mr. Charles Fry's costume recital of Shakespeare's 'Midsummer Night's Dream,' at the Royalty Theatre, on the 15th ult., and made the occasion of musical interest. The quaint flavour of the master's old-world strains was quite in harmony with the simple form of Mr. Fry's stage arrangements, and the music was capitally played by the London Organ School String Orchestra, conducted on this occasion by Mr. Edward G. Croager. 'You spotted snakes' was well sung by Misses Kate Bensted, Shilton, and Blanche Newcombe.

The following deaths have to be recorded with regret:—Mr. William Gregory (on October 23), well known in musical circles in Nottingham and as manager to Messrs. Arthur Wilson, Peck and Co., Ltd.; Mr. Lennox Browne, F.R.C.S.E. (on the 2nd ult.), the eminent throat specialist; Mr. Edward Cuzner, for fifty years a member of the choir of Chester Cathedral; Mr. Charles Ackerman, Gentleman of the Chapel Royal, who died at sea on October 31, when returning home from a professional tour in Canada; and Mr. Nicholas Hanhart, so long connected with the Sacred Harmonic Society.

The King and Queen have been graciously pleased to accept copies of the glee entitled 'Requital,' by Dr. Alfred King, which gained the prize in the competition organised by Mr. W. A. Everington. The glee was sung for the first time by the Abbey Glee Club on the 11th ult., by Messrs. George May, Albert James, Bertram Mills, and Robert Hilton, when it evoked great enthusiasm.

Elgar's 'Banner of St. George' and a miscellaneous selection, including two movements of Beethoven's First Symphony, were given at the Borough Polytechnic Institute on the 15th ult. by the Choral and Orchestral Societies under the direction of Mr. Henry J. B. Dart.

Professor Prout discoursed on 'The Autograph of the 'Messiah' and the various editions of the work' before the London Section of the Incorporated Society of Musicians on the 8th ult., his remarks greatly interesting a large audience.

Correspondence.

ODES BY PURCELL.

Sir,—I should be very much obliged if you would allow me to ask whether any of your readers can tell me of a complete copy of Purcell's Ode, 'We reap all the pleasures,' There is a copy in the composer's autograph—in the Buckingham Palace Library, but unfortunately it is unfinished.

Also, I should be glad to hear of any copy of the Ode for Queen Mary's Birthday, 1694, other than that in the Library of the Royal College of Music. It begins, 'Come ye sons of Art.'—Yours truly,

Crowshott, Highclere, Newbury. G. E. P. Arkwright.

MR. MESSING.

Dear Sir,—Referring to the article on 'Old Musical Times' in your current issue, you mention the name of a Mr. Messing, 'the corno-cromatico' player. I have a portrait of a person of the same name. Under it is printed: 'Fredk. James Messing, well known by the name of the Mad Fidler; he was a member of the Royal Society of Musicians, and was by them interred in St. Pancras Churchyard; died Augt. 4th, 1798, aged 44.' He is represented with the violin and bow in the left inside pocket of his coat. Will he be a relative?—Yours faithfully,

Edinburgh, Nov. 11, 1902. Robt. A. Marr.

HANDEL'S 'MESSIAH' AND APPLAUSE.

Dear Sir,—Will you kindly allow me space in your paper to ask why, during the performance of Handel's oratorio 'Messiah,' the audience are allowed to mar the work by adding their applause? Are we to use those solemn words merely as a peg on which to hang Handel's most glorious and illustrative music? For instance, last Wednesday evening, when it was performed for the first time from Professor Prout's new edition—and it was most interesting to note the differences of reading—we all (audience and orchestra) rose to our feet for the 'Hallelujah' chorus. Why did we do so? Was it from mere habit; and if so, how did that habit originate? As an act of faith and devotion, I suppose. Be it so, but after hearing the words 'And He shall reign for ever and ever, King of kings, and Lord of lords! Hallelujah!' the bulk of the audience broke out into *tremendous* applause. Was this not incongruous? It was nothing less than profanity. It could not occur if the oratorio were performed in a cathedral or church. Surely we are not so dense as to need the ecclesiastical atmosphere, arches, vaulting, &c., to remind us of the story which the words teach us. No: the building ought not to be the test of our intellect.

I should like to suggest that on future occasions when the 'Messiah' is performed in a secular building, the conductor should ask the audience to refrain from applause—a request which would immediately imply that it was owing to the sacredness of the oratorio.

I suggest this from an artistic as well as devotional point of view. Will some of your readers give their opinion on the subject?—Yours faithfully,

Henry S. Sidebotham.

8, Queen Square, Bloomsbury, W.C.
November 15, 1902.

[We thoroughly endorse the views so well expressed by our correspondent, and join in his protest. At the recent Sheffield Musical Festival a request in the programme-books asking for abstention from applause had results which added to the impressiveness of the sacred works there performed, and prevented unseemly interruptions.—Ed. *M.T.*]

Foreign Notes.

Berlin.—An interesting feature of the second concert of the season of the Royal Orchestra, conducted by Herr Weingartner, was the performance of the little-known symphony of Berlioz's, 'Mourning and Triumph' (Op. 15), which was given an excellent interpretation.——Considerable success attended the concert given on the 8th ult. by Signor Ferruccio Busoni, with the co-operation of the Philharmonic orchestra, when a number of new works obtained a first hearing, including Dr. Elgar's arrangement for concert performance of the prelude and *finale* of 'The Dream of Gerontius,' the overture to 'Les Barbares,' by Saint-Saëns, and symphonic fragments from a drama, 'Le Pêcheur d'Island,' by Guy Roparty.

Breslau.—The opening concert of the season of the Orchester Verein included the first performance of Tchaikovsky's symphonic ballad, 'The Woywode,' a posthumous work by the Russian master and very favourably received.

Coblenz.—An excellent performance was given at the first concert of the season by the Musik Institut, of Mozart's resuscitated Mass in C minor. The programme also included a masterly interpretation by Herr Carl Straube, of Wesel, of Max Reger's Fantasia and Fugue on the name of Bach, for organ.

Cologne.—Under the conductorship of Herr Fritz Steinbach, the newly-appointed director of the Conservatorium, the opening Gürzenich concert of the season was dedicated to the memory of the late Dr. Franz Wüllner. The performances consisted of Beethoven's 'Eroica' Symphony and Brahms's 'Requiem.'

Crefeld.—The fiftieth anniversary of the foundation of the excellent Concert-Gesellschaft was celebrated by a musical festival, on October 26 and 27, under the direction of Herr Müller-Reuter. Among the principal works produced were Mendelssohn's 'Elijah,' Schumann's 'Spanisches Liederspiel,' Richard Strauss's symphonic poem, 'Till Eulenspiegel,' and Beethoven's Choral Symphony.

Frankfort-on-Main. — The well-known Rühl'sche Gesangverein has just celebrated the fiftieth anniversary of its foundation with a very fine performance of Beethoven's 'Missa Solemnis.' The Society has been for the last eighteen years under the able direction of Professor Bernhard Scholz.——A new Sonata for violoncello and pianoforte, by Ernst von Dohnányi, was produced for the first time at a recent Museum concert with great success. The executants were Professor Hugo Becker and the gifted young composer.——The first performance took place on the 11th ult., at the Stadt Theater, of Engelbert Humperdinck's new fairy opera 'Dornröschen' (The Sleeping Beauty) with considerable success.

Leipzig.—The oratorio 'Judith,' by the late August Klughardt, was performed for the first time on the 2nd ult. by the Singakademie, under Herr Wohlgemuths' conductorship, producing a very marked impression.

Milan.—The Home for Aged Musicians, founded by Verdi, was formally opened on the recent anniversary of the composer's birth. Up to the present, nine candidates for admission—mostly operatic singers of both sexes, have been received at the magnificent institution, where provision has been made for sixty inmates. In connection with the 'Home,' there is an interesting museum, containing objects relative to the life and works of its generous founder.

Munich.—An interesting performance took place recently, in the Frauenkirche, by the Lehrer Gesangverein, under Professor Gluth's direction, of a Requiem, by the Italian composer Asola, a contemporary of Palestrina. The manuscript work was recently brought to light by Dr. Schulz, the librarian of the Royal Library.

Prague.—The new opera 'Enoch Arden,' by Robert Erben, achieved a brilliant success on its recent first performance at the German theatre under the composer's direction.

Brief Summary of Country and Colonial News.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

Blackpool.—Mr. H. Whittaker gave his only concert of the season at the Tower on the 7th ult., when the chief feature of interest was the appearance of the Blackpool Glee and Madrigal Society, whose contributions included Caldicott's glee 'Winter days' and the following part-songs, 'Happy eyes' (Elgar), 'O lovely May,' 'Autumn,' 'Farewell,' and 'The Maiden' (Brahms), 'The Storm' (Rogers), and two part-songs for ladies' voices 'Heaven' (Smart) and 'Spinning Chorus' (Randegger), all of which were excellently rendered.

Burton-on-Trent.—Sullivan's 'Golden Legend' was performed for the first time here, on October 21, under the direction of Mr. T. E. Lowe. There was a complete orchestra and choir of 170 performers, and the solo vocalists were Miss Evangeline Florence, Miss Alice Lakin, Mr. Charles Saunders, and Mr. Watkin Mills. The performance was, from all points, entirely successful.

St. Albans.—An excellent performance of Mendelssohn's 'Hymn of Praise' was given by the Oratorio Society on the 13th ult. at the County Hall. Miss Maggie Purvis and Mr. Gwilym Richards were the solo vocalists. The second part consisted of a miscellaneous selection, which included 'Hail, bright abode' (Tannhäuser), the Andante and Finale from Mendelssohn's violin Concerto, splendidly played by Mr. Bernhard Carrodus, a couple of the same composer's 'Songs without Words,' scored for orchestra; Mr. German's popular 'Henry VIII.' dances, and part-songs for the choir. There was an efficient band of forty players, and Mr. J. Dryhurst Roberts ably conducted.

Sidcup.—Herr E. Grimm gave the first of a series of chamber concerts, on October 28, and is to be congratulated on the undoubted success attending this undertaking, which adds a new and interesting feature to the musical life of Sidcup. The programme included Beethoven's Trio in C minor and Mendelssohn's Trio in D minor, both of which were admirably rendered by Miss Dobson (pianoforte), Mr. Ernest Bloxham (violin), and Herr Grimm (violoncello). The vocalist was Miss Beryl Clive.

Wellington (N.Z.).—The Wellington Orchestral Society gave its second concert of the present season in the Choral Hall on September 16, under the conductorship of Mr. Robert Parker. The principal work performed was Schumann's fine Pianoforte Concerto in A minor, the solo part in which was admirably played by Miss Dora Judson. The orchestra of forty-five performers was heard to great advantage in Nicolai's overture to 'The Merry Wives of Windsor,' Edward German's 'Henry VIII' dances, and in Sullivan's 'Overtura di Ballo,' while an interesting novelty was presented in the Tarantella for flute and clarinet by Saint-Saëns, with orchestral accompaniment. The solo parts in this effective work were capably played by Messrs. C. J. Hill and H. Moschini. Madame Eveleen Carlton was the vocalist.

Wigan. — The Wigan and District Philharmonic Society performed Mendelssohn's 'Elijah' at their first concert this season in the Drill Hall on October 29, under the direction of Dr. E. C. Bairstow. The choir maintained an excellent quality of tone throughout, and the orchestra was efficient. The conductor is to be congratulated on the results obtained.

Windsor.—The annual concert of the Choir of St. George's Chapel took place on October 29, and was attended, as usual, with great success. Sir Walter Parratt and Dr. C. H. Lloyd played a pianoforte duet; Mr. Tertius Noble, organist of York Minster, contributed several items, and, with Mr. Hubert Hunt, played his charming Suite in A for pianoforte and violin; and Mr. A. M. Goodhart composed for the occasion a capital part-song, 'This is the house that Jack built.' Mr. Martin Akerman's trios were admirably sung by the choristers, and Dr. Cooke's Canon (9 in 1), 'Let's have a peal,' was rapturously encored.

Answers to Correspondents.

M. F.—There can be no doubt that Mendelssohn in his Rondino for pianoforte in E (Op. 16), known as 'The Rivulet,' fully intended that particular bar of five beats. The autograph, of which a transcript is before us distinctly gives it; and, moreover, the first edition of the little piece, the proofs of which passed through Mendelssohn's hands, agrees with the manuscript. The bar has been altered by different editors in various ways, but without authority or improvement. As a matter of fact, the lengthening of the bar hardly affects the rhythm of the passage, and in the tranquil flow of its semiquavers one has the feeling that any accentuation would destroy the poetic import of the composition. The piece was composed at Coed-dû, near Holywell, North Wales, when Mendelssohn, as a young man of twenty summers, stayed there. It was suggested by a pretty stream which still flows on amid surroundings that are very picturesque.

Ignota.—The following choruses for equal voices with pianoforte and violin accompaniment may be suitable:—'Choral Dances,' by Florence Marshall (accompaniment for pianoforte and strings); 'Songs of the Wood,' six two-part songs, by H. A. J. Campbell (accompaniment for pianoforte and two violins); and 'Ring out, wild Bells,' trio, by Henry Lahee (accompaniment for pianoforte, two violins, organ, and bells). Messrs. Novello will, on application, send you lists of violin trios and pieces for pianoforte arranged for eight or sixteen hands.

Seel.—Much information concerning the late Sir Arthur Sullivan appeared in these columns last year. See the article on him in the 'Dictionary of National Biography' and that in 'Grove's Dictionary of Music.' The souvenir of Arthur Sullivan by W. J. Wells, published by Messrs. Newnes, may also be consulted. The field of songs, anthems and part-songs is so extensive that it provides an *embarras de richesse* in the way of musical illustration to a lecture on the above composer.

E. W.—There is no accounting for the ridiculous nonsense—or as a Frenchman called it, 'Thomas Rott'—written by novelists about music. The heroine who played 'an overture without accompaniment of any kind' on the violin, is just the sort of young lady whose lover would perform the '(H)eroica' symphony on the banjo. They both probably came to an untimely end (13 in a bar) in Vol. III.

A. S.—The following pianoforte pieces of moderate difficulty may meet your requirements: 'Chanson de Matin' (Elgar), 'Valse Gracieuse' (German), 'Bohemienne' and 'Conte de Fée' (Godard), 'From Golden Days' and 'The Rivulet' (Hofmann), 'Chant d'Avril' and 'Arietta' (Lack), 'Air de Ballet' (Pitt), 'Polka Bohème' (Rubinstein), 'Valse Mignonne' (Schütt), 'Marche Militaire' and 'Solennelle' (Tchaikovsky).

A Constant Reader.—The figuring information you require can be obtained from any book on harmony. But the figuring is not everything. Many a bass is disfigured thereby. You should endeavour to get a grasp of the chords themselves and their progressions by ear analysis, and to look upon the figurings as convenient labellings and nothing more.

S.—Grieg's pianoforte and violin Sonata in C minor was performed at the Popular Concerts of March 30, 1889, and March 15, 1890, and perhaps more recently. If you apply to Messrs. Chappell, 50, New Bond Street, they might be able to supply you with the programme-book of one of the above dates; it would contain an analysis of the work.

Pakeha (New Zealand).—It is difficult to express an opinion as to whether such passages as you quote are coincidences or not. The fact that one of the pieces is a Rondo Burlesca may account for the composer making use of the themes in the more serious composition. Many thanks for your kind wishes for 'the good old M.T.'

D. S. W.—Holiday courses for teachers wishing to study the management of class-singing are sometimes held in London, but we are unable to state whether any will be arranged for during the Christmas vacation. Have you read the articles on Class-Singing in the issues of The Musical Times of January and February, 1900?

E. L.—The composition remains your copyright unless you assign your rights to anyone else. Upon its publication it becomes subject to the laws of copyright, which you will find are clearly set forth in the article 'Copyright,' in Stainer and Barrett's 'Dictionary of Musical Terms.'

W. H. R.—Handel's 'Jephtha'—his last oratorio—was begun January 21, and finished August 30, 1751. It was produced at Covent Garden, February 26, 1752. The libretto is by Dr. Thomas Morell, who also wrote that for 'Judas Maccabæus.'

Torquil.—The following are the pianoforte compositions by Sir Arthur Sullivan: 'Thoughts,' two pieces subsequently published as 'Reverie in A' and 'Melody in D'; 'Day dreams' (six pieces); and 'Twilight.' They may be obtained through any music-seller.

J. H. P.—See the answer to A. S, with the following additional pieces: 'Valse de concert,' Op. 69 (Moszkowski); 'Intermezzo en octaves' (Leschetitzky); 'L'éspiègle' (Raff); 'Prelude' (Rachmaninoff); 'Rustle of Spring' (Sinding); 'Danse des Elfes' (Sapellnikoff).

G. E. A.—We cannot 'place' the masters of music. Each one has his own particular niche in the temple of fame, and to discuss the 'relative position' of this one or that is an unprofitable expenditure of time.

G. G. B.—Ambroise Thomas died February 12, 1896, Edouard Lalo departed this life April 23, 1892, and Charles Gounod joined the majority October 19, 1893. All three composers drew their last breaths at Paris.

Analysis.—The portion of the Mozart sonata which you are inclined to consider as 'the second section of the second subject' is episodical in character,—notice the modulations—and should therefore be so regarded.

A Beginner.—The intervals of the augmented fourth and diminished fifth are diatonic if the two notes forming the interval are in the key. You are probably confusing the term diatonic with consonant or dissonant.

Flute Beginner.—The holes of very cheap flutes are generally bushed, and the instrument is much better without them. A concert flute at the flat pitch is what you require. It is in C.

Pierre.—As to which is the best system of pianoforte technique, there is only one reply; the system which is most musical in its results.

Listener.—The chant you heard sung to the *Benedictus* is by James Turle and in the key of G, not F; it is No. 179 in the Westminster Abbey Chant Book, latest edition.

Student.—Yes, Messrs. Novello publish the whole of Mendelssohn's pianoforte works, and those by Bach and Handel are procurable in the Peters edition.

N. P.—Cane for oboes is bought wholesale. Surely you could get some of a suitable quality in England. Have you tried Messrs. Rudall, Carte & Co.?

Carol.—See an article on Christmas Carols by the late Sir John Stainer in The Musical Times for December, 1901.

Harold. — Jules de Swert's Violoncello Primer is published by Messrs. Novello, price two shillings.

G.—(1) We cannot give the names of musical critics. (2) That the notes are of even quality.

J. H. B.—Ellis's 'Speech in Song' is a singer's pronouncing primer.

Cortnomo.—Mozart's posthumous pianoforte works may be obtained of Messrs. Novello.

Miss L.—No.

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His was not the only loss that this book had to undergo in the course of revision, for on the eve of its completion, Mr. Briggs was suddenly called to his rest. So the foregoing words which he had written about Sir John Stainer have now become his own epitaph. Without competing with Sir John Stainer in the wider domain of Church Music he had, in the narrower department of Plainsong, an influence and a competence which were unrivalled; and whatever merits this book may have are due almost entirely to him.

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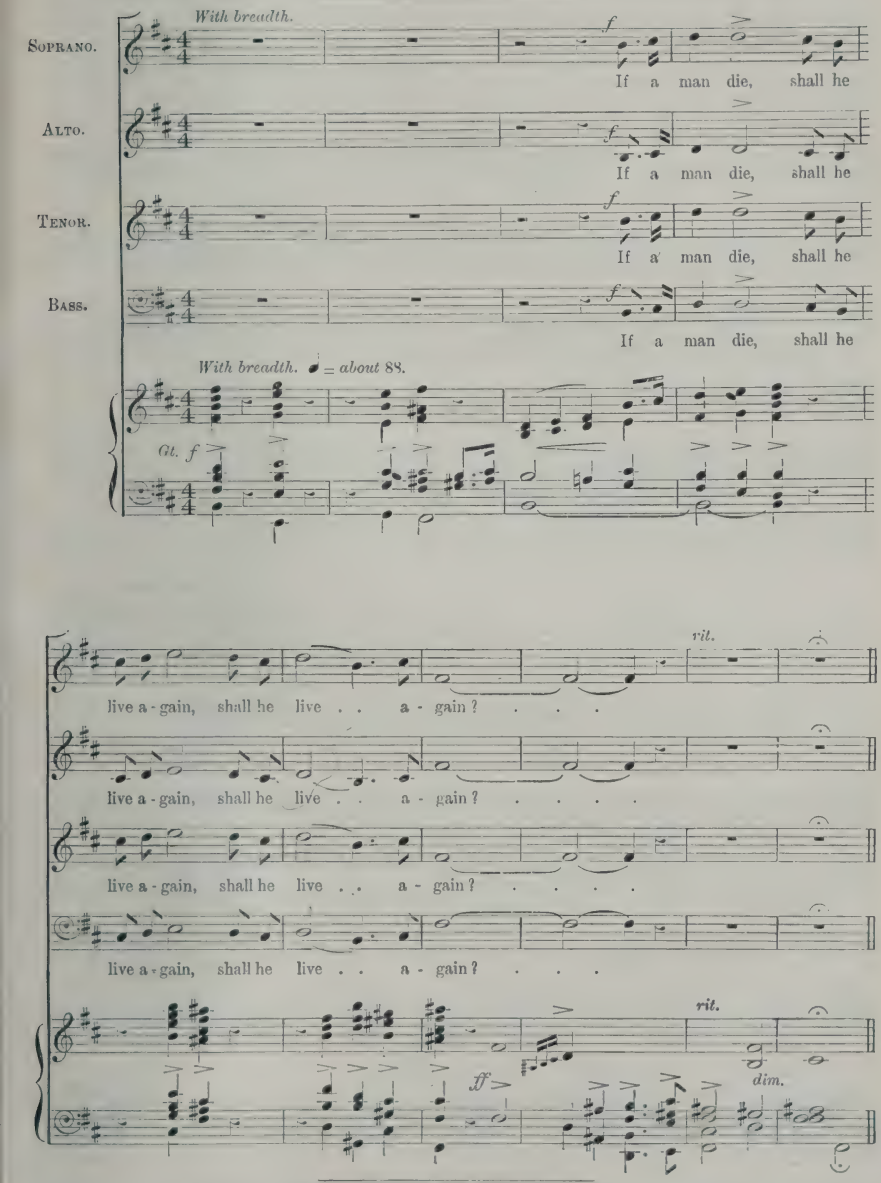
If a man die, shall he live again?

ANTHEM FOR ADVENT OR GENERAL USE.

Job xiv. 14, 15; 1 John iii. 2, 3.

Composed by CHARLES MACPHERSON.
(Sub-Organist of St. Paul's Cathedral.)

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.



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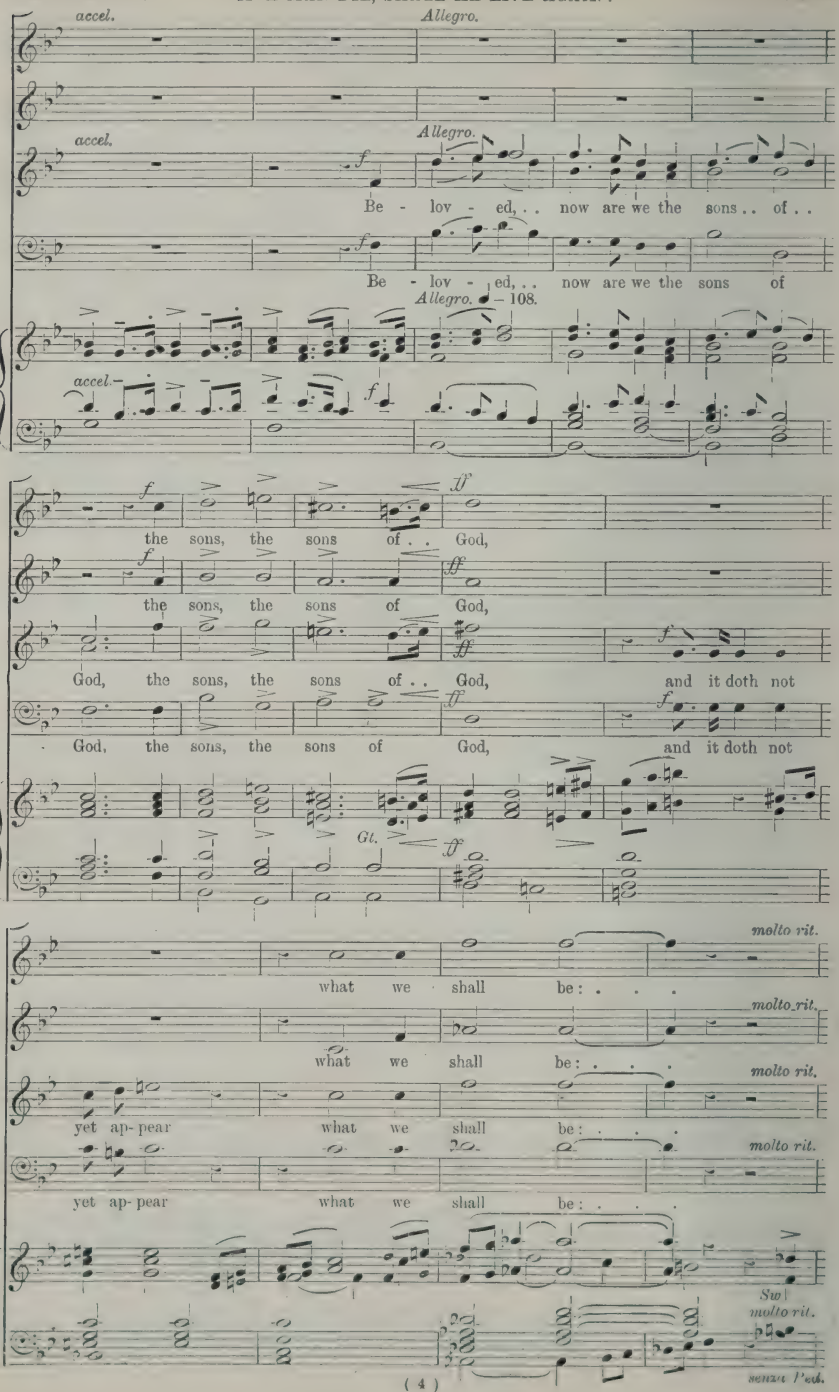
accel.
Allegro.
accel.
Allegro.
Be - lov - ed, . . now are we the sons . . of . .
Be - lov - ed, . . now are we the sons of
Allegro. ♩ = 108.
accel.
the sons, the sons of . . God,
the sons, the sons of God,
God, the sons, the sons of . . God, and it doth not
God, the sons, the sons of God, and it doth not
Gt.
molto rit.
what we shall be: . . .
molto rit.
what we shall be: . . .
molto rit.
yet ap- pear what we shall be: . . .
molto rit.
yet ap- pear what we shall be: . . .
Sw.
molto rit.
senza l'ed.

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THIS IS THE DAY

CORONATION AND GENERAL THANKSGIVING ANTHEM

COMPOSED BY

BRUCE STEANE.

Psalm cxviii. 24; lxxxiv. 9; lxi. 6; xxi. 6; lxxii. 7; cxiii. 2.

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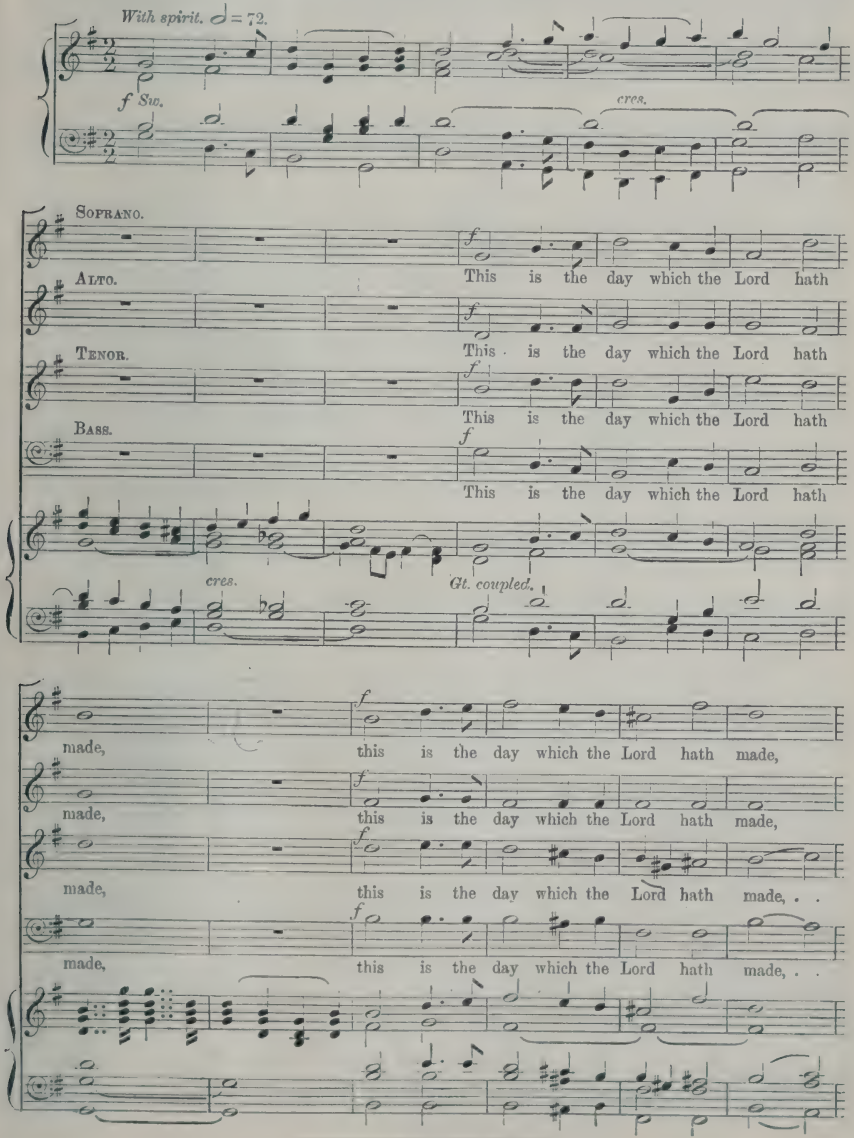

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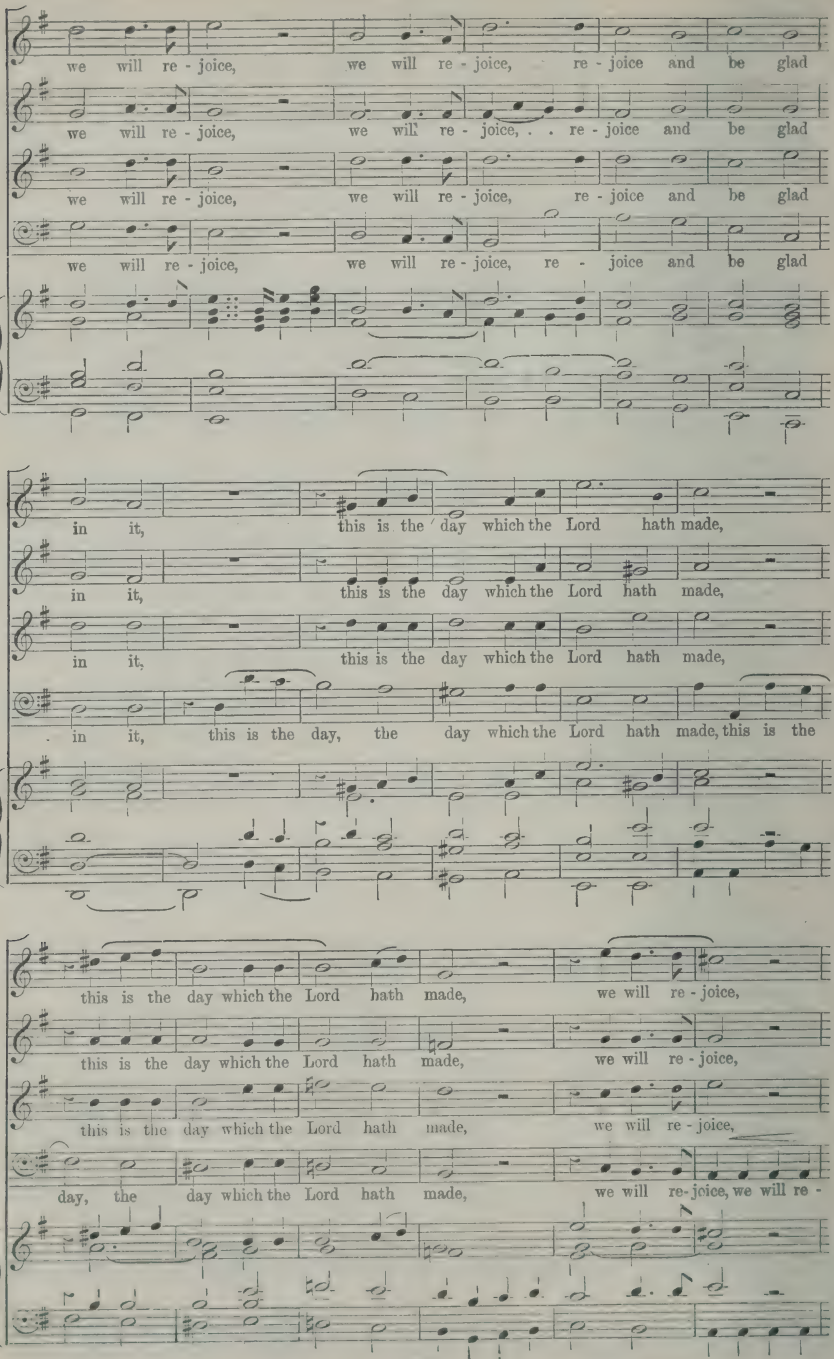
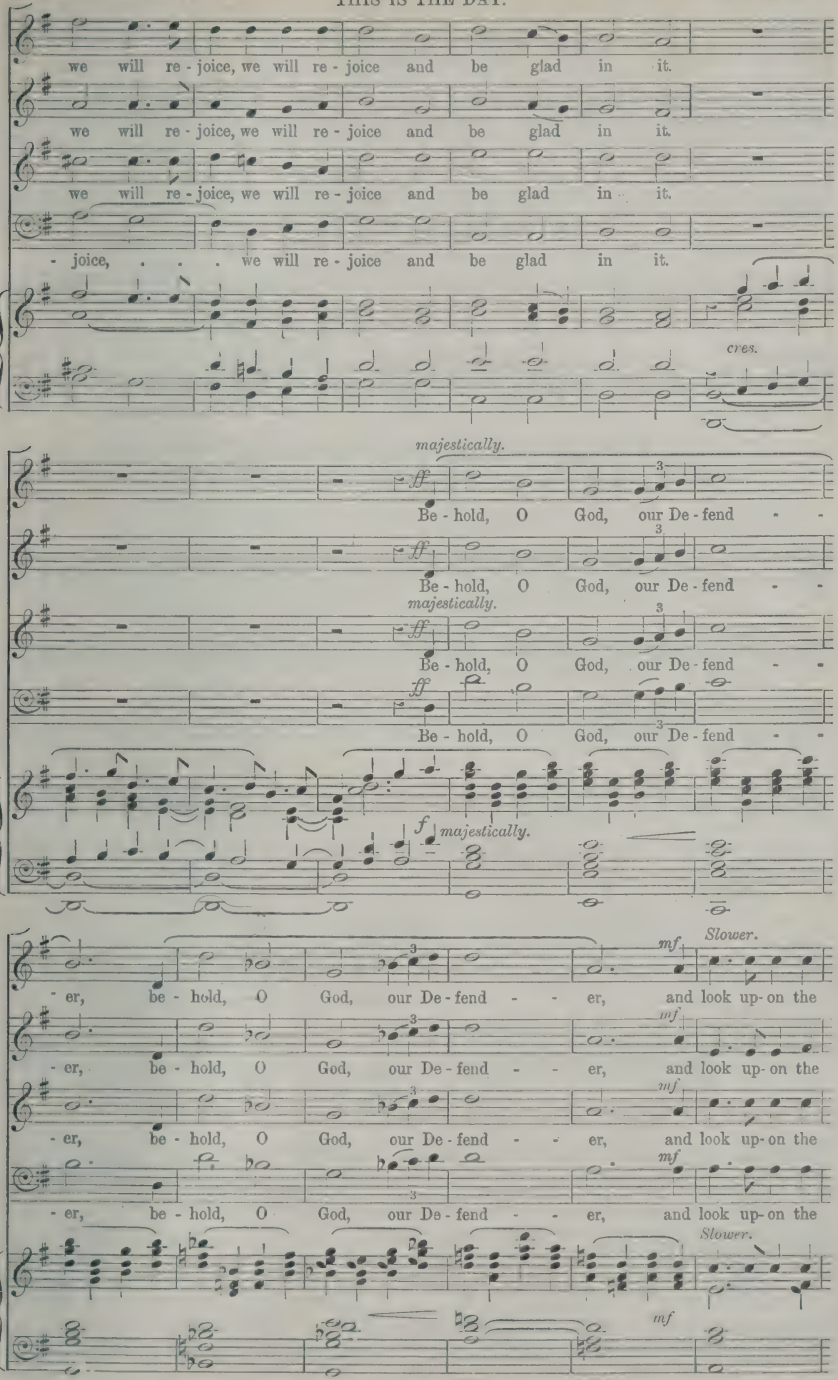
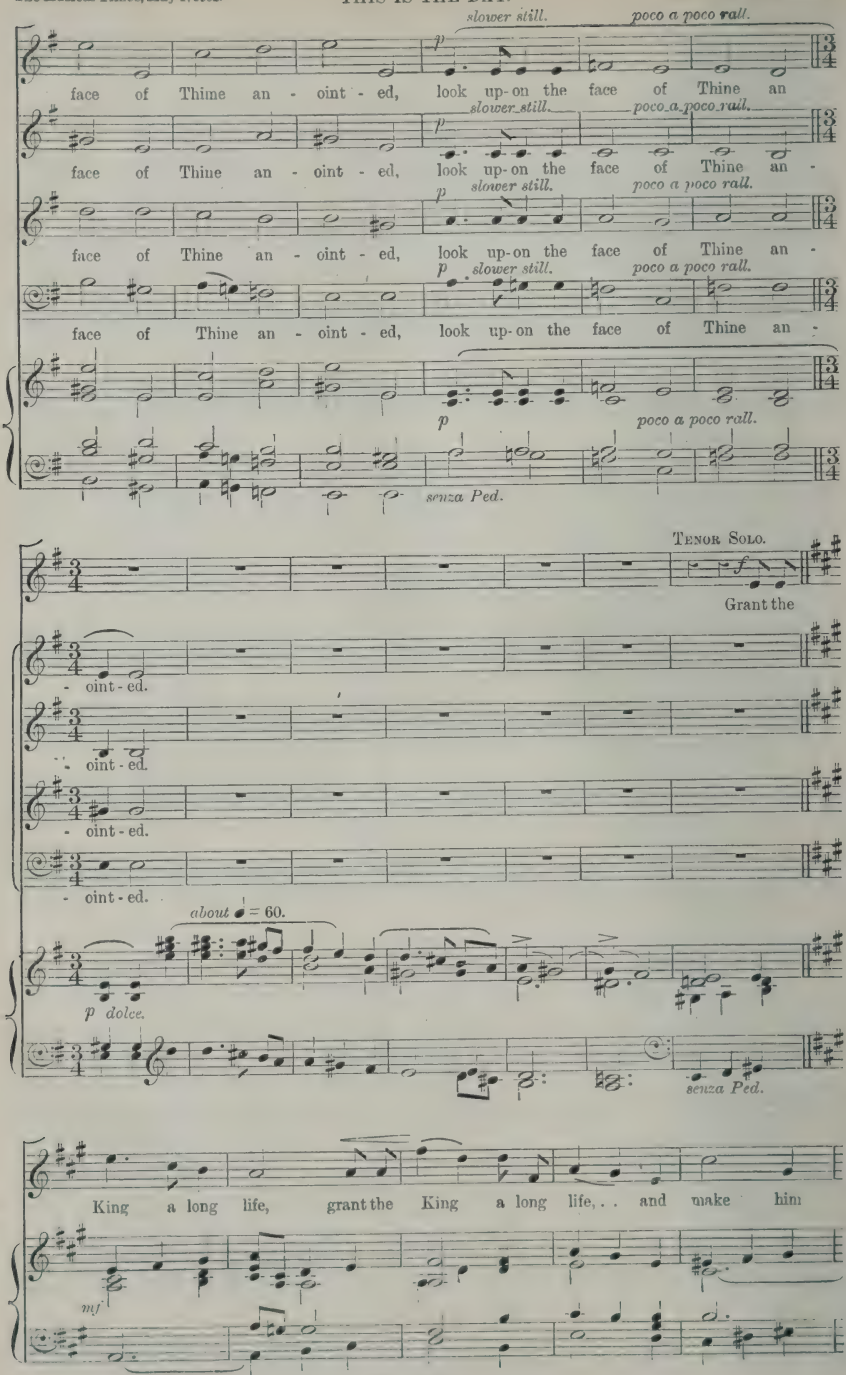
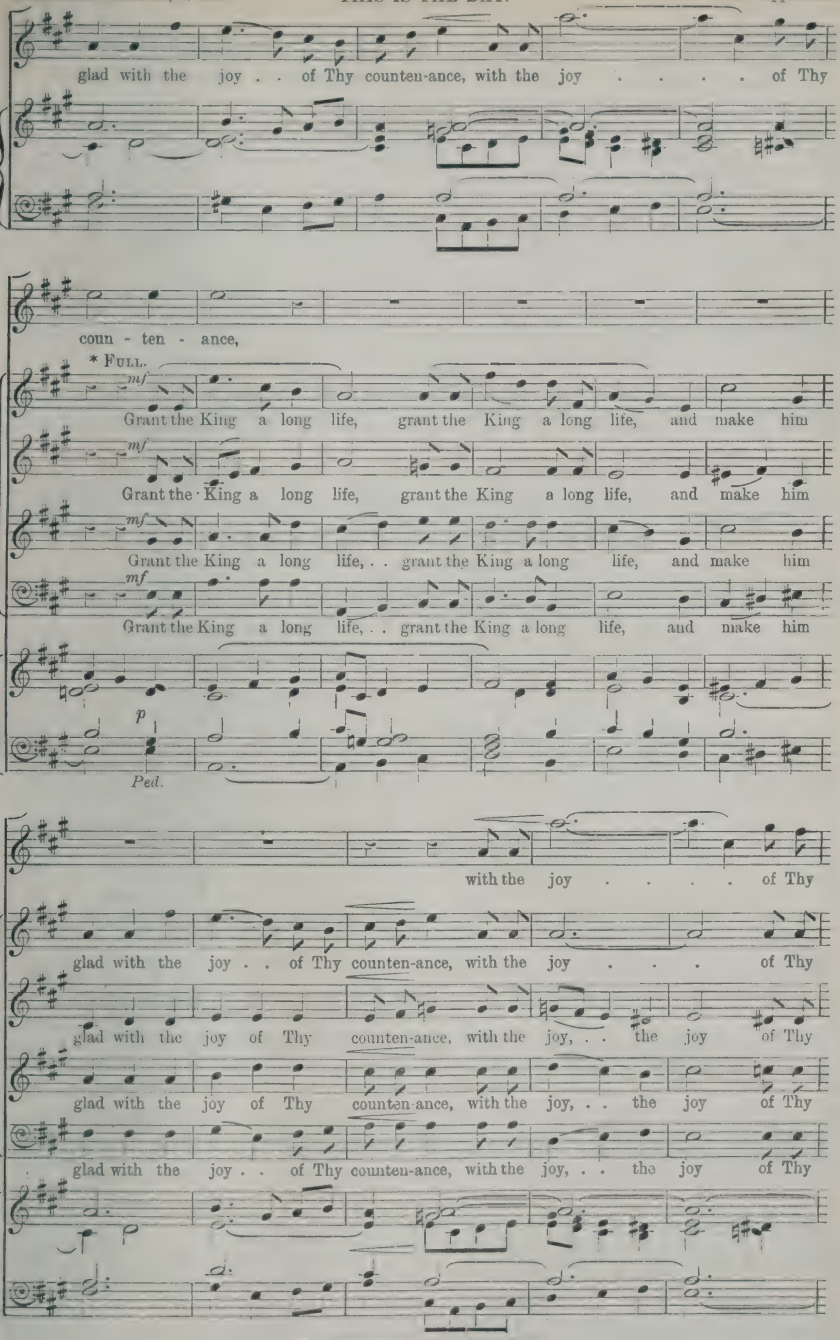
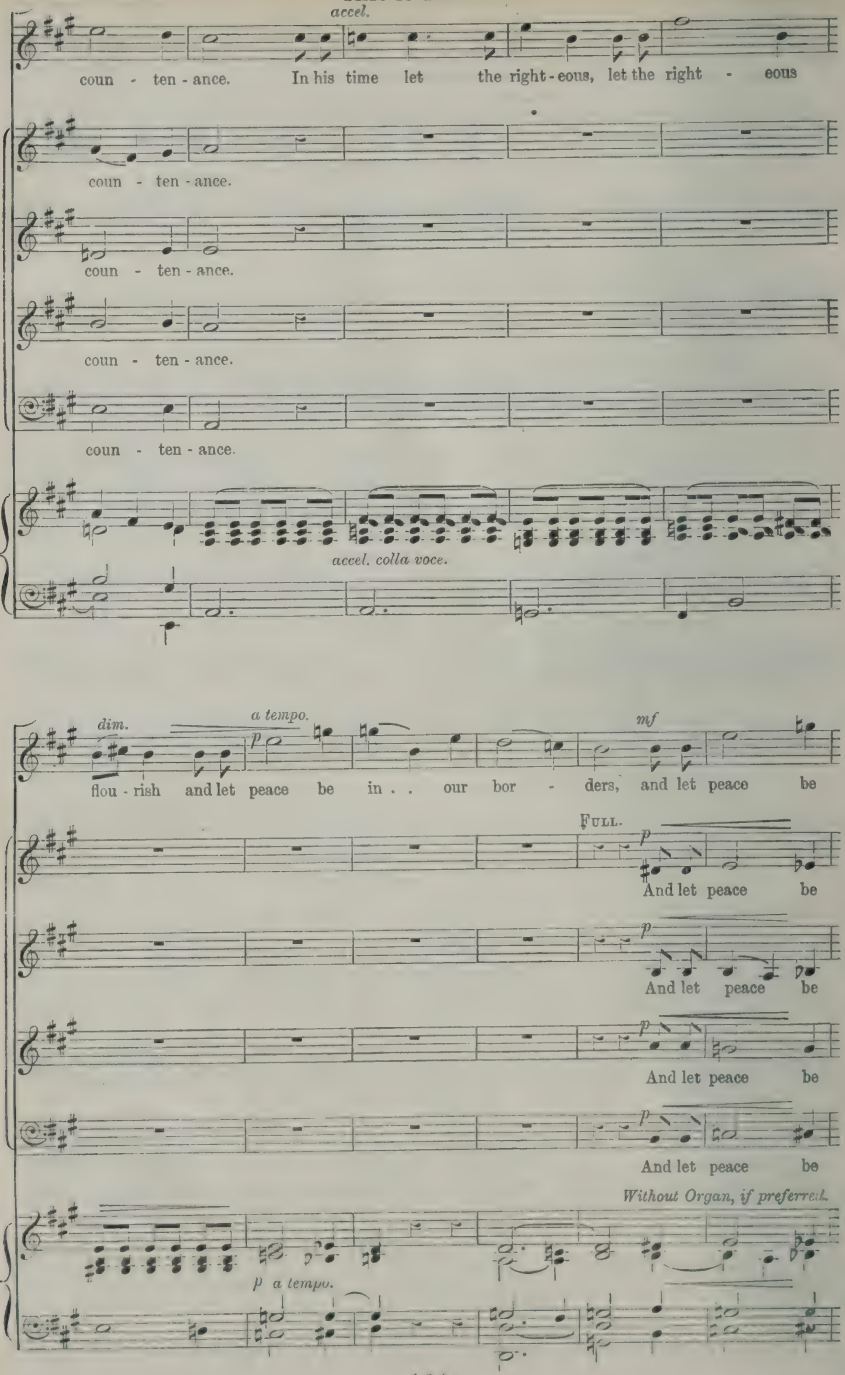

we will re - joice, we will re - joice, re - joice and be glad
we will re - joice, we will re - joice, . . re - joice and be glad
we will re - joice, we will re - joice, re - joice and be glad
we will re - joice, we will re - joice, re - joice and be glad
in it, this is the day which the Lord hath made,
in it, this is the day which the Lord hath made,
in it, this is the day which the Lord hath made,
in it, this is the day, the day which the Lord hath made, this is the
this is the day which the Lord hath made, we will re - joice,
this is the day which the Lord hath made, we will re - joice,
this is the day which the Lord hath made, we will re - joice,
day, the day which the Lord hath made, we will re - joice, we will re -

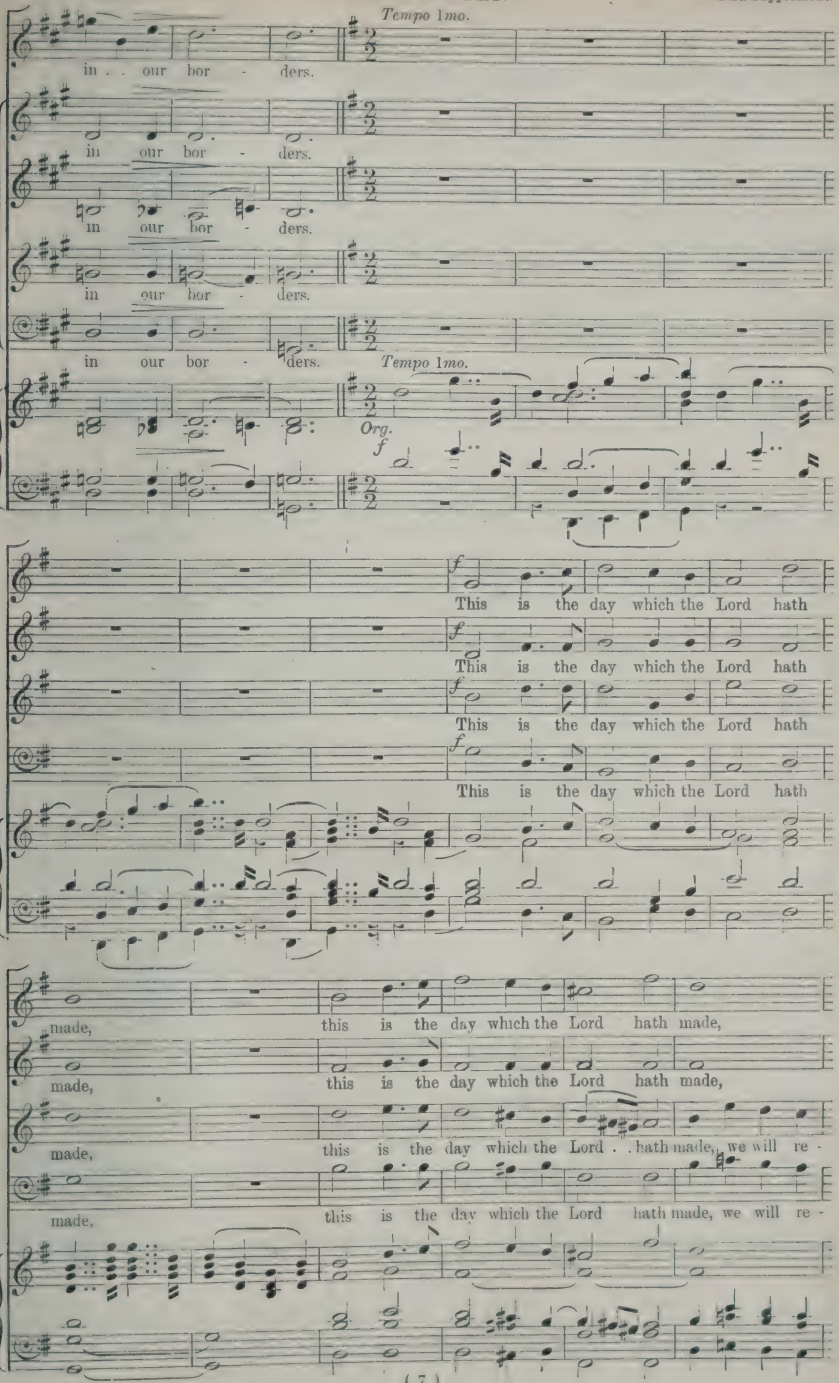

we will re - joice, we will re - joice and be glad in it.
we will re - joice, we will re - joice and be glad in it.
we will re - joice, we will re - joice and be glad in it.
- joice, . . . we will re - joice and be glad in it.
cres.
majestically.
Be - hold, O God, our De - fend - -
Be - hold, O God, our De - fend - -
majestically.
Be - hold, O God, our De - fend - -
Be - hold, O God, our De - fend - -
majestically.
Slower.
- er, be - hold, O God, our De - fend - - er, and look up - on the
- er, be - hold, O God, our De - fend - - er, and look up - on the
- er, be - hold, O God, our De - fend - - er, and look up - on the
- er, be - hold, O God, our De - fend - - er, and look up - on the
Slower.

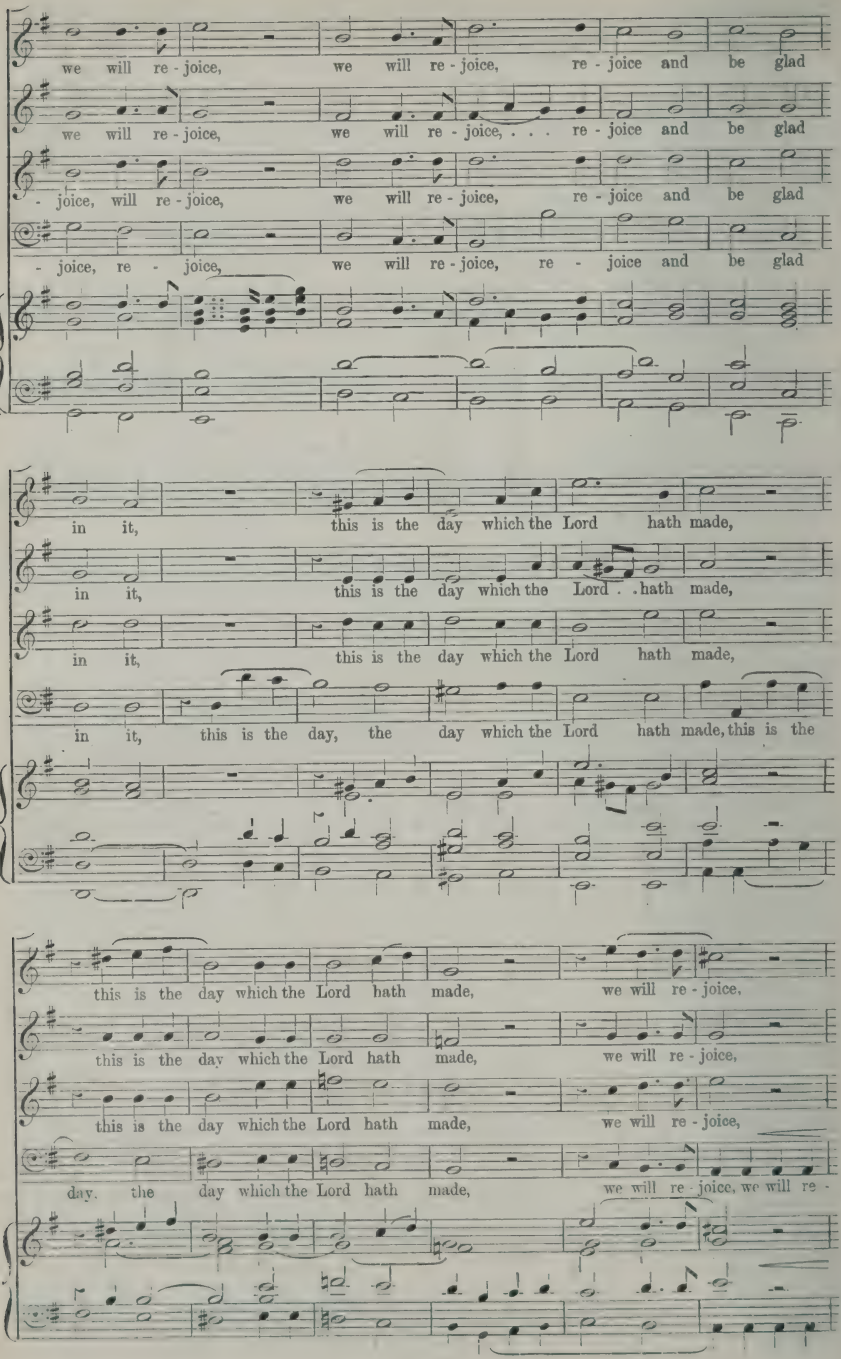

slower still.
poco a poco rall.
face of Thine an - oint - ed, look up-on the face of Thine an
face of Thine an - oint - ed, look up-on the face of Thine an -
face of Thine an - oint - ed, look up-on the face of Thine an -
face of Thine an - oint - ed, look up-on the face of Thine an -
senza Ped.
Tenor Solo.
Grant the
- oint - ed.
about ♩ = 60.
p dolce.
senza Ped.
King a long life, grant the King a long life, . . and make him
mf

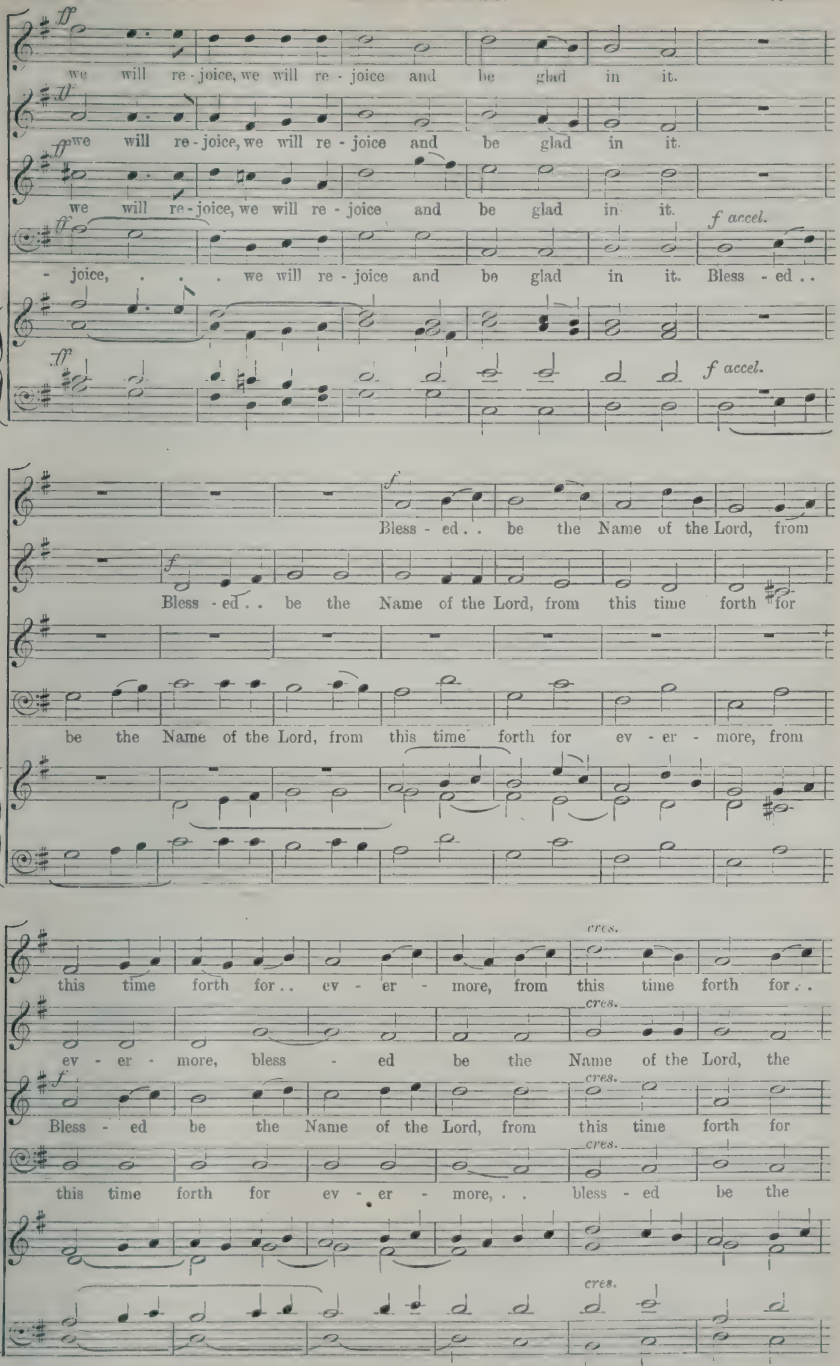

glad with the joy . . of Thy counten-ance, with the joy . . . . of Thy
coun - ten - ance,
* Full.
mf
Grant the King a long life, grant the King a long life, and make him
Grant the King a long life, grant the King a long life, and make him
Grant the King a long life, . . grant the King a long life, and make him
Grant the King a long life, . . grant the King a long life, and make him
p
Ped.
with the joy . . . . of Thy
glad with the joy . . of Thy counten-ance, with the joy . . . of Thy
glad with the joy of Thy counten-ance, with the joy, . . the joy of Thy
glad with the joy of Thy counten-ance, with the joy, . . the joy of Thy
glad with the joy . . of Thy counten-ance, with the joy, . . the joy of Thy

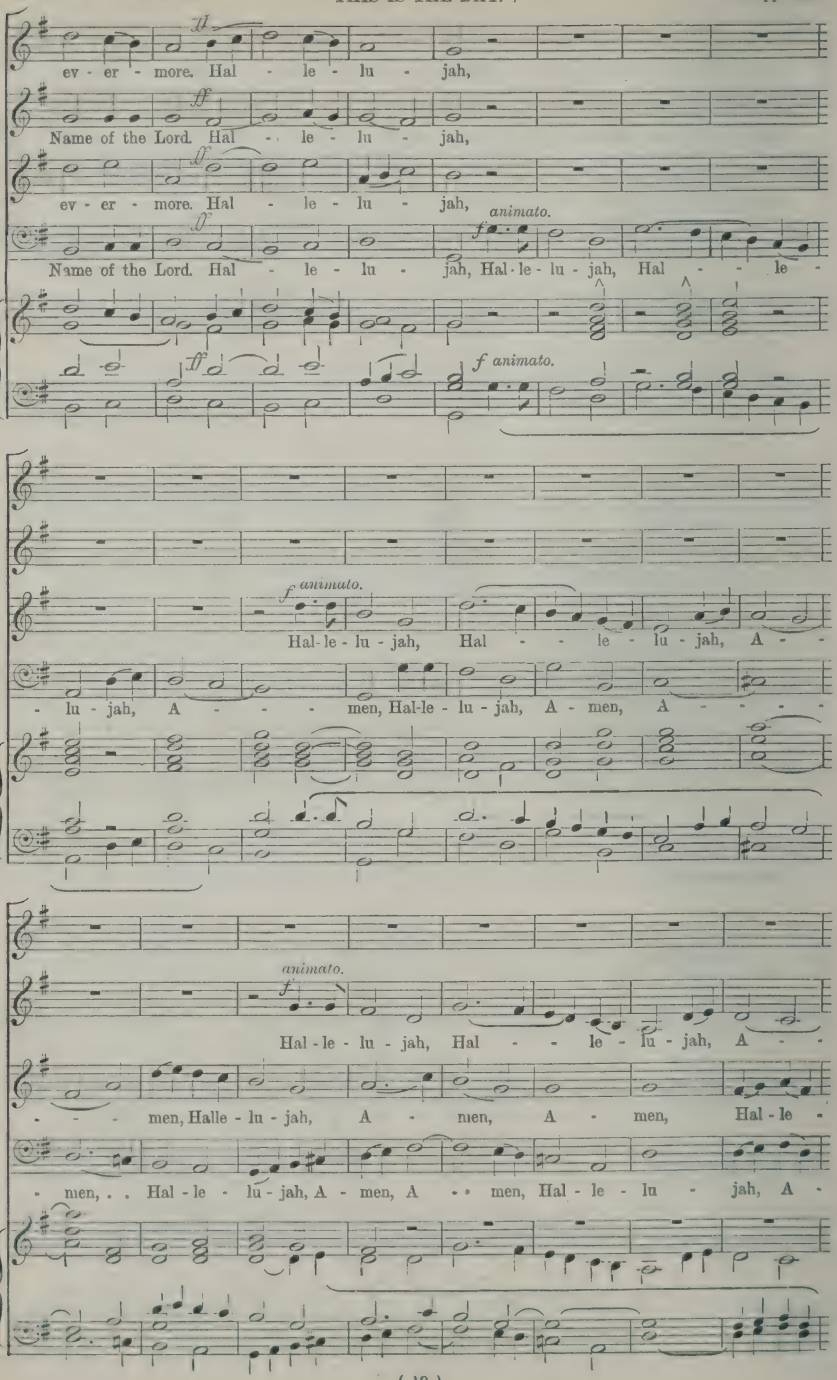
* To be sung in a subdued tone, allowing the Solo voice to be heard in prominence.

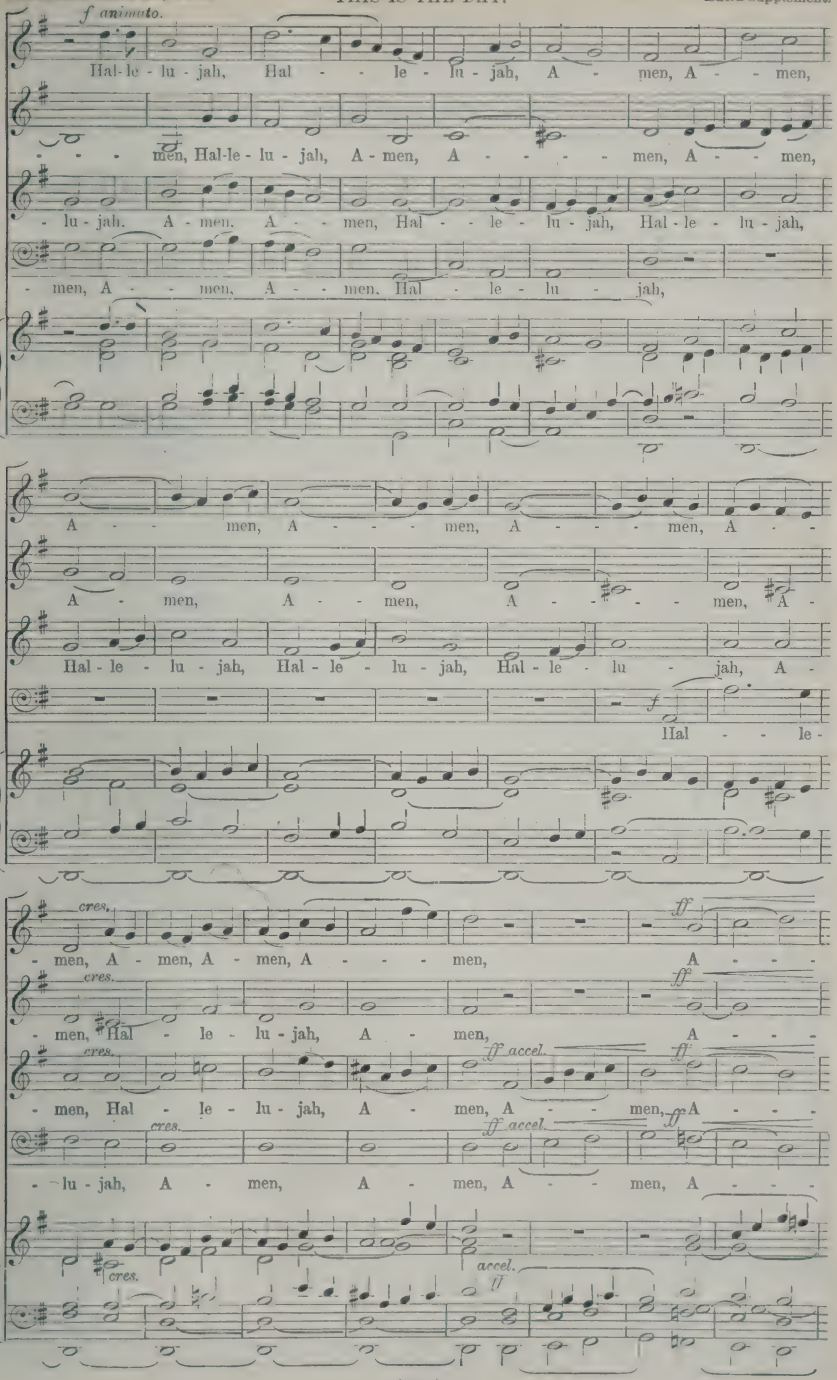

accel.
coun - ten - ance. In his time let the right - eous, let the right - eous
coun - ten - ance.
coun - ten - ance.
coun - ten - ance.
coun - ten - ance.
accel. colla voce.
dim.
a tempo.
p
mf
flou - rish and let peace be in . . our bor - ders, and let peace be
Full.
p
And let peace be
And let peace be
And let peace be
And let peace be
Without Organ, if preferred.
p a tempo.

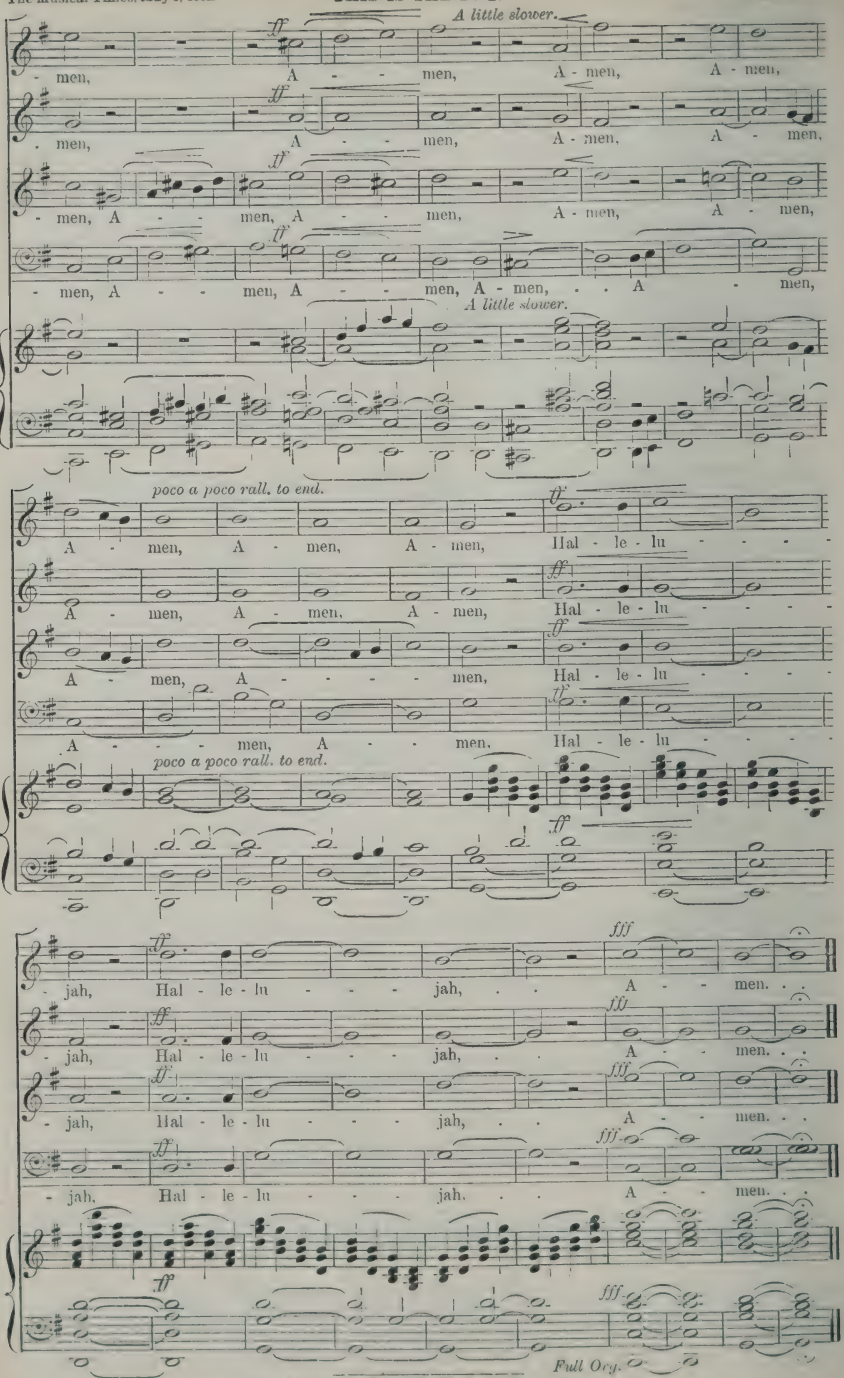

Tempo 1mo.
in . . our bor - ders.
in our bor - ders.
in our bor - ders.
in our bor - ders.
in our bor - ders.
Tempo 1mo.
Org.
f
This is the day which the Lord hath
This is the day which the Lord hath
This is the day which the Lord hath
This is the day which the Lord hath
made, this is the day which the Lord hath made,
made, this is the day which the Lord hath made,
made, this is the day which the Lord . . hath made, we will re -
made, this is the day which the Lord hath made, we will re -


we will re - joice, we will re - joice, re - joice and be glad
we will re - joice, we will re - joice, . . . re - joice and be glad
- joice, will re - joice, we will re - joice, re - joice and be glad
- joice, re - joice, we will re - joice, re - joice and be glad
in it, this is the day which the Lord hath made,
in it, this is the day which the Lord . hath made,
in it, this is the day which the Lord hath made,
in it, this is the day, the day which the Lord hath made, this is the
this is the day which the Lord hath made, we will re - joice,
this is the day which the Lord hath made, we will re - joice,
this is the day which the Lord hath made, we will re - joice,
day. the day which the Lord hath made, we will re - joice, we will re -


we will re - joice, we will re - joice and be glad in it.
we will re - joice, we will re - joice and be glad in it.
we will re - joice, we will re - joice and be glad in it.
f accel.
- joice, . . . we will re - joice and be glad in it. Bless - ed . .
f accel.
Bless - ed . . be the Name of the Lord, from
Bless - ed . . be the Name of the Lord, from this time forth for
be the Name of the Lord, from this time forth for ev - er - more, from
cres.
this time forth for . . ev - er - more, from this time forth for . .
cres.
ev - er - more, bless - ed be the Name of the Lord, the
cres.
Bless - ed be the Name of the Lord, from this time forth for
cres.
this time forth for ev - er - more, . . bless - ed be the
cres.


ff
ev - er - more. Hal - le - lu - jah,
Name of the Lord. Hal - le - lu - jah,
ev - er - more. Hal - le - lu - jah,
animato.
Name of the Lord. Hal - le - lu - jah, Hal-le-lu-jah, Hal - - le -
f animato.
Hal-le-lu-jah, Hal - - le - lu-jah, A -
- lu - jah, A - - - men, Hal-le-lu-jah, A-men, A - - - -
animato.
Hal-le-lu-jah, Hal - - le - lu-jah, A - -
- - - men, Halle-lu-jah, A - men, A - men, Hal-le -
- men, . . Hal-le - lu-jah, A - men, A - men, Hal-le-lu - jah, A -


f animato.
Hal-le-lu-jah, Hal - le - lu - jah, A - men, A - men,
men, Hal-le-lu-jah, A-men, A - - - men, A - men,
lu-jah. A-men. A - men, Hal - le - lu-jah, Hal-le - lu-jah,
men, A - men. A - men. Hal - le - lu - jah,
A - men, A - - men, A - - men, A -
A - men, A - - men, A - - - men, A -
Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu - jah, A -
f
Hal - le -
cres.
ff
men, A-men, A-men, A - - men, A - -
cres.
ff
men, Hal - le - lu-jah, A - men, A - -
cres.
ff accel.
ff
men, Hal - le - lu-jah, A - men, A - men, A - -
cres.
ff accel.
lu-jah, A - men, A - men, A - men, A - -
cres.
accel.
ff


A little slower.
men, A - men, A - men, A - men,
men, A - men, A - men, A - men,
men, A - men, A - men, A - men,
men, A - men, A - men, A - men,
A little slower.
poco a poco rall. to end.
A - men, A - men, A - men, Hal - le - lu - - - -
A - men, A - men, A - men, Hal - le - lu - - - -
A - men, A - men, Hal - le - lu - - - -
A - men, A - men, Hal - le - lu - - - -
poco a poco rall. to end.
jah, Hal - le - lu - - - jah, A - men.
jah, Hal - le - lu - - - jah, A - men.
jah, Hal - le - lu - - - jah, A - men.
jah, Hal - le - lu - - - jah, A - men.
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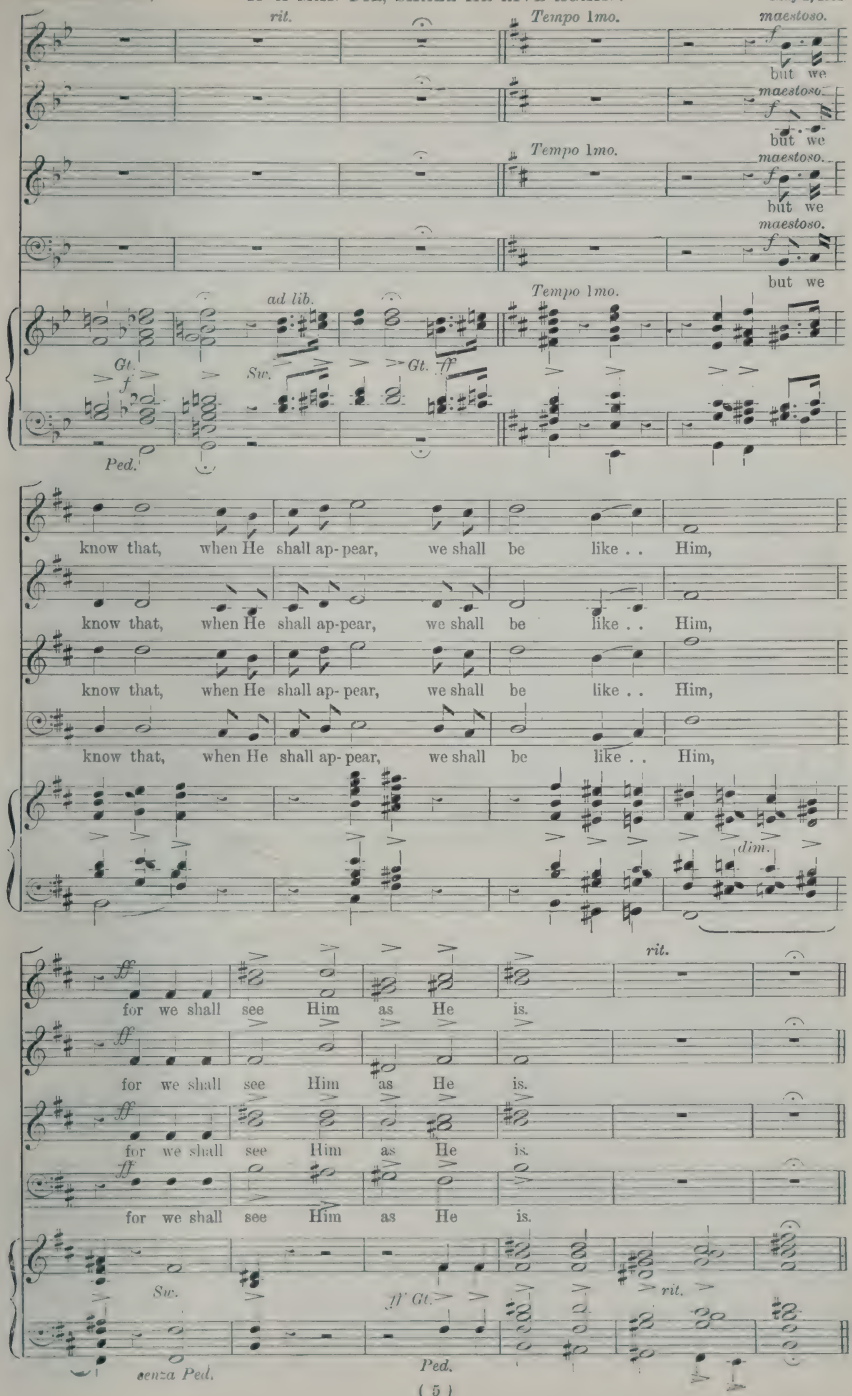
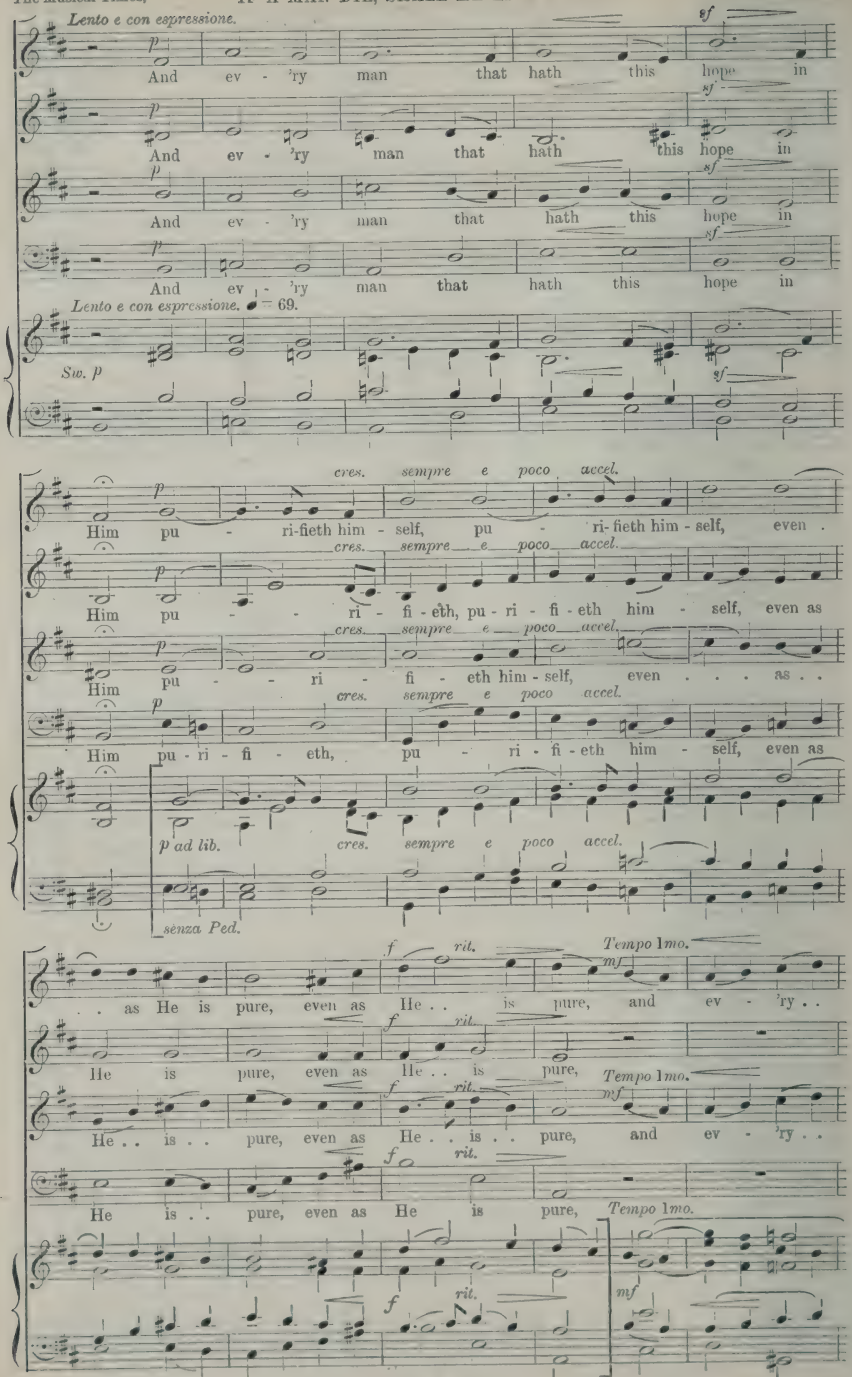

rit.
Tempo 1mo.
maestoso.
but we
ad lib.
Gt.
Sw.
Ped.
know that, when He shall ap- pear, we shall be like . . Him,
dim.
for we shall see Him as He is.
Sw.
Gt.
rit.
senza Ped.

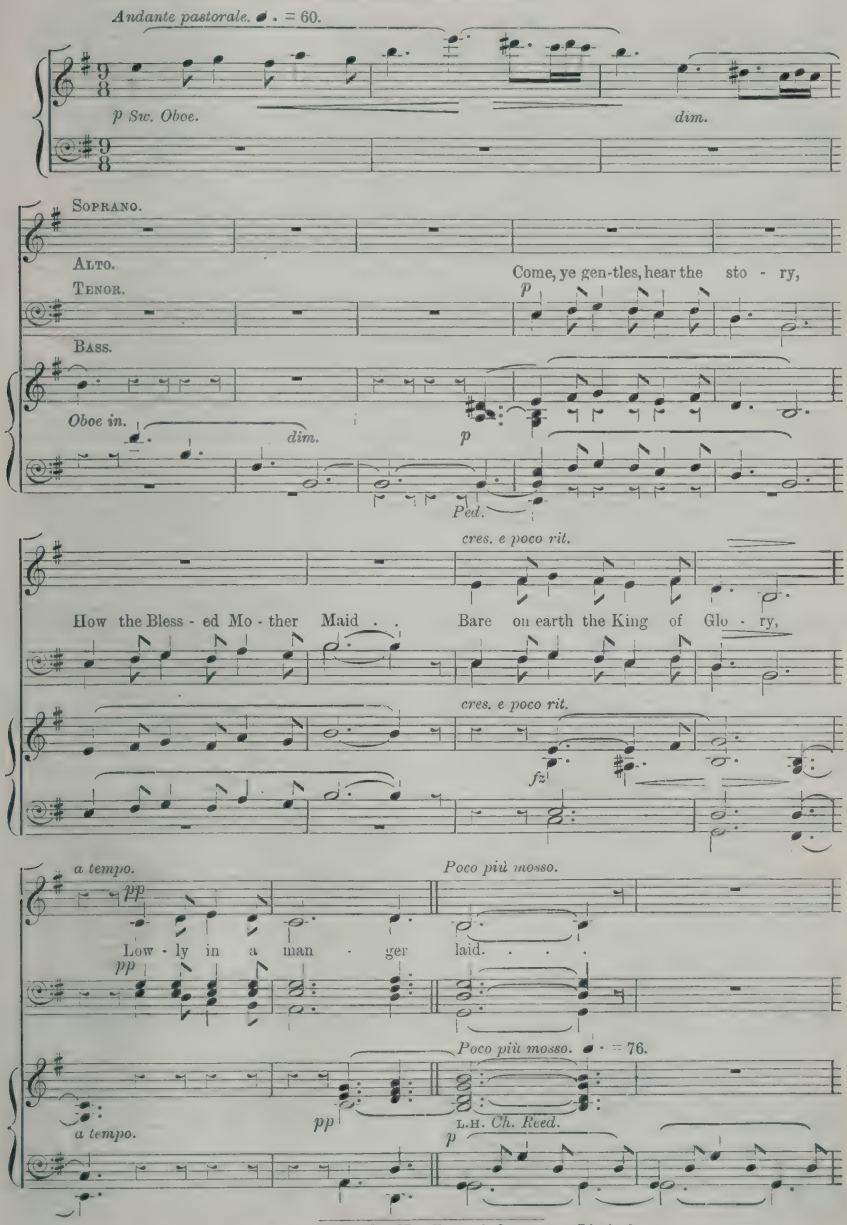

Lento e con espressione.
And ev - 'ry man that hath this hope in
And ev - 'ry man that hath this hope in
And ev - 'ry man that hath this hope in
And ev - 'ry man that hath this hope in
Lento e con espressione. ♩ = 69.
Sw. p
Him pu - ri-fieth him - self, pu - ri-fieth him - self, even
Him pu - - ri - fi - eth, pu - ri - fi - eth him - self, even as
Him pu - - ri - fi - eth him - self, even . . . as . .
Him pu - ri - fi - eth, pu - ri - fi - eth him - self, even as
cres. sempre e poco accel.
p ad lib.
senza Ped.
. . as He is pure, even as He . . is pure, and ev - 'ry . .
He is pure, even as He . . is pure,
He . . is . . pure, even as He . . is . . pure, and ev - 'ry . .
He is . . pure, even as He is pure,
Tempo 1mo.
rit.

Come, ye gentles, hear the story.

CAROL-ANTHEM.

Words by the Rev Edgar Rogers, M.A. Composed by Edward C. Bairstow, Mus. D.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.



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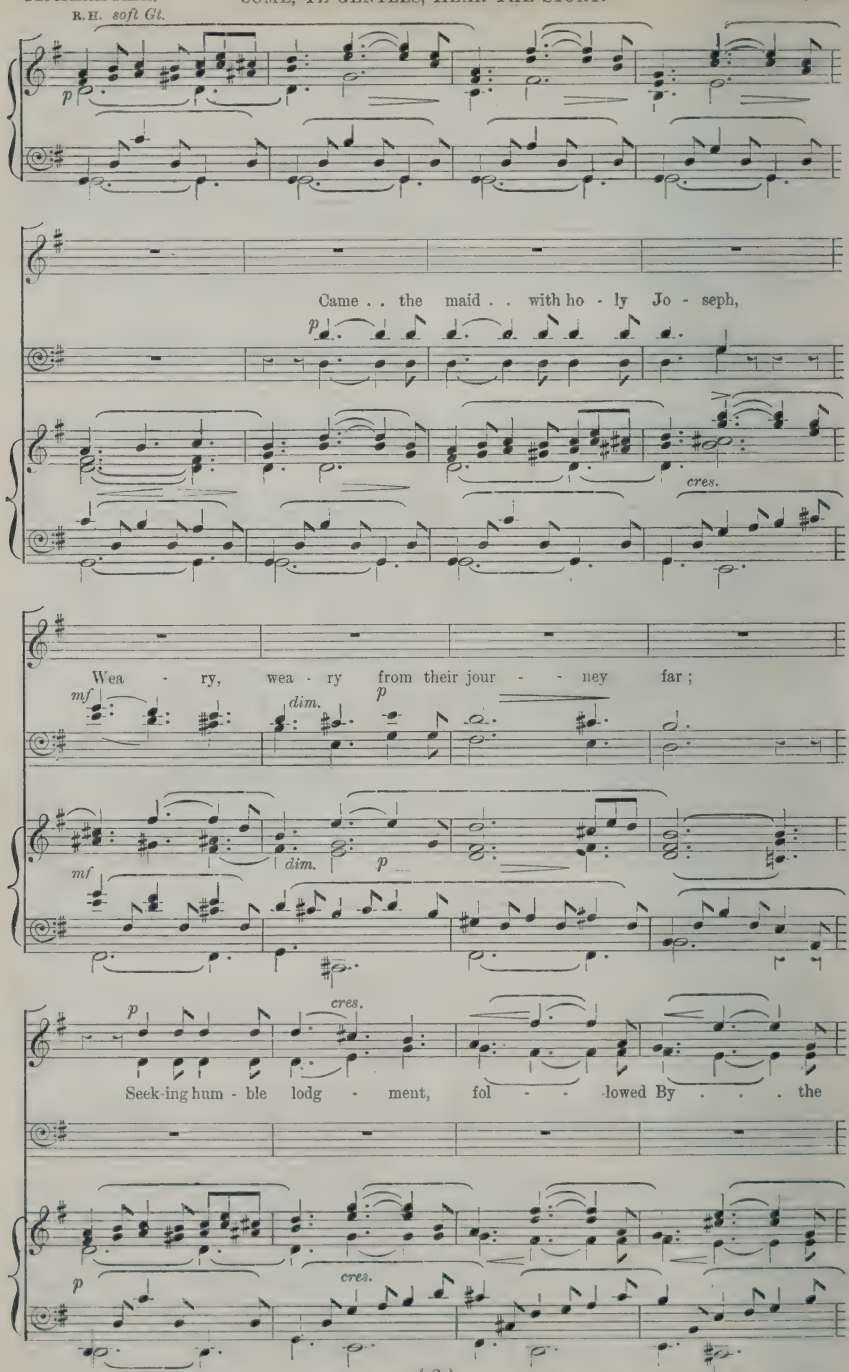
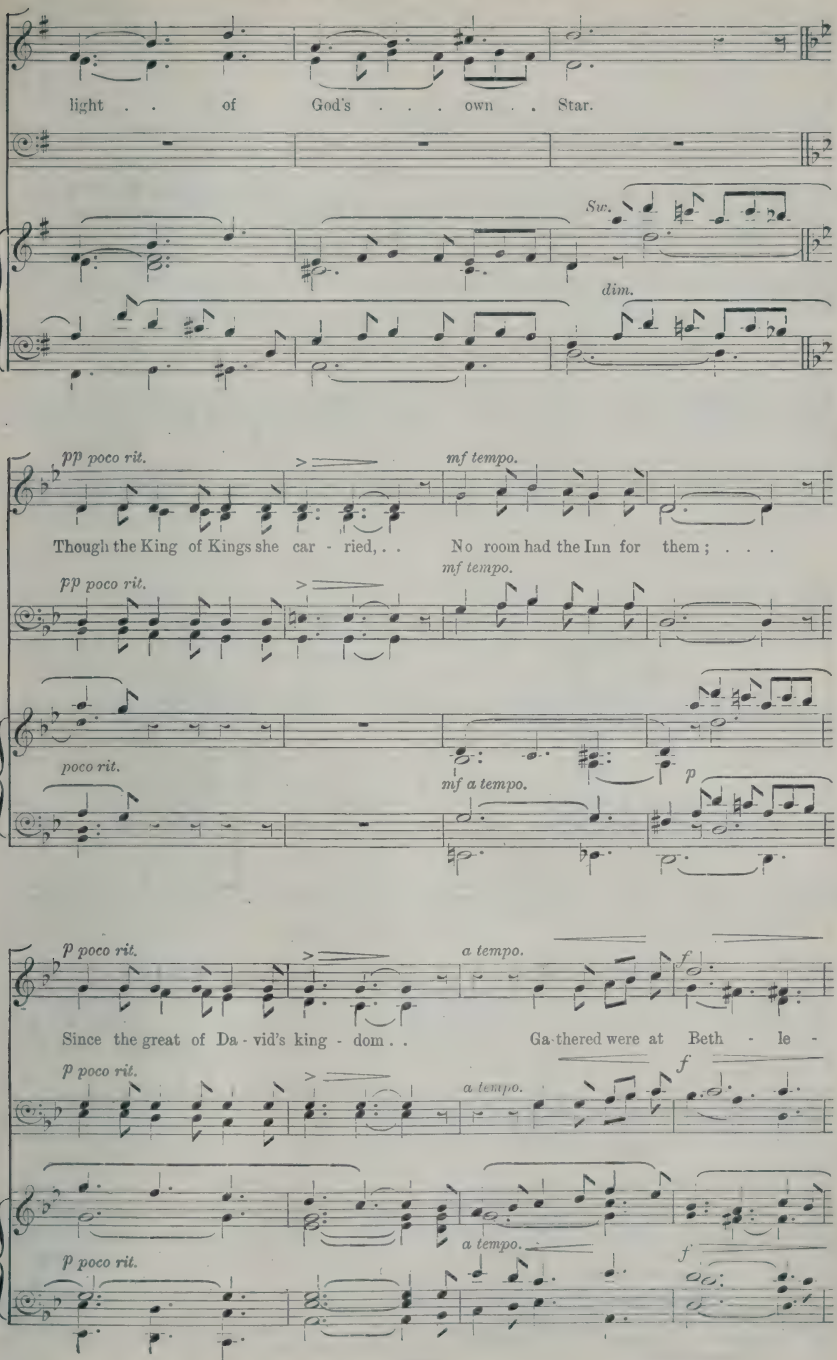
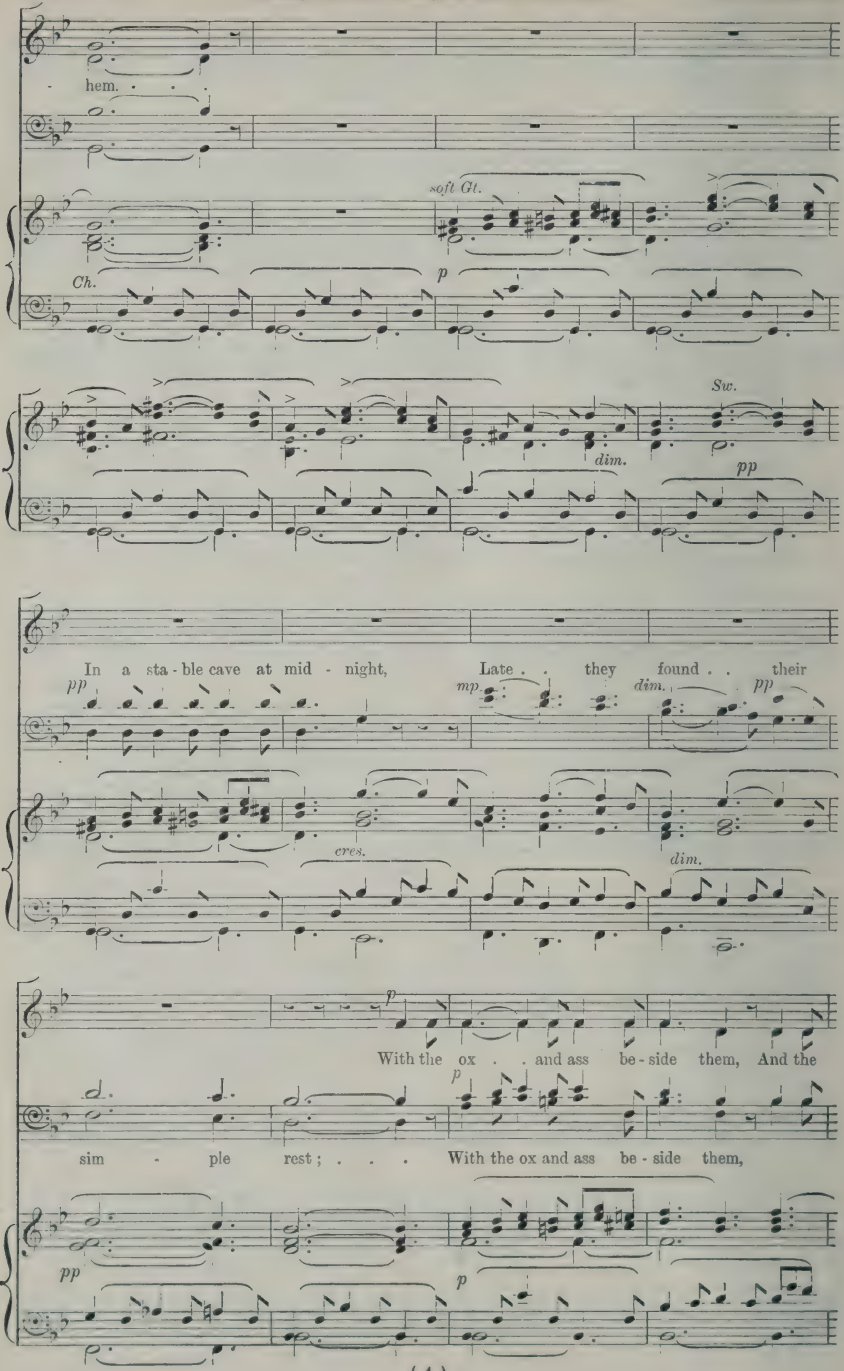

R.H. soft Gt.
Came . . the maid . . with ho - ly Jo - seph,
Wea - ry, wea - ry from their jour - - - ney far;
Seek-ing hum - ble lodg - ment, fol - - - lowed By . . . the


light . . of God's . . . own . . Star.
Sw.
dim.
pp poco rit.
mf tempo.
Though the King of Kings she car - ried, . . No room had the Inn for them; . . .
pp poco rit.
mf tempo.
poco rit.
mf a tempo.
p
p poco rit.
a tempo.
f
Since the great of Da - vid's king - dom . . Ga-thered were at Beth - le -
p poco rit.
a tempo.
f
a tempo.
f
p poco rit.


hem.
soft Gt.
Ch.
p
Sw.
dim.
pp
In a sta - ble cave at mid - night,
Late . . they found . . their
pp
mp
dim.
pp
cres.
dim.
p
With the ox . . and ass be - side them, And the
p
sim - ple rest; . . . With the ox and ass be - side them,
pp
p

HARK! WHAT MEAN THOSE HOLY VOICES

COMPOSED BY ARTHUR SULLIVAN.

ANTHEMS.

ADVENT.

146	Blessed are they that do His Commandments	N. W. Howard McLean	3d.
130	Give unto the Lord	C. Darnton	3d.
120	It is high time to awake	Walter Spinney	3d.
25	Rejoice in the Lord alway	A. R. Gaul	3d.
*2	Seek ye the Lord	J. F. Bridge	3d
217	Seek ye the Lord	J. A. Bailey	3d.

CHRISTMAS.

*72	Arise, shine	T. W. Stephenson	3d.
*95	Arise, shine	F. C. Maker	3d.
179	Behold! He cometh	Albert W. Ketèlbey	3d.
216	Behold, I bring	F. Aubrey Owen	3d.
94	Behold I bring you Good Tidings	Fredk. Peel	3d.
225	Behold, my Servant	C. Harris	3d.
*108	Behold, my Servant	Ebenezer Prout	3d.
166	Behold, upon the mountains	A. W. Ketèlbey	3d.
*59	Blessed be the Lord	J. Barnby	3d.
204	Break forth into joy	F. Aubrey Owen	3d.
155	Break forth into joy	J. C. Bridge	3d.
*119	Break forth into joy	Seymour Smith	3d.
*23	Come near, ye nations	Michael Watson	3d.
*35	Daughter of Zion	F. C. Maker	3d.
*71	Fear not; for behold	F. J. Sawyer	3d.
*12	Hark! what mean (Carol)	Arthur Sullivan	3d.
*143	How beautiful are the feet	W. A. C. Cruickshank	3d.
144	Let us now go	A. Kempton	3d.
203a	Let us now go	A. W. Marchant	3d.
131	Rejoice ye with Jerusalem	Arthur Page	3d.
170	Sing, O daughter of Zion	H. Elliot Button	3d.
180	Sing, O daughter of Zion	Arthur Page	3d.
154	Sing, O Heavens	Coldham Hall	3d
*48	Sing, O sing	Henry Leslie	3d.
*83	There were Shepherds	A. R. Gaul	3d.
132	Unto us a Child is born	H. E. Nichol	3d.
191	While all things	Cuthbert Harris	3d.
*118	While Shepherds watched	G. C. Martin	3d.

EPIPHANY.

*72	Arise, shine	T. W. Stephenson	3d.

SEPTUAGESIMA.

133	Wherewithal shall a young man	J. E. Newell	3d.

QUINQUAGESIMA.

29	O Lord, Who hast taught us	W. Metcalfe	2d.

LENT.

121	Give sentence with me, O God	F. Lewis Thomas	3d.
38	Hear me, O Lord	W. H. Dixon	3d.
*197	Hear me when I call	A. W. Marchant	3d.
*13	Hear, O Lord	Michael Watson	3d.
193	Just as I am	Ferris Tozer	3d.
110	Like as the hart, O send out Thy Light and Thy Truth	C. Lochnane	3d.
201a	Lord, be merciful	F. Gore Ouseley	3d.
202a	Lord, I call upon Thee	J. F. Bridge	3d.
27	Oh most merciful	J. F. Bridge	3d.
67b	O Lord, rebuke me not	Gaynor Simpson	1½d.
200	O Saving Victim	J. Lionel Bennett	3d.
113	Out of the deep have I called	Hamilton Clarke	3d.
145	Ponder my words, O Lord	Norman Hatfield	3d.
196	Remember not, Lord	J. M. Bentley	3d.
67a	Rend your heart	W. H. Dixon	1½d.
*2	Seek ye the Lord	J. F. Bridge	3d.
*77	There is a green hill	Fred. H. Burstall	2d.
165	Turn Thee, O Lord	Norman Hatfield	3d.
206	Turn Thy face from my sins	Cuthbert Harris	3d.

EASTER.

*75	As it began to dawn	George C. Martin	3d.
122	Awake, glad soul, awake	M. B. Foster	3d.
219	Awake, thou that sleepest	A. Redhead	3d.
40	Awake, thou that sleepest	F. C. Maker	3d.
*134	Awake up my glory	F. C. Maker	3d.
150	Behold, God is my Salvation	Wm. Smallwood	3d.
183	But Mary stood	G. Herbert Parker	3d.
207	Christ is risen	J. C. Bridge	3d.
112	Christ our Passover	A. Carnall	3d.
*135	Christ our Passover	E. Bunnett	3d.
195	Christ the Lord is risen to-day	J. F. Barnett	3d.
*123	Hallelujah! Christ is risen	R. Orlando Morgan	3d.
202a	He that spared not	F. E. Gladstone	3d.
99	I am He that liveth	Oliver King	3d.
*111	If ye then be risen	F. Osmond Carr	3d.
*98	I have set God always before me	Wm. Smallwood	3d.
15	Let them give thanks	W. J. Westbrook	3d.
*82	Not unto us, O Lord	Seymour Smith	3d.

EASTER—*continued.*

*86	Now is Christ risen	H. E. Nichol	3d.
62	O give thanks unto the Lord	Michael Watson	3d.
161	Rejoice in the Lord, ye Righteous	E. M. Barber	3d.
147	Since by Man	H. E. Nichol	3d.
*171	Sing Praises unto the Lord	A. W. Marchant	3d.
51	Thanks be to God	Wm. Smallwood	3d.
148	The Strife is o'er	A. W. Marchant	3d.
*7a	This is the day	A. R. Gaul	1½d.
211a	Thou art the King	T. Hutchinson	3d.
158	Who is like unto Thee	Ferris Tozer	3d.
172	Witnessing Thy Resurrection	H. Elliot Button	3d.

ASCENSIONTIDE.

188	Grant, we beseech Thee (Collect)	A. R. Gaul	3d.
*111	If ye then be risen	F. Osmond Carr	3d.
149	In that day (Open ye the gates)	F. C. Maker	3d.
43	Let not your heart	G. Gardner	3d.
*107	Sing unto God	F. Bevan	3d.

WHITSUNTIDE.

17	Come, Thou Holy Spirit	J. F. Barnett	3d.
64	If I go not away	A. J. Caldicott	3d.
41	If ye love me	W. J. Westbrook	3d.
*100	I will magnify Thee	J. H. Parry	3d.
212a	Our Blest Redeemer	T. Hutchinson	3d.
181	The Spirit of God	Arthur W. Marchant	3d.
136	When the Day of Pentecost	A. Kempton	3d.

TRINITY SUNDAY AND TRINITY SEASON.

124a	Almighty God, Who has promised	H. Elliot Button	1d.
124b	Grant to us, Lord	H. Elliot Button	1d.
*7b	Let Thy merciful ears	A. R. Gaul	1½d.
22	O God, Who hast prepared	A. R. Gaul	2d.
69	Teach me Thy way	Frank L. Moir	3d.
124c	We humbly beseech Thee	H. Elliot Button	1d.

ALL SAINTS.

125	How bright those glorious spirits shine	Arthur Page	3d.

ALMSGIVING, HOSPITALS, &c.

209	Blessed be the man	A. W. Ketèlbey	3d.
49	Blessed is he	Langdon Colborne	3d.
184	Lord of Glory	J. M. Bentley	3d.

HOLY MATRIMONY.

*97	The Lord bless you	Joseph Barnby	3d.

CHILDREN'S SERVICE.

*185	Hosanna be the Children's Song	E. M. Barber	2d.
66	Suffer little children	William Metcalfe	2d.

DEDICATION OF A CHURCH.

202	Arise, O Lord	F. R. Rickman	3d.
114	Behold, how good	Ferris Tozer	3d.
173	O how amiable	F. C. Maker	3d.
106	O how amiable	Herbert W. Wareing	3d.

GENERAL.

220	Almighty and merciful God	A. W. Marchant	3d.
202	Arise, O Lord	F. R. Rickman	3d.
*72	Arise, shine	T. W. Stephenson	3d.
*87	Awake up my glory	W. G. Wood	3d.
159	Behold, God is my salvation	Wm. Smallwood	3d.
114	Behold, how good	Ferris Tozer	3d.
*108	Behold, my servant	Ebenezer Prout	3d.
166	Behold, upon the mountains	A. W. Ketèlbey	3d.
146	Blessed are they that do His Commandments	N. W. Howard McLean	3d.
209a	Blessed are they that dwell	A. W. Marchant	3d.
*59	Blessed be the Lord	J. Barnby	3d.
*89	Blessed be the Name	F. Rickman	3d.
49	Blessed is he	Langdon Colborne	3d.
46	Blessed is the man	Theodore Distin	3d.
198	Come unto Me, all ye that labour	H. M. Higgs	3d.
138	Far down the ages	Coldham Hall	3d.
102	From Egypt's bondage come	Arthur Page	3d.
121	Give sentence with me, O God	F. Lewis Thomas	3d.
130	Give unto the Lord	C. Darnton	3d.
188	Grant, we beseech Thee (Collect)	A. R. Gaul	3d.
205	Great is our Lord (Festival)	Arthur Page	3d.
213	Great is the Lord	H. M. Higgs	3d.
167	Hail to the Lord's Anointed	Arthur W. Marchant	3d.
38	Hear me, O Lord	W. H. Dixon	3d.
*197	Hear me when I call	A. W. Marchant	3d.
*13	Hear, O Lord	Michael Watson	3d.

*Those marked thus * are also published in Tonic Sol-fa.*

LONDON: NOVELLO AND COMPANY, LIMITED.

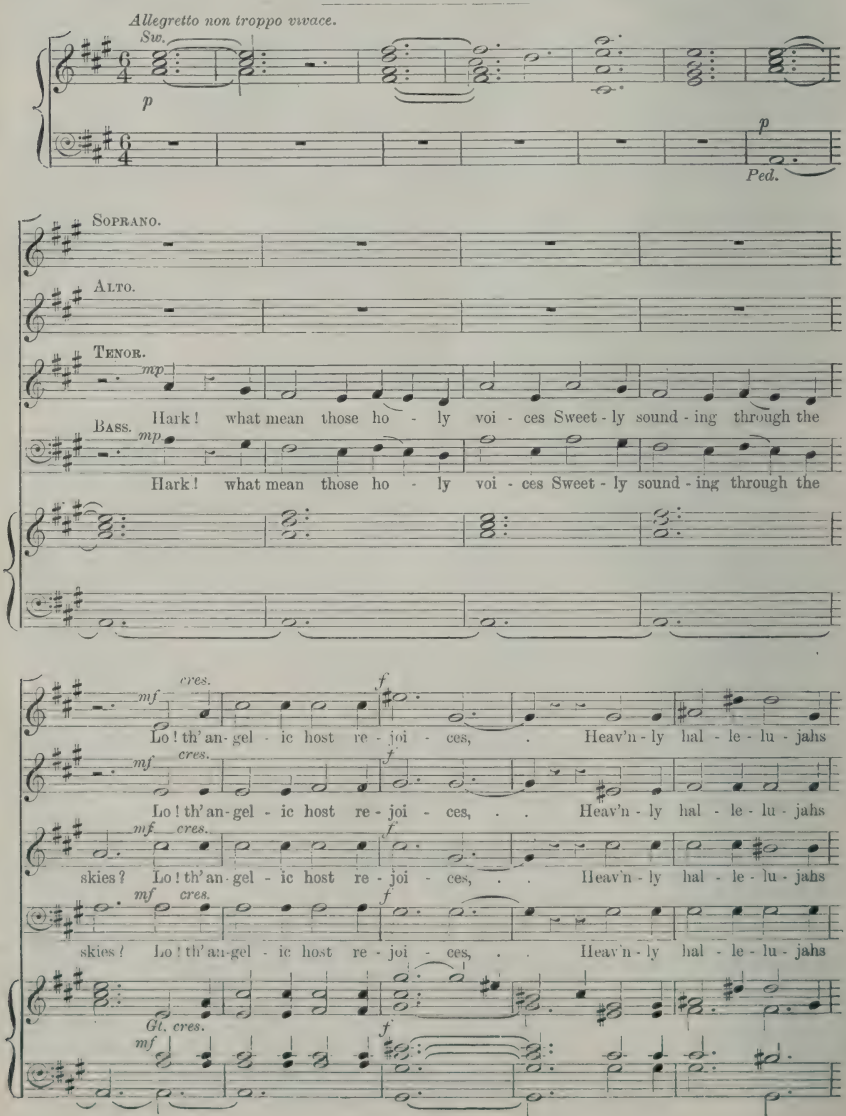
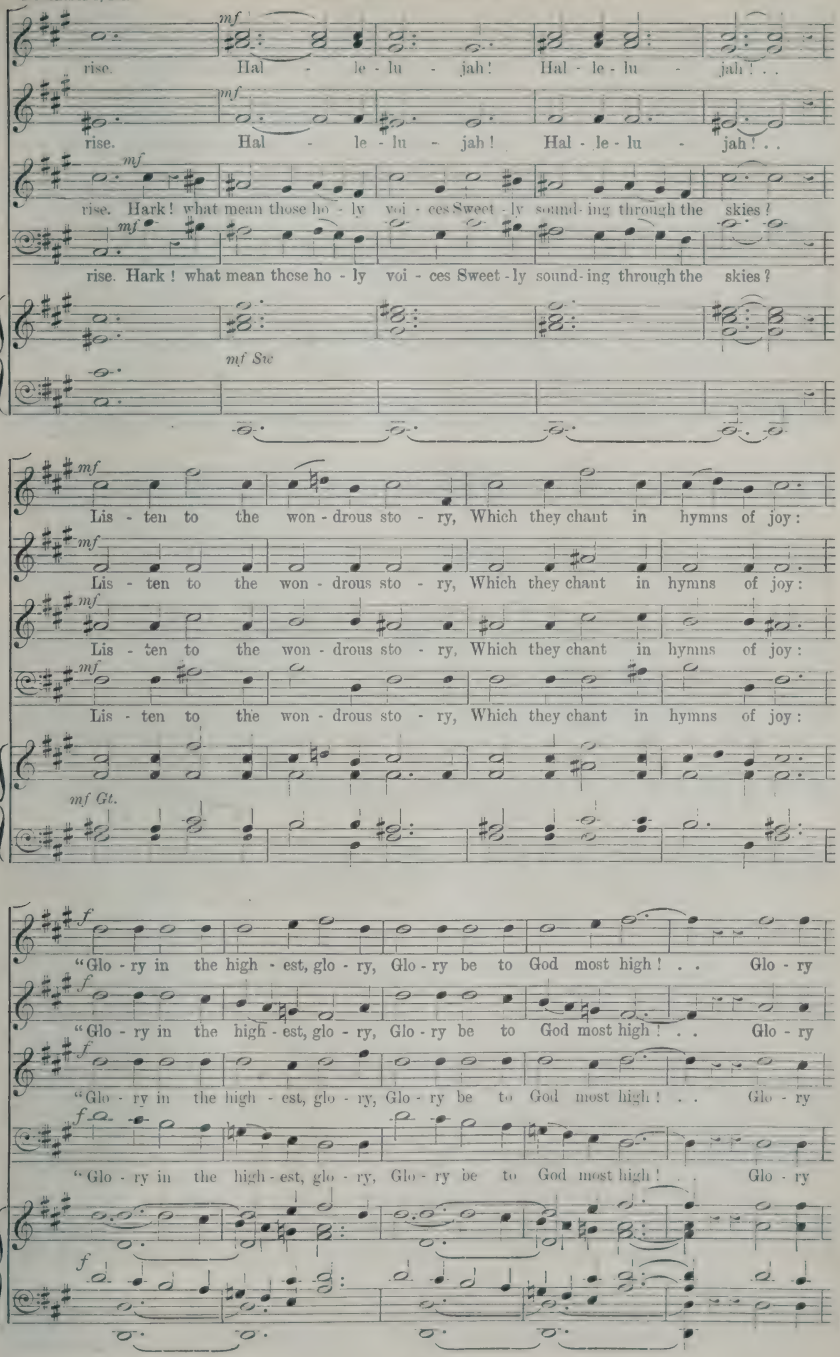
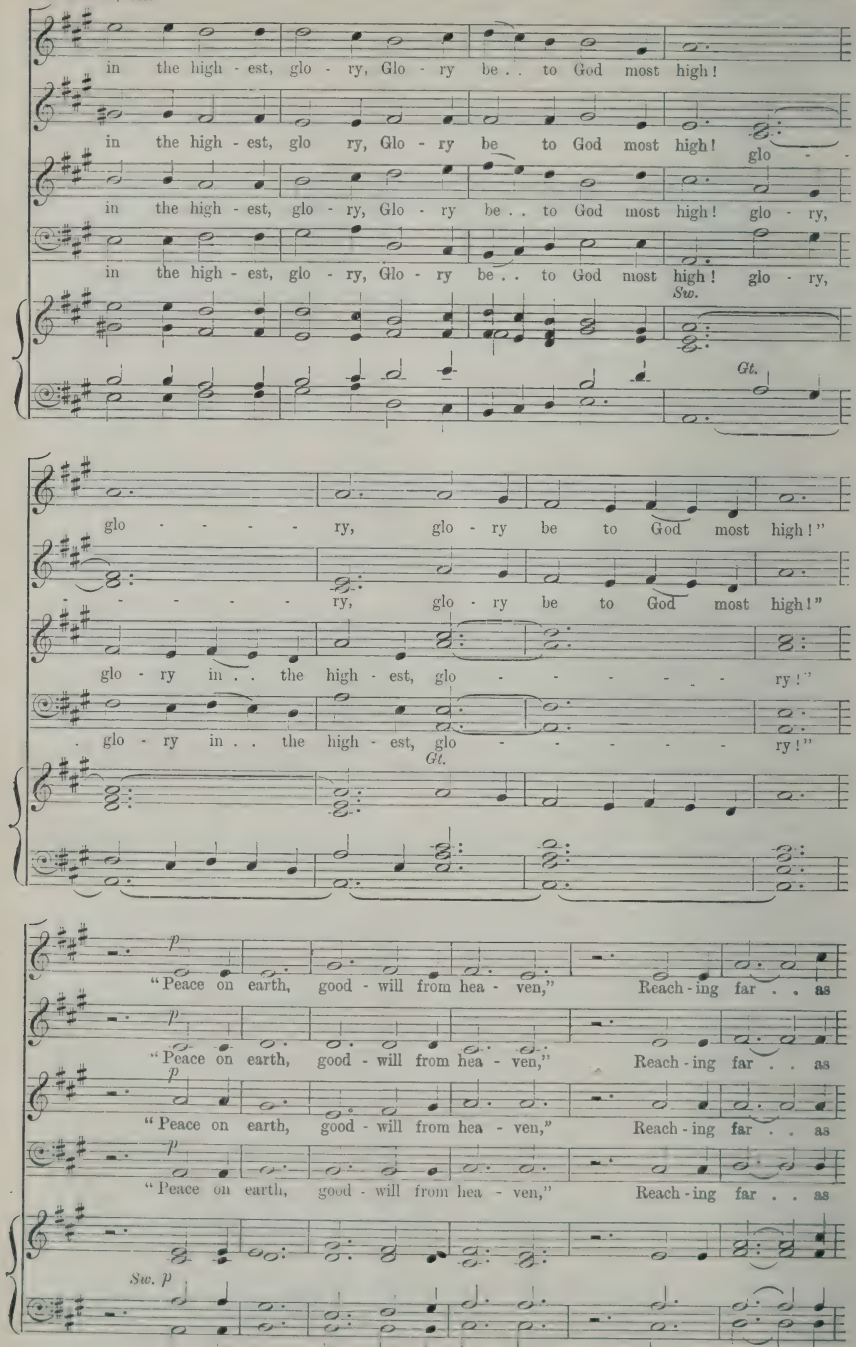
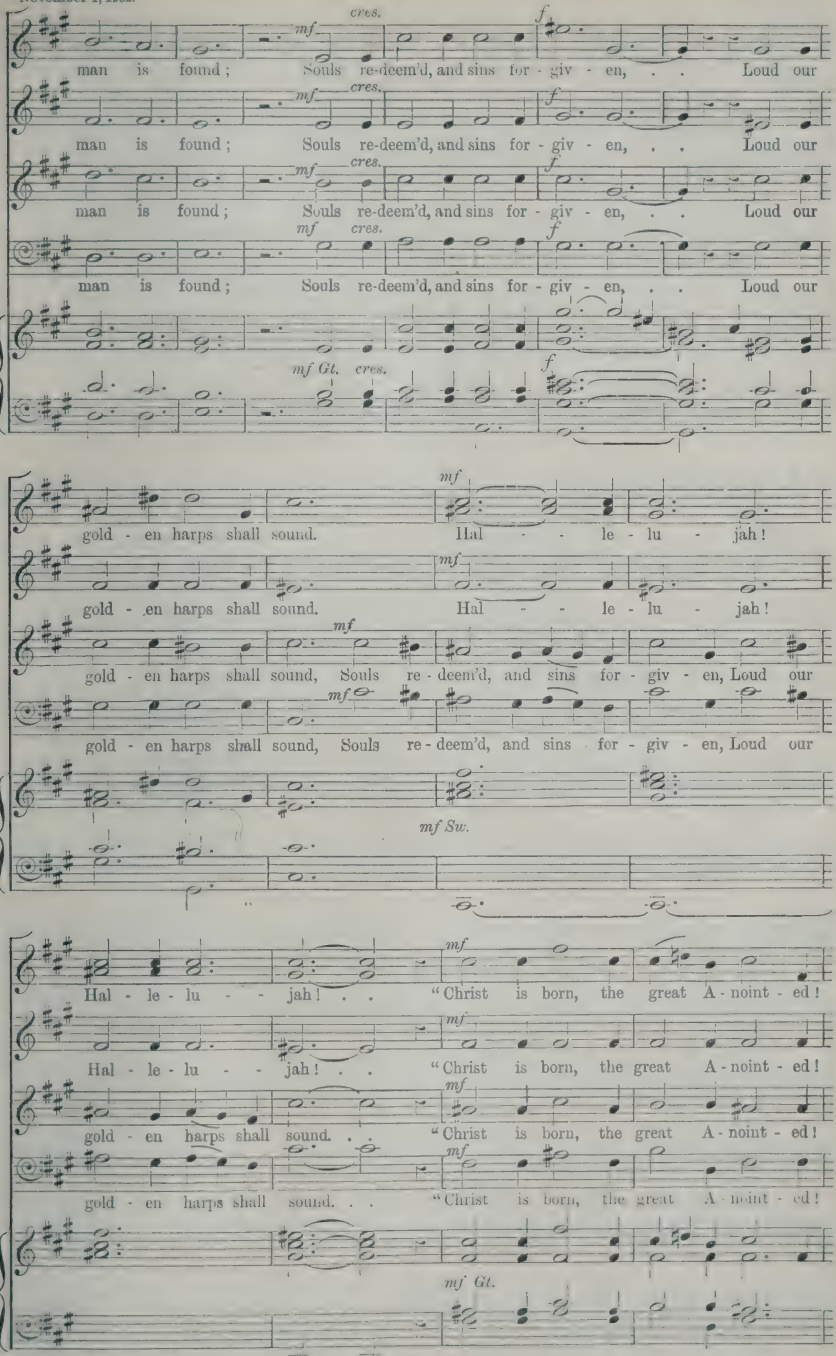
HARK! WHAT MEAN THOSE HOLY VOICES

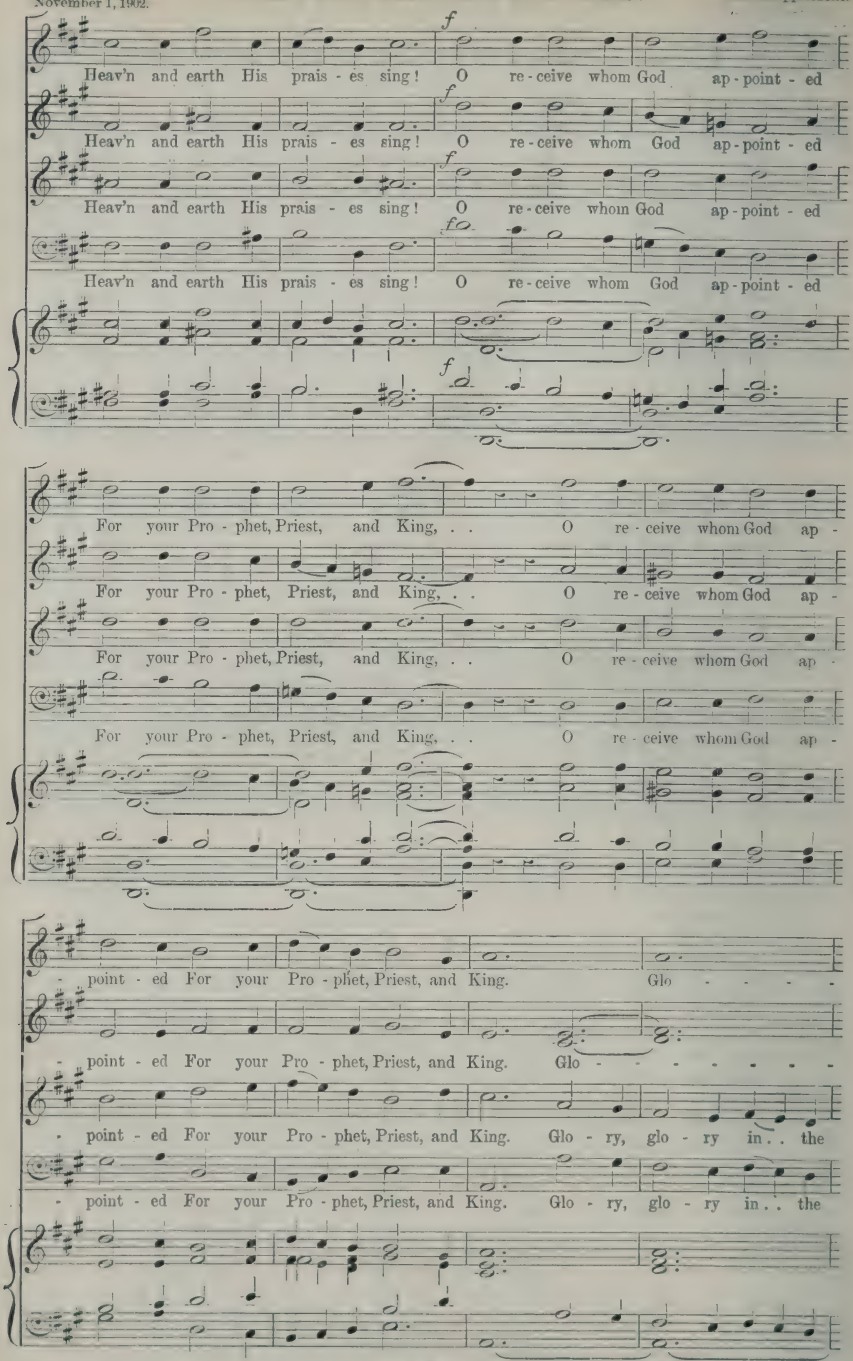
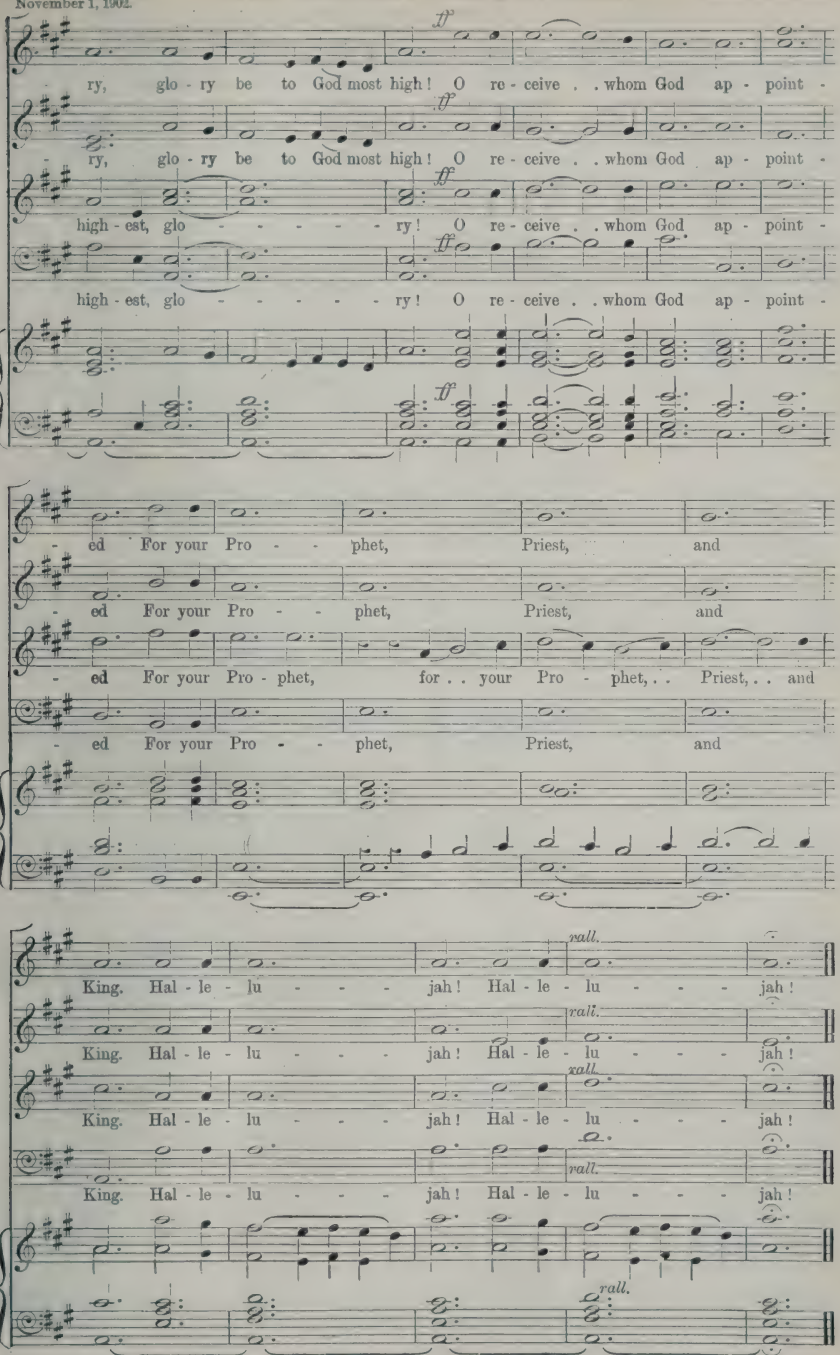
CHRISTMAS CAROL

THE WORDS WRITTEN BY JOHN CAWOOD

THE MUSIC COMPOSED BY

ARTHUR SULLIVAN.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO EWER AND CO. NEW YORK.

Allegretto non troppo vivace.
Sw.
p
p
Ped.
Soprano.
Alto.
Tenor.
mp
Hark! what mean those ho - ly voi - ces Sweet - ly sound - ing through the
Bass.
mp
Hark! what mean those ho - ly voi - ces Sweet - ly sound - ing through the
mf cres. f
Lo! th'an-gel - ic host re - joi - ces, . Heav'n - ly hal - le - lu - jahs
mf cres. f
Lo! th'an-gel - ic host re - joi - ces, . Heav'n - ly hal - le - lu - jahs
mf cres. f
skies? Lo! th'an-gel - ic host re - joi - ces, . Heav'n - ly hal - le - lu - jahs
mf cres. f
skies! Lo! th'an-gel - ic host re - joi - ces, . Heav'n - ly hal - le - lu - jahs
Gt. cres.
mf
f

mf
rise. Hal - le - lu - jah! Hal - le - lu - jah! . .
mf
rise. Hal - le - lu - jah! Hal - le - lu - jah! . .
mf
rise. Hark! what mean those ho - ly voi - ces Sweet - ly sound - ing through the skies?
mf
rise. Hark! what mean those ho - ly voi - ces Sweet - ly sound - ing through the skies?
mf Ste
mf
Lis - ten to the won - drous sto - ry, Which they chant in hymns of joy:
mf
Lis - ten to the won - drous sto - ry, Which they chant in hymns of joy:
mf
Lis - ten to the won - drous sto - ry, Which they chant in hymns of joy:
mf
Lis - ten to the won - drous sto - ry, Which they chant in hymns of joy:
mf Gt.
f
"Glo - ry in the high - est, glo - ry, Glo - ry be to God most high! . . Glo - ry
f
"Glo - ry in the high - est, glo - ry, Glo - ry be to God most high! . . Glo - ry
f
"Glo - ry in the high - est, glo - ry, Glo - ry be to God most high! . . Glo - ry
f
"Glo - ry in the high - est, glo - ry, Glo - ry be to God most high! . . Glo - ry
f

in the high - est, glo - ry, Glo - ry be . . to God most high!
in the high - est, glo ry, Glo - ry be to God most high! glo - -
in the high - est, glo - ry, Glo - ry be . . to God most high! glo - ry,
in the high - est, glo - ry, Glo - ry be . . to God most high! glo - ry,
Sw.
Gt.
glo - - - - - ry, glo - ry be to God most high!"
- - - - - ry, glo - ry be to God most high!"
glo - ry in . . the high - est, glo - - - - - - ry!"
. glo - ry in . . the high - est, glo - - - - - ry!"
Gt.
p
"Peace on earth, good - will from hea - ven," Reach - ing far . . as
p
"Peace on earth, good - will from hea - ven," Reach - ing far . . as
p
"Peace on earth, good - will from hea - ven," Reach - ing far . . as
p
"Peace on earth, good - will from hea - ven," Reach - ing far . . as
Sw. p

mf cres. f
man is found; Souls re-deem'd, and sins for - giv - en, . . Loud our
mf cres. f
man is found; Souls re-deem'd, and sins for - giv - en, . . Loud our
mf cres. f
man is found; Souls re-deem'd, and sins for - giv - en, . . Loud our
mf cres. f
man is found; Souls re-deem'd, and sins for - giv - en, . . Loud our
mf Gt. cres. f
mf
gold - en harps shall sound. Hal - - le - lu - jah!
mf
gold - en harps shall sound. Hal - - le - lu - jah!
mf
gold - en harps shall sound, Souls re - deem'd, and sins for - giv - en, Loud our
mf
gold - en harps shall sound, Souls re - deem'd, and sins for - giv - en, Loud our
mf Sw.
mf
Hal - le - lu - - jah! . . "Christ is born, the great A - noint - ed!
mf
Hal - le - lu - - jah! . . "Christ is born, the great A - noint - ed!
mf
gold - en harps shall sound. . . "Christ is born, the great A - noint - ed!
mf
gold - en harps shall sound. . . "Christ is born, the great A - noint - ed!
mf Gt.


f
Heav'n and earth His prais - es sing! O re - ceive whom God ap - point - ed
Heav'n and earth His prais - es sing! O re - ceive whom God ap - point - ed
Heav'n and earth His prais - es sing! O re - ceive whom God ap - point - ed
Heav'n and earth His prais - es sing! O re - ceive whom God ap - point - ed
For your Pro - phet, Priest, and King, . . O re - ceive whom God ap -
For your Pro - phet, Priest, and King, . . O re - ceive whom God ap -
For your Pro - phet, Priest, and King, . . O re - ceive whom God ap -
For your Pro - phet, Priest, and King, . . O re - ceive whom God ap -
- point - ed For your Pro - phet, Priest, and King. Glo - - - -
- point - ed For your Pro - phet, Priest, and King. Glo - - - - - - -
- point - ed For your Pro - phet, Priest, and King. Glo - ry, glo - ry in . . the
- point - ed For your Pro - phet, Priest, and King. Glo - ry, glo - ry in . . the

ry, glo - ry be to God most high! O re - ceive . . whom God ap - point -
ry, glo - ry be to God most high! O re - ceive . . whom God ap - point -
high - est, glo - - - - - ry! O re - ceive . . whom God ap - point -
high - est, glo - - - - - ry! O re - ceive . . whom God ap - point -
ff
- ed For your Pro - - phet, Priest, and
- ed For your Pro - - phet, Priest, and
- ed For your Pro - phet, for . . your Pro - phet, . . Priest, . . and
- ed For your Pro - - phet, Priest, and
rall.
King. Hal - le - lu - - - - jah! Hal - le - lu - - - - jah!
King. Hal - le - lu - - - - jah! Hal - le - lu - - - - jah!
King. Hal - le - lu - - - - jah! Hal - le - lu - - - - jah!
King. Hal - le - lu - - - - jah! Hal - le - lu - - - - jah!

THE "LUTE" SERIES—*continued.*

GENERAL—*continued.*

*185	Hosanna be the Children's Song	...E. M. Barber	2d.
125	How bright those glorious spirits shine	... Arthur Page	3d.
99	I am He that liveth (Festival)	... Oliver King	3d.
*98	I have set God always before me	... Wm. Smallwood	3d.
64	If I go not away	... A. J. Caldicott	3d.
*111	If ye then be risen	... F. Osmond Carr	3d.
149	In that day (Open ye the gates)	... F. C. Maker	3d.
105	In Thee, O Lord	... J. R. Alsop	3d.
222	I will cleanse them	... George S. Aspinall	3d.
142	I will extol Thee	... F. C. Maker	3d.
207a	I will magnify Thee	... A. W. Marchant	3d.
*100	I will magnify Thee	... J. H. Parry	3d.
*36	I will sing unto the Lord	... A. H. Mann	3d.
193	Just as I am	... Ferris Tozer	3d.
206a	Keep innocency	... J. Baptiste Calkin	3d.
43	Let not your heart	... G. Gardner	3d.
189	Let the wicked forsake his way	... R. M. Harvey	3d.
15	Let them give thanks	... W. J. Westbrook	3d.
110	Like as the hart, O send out Thy Light and Thy Truth	C. Lochnane	3d.
184	Lord of Glory	...J. M. Bentley	3d.
18	Lord, remember David	... W. Wesché	3d.
210	My song shall be alway	... T. Hutchinson	3d.
205a	My soul truly waiteth	... A. W. Marchant	3d.
*82	Not unto us, O Lord	... Seymour Smith	3d.
156	O be joyful in the Lord	... F. Peel	3d.
186	O come hither and hearken	... H. M. Higgs	3d.
215	O give thanks	... J. A. Meale	3d.
150	O give thanks unto the Lord	... B. Lugard Selby	3d.
190	O give thanks unto the Lord	... Turle Lee	3d.
22	O God, Who hast prepared	... A. R. Gaul	2d.
173	O how amiable	... F. C. Maker	3d.
106	O how amiable	... Herbert W. Wareing	3d.
137	O Lord, I will praise Thee	... H. A. J. Campbell	3d.
67b	O Lord, rebuke me not	... Gaynor Simpson	1d.
29	O Lord, Who hast taught us (Quinquagesima)	W. Metcalfe	2d.
200	O Saving Victim	... J. Lionel Bennett	3d.
153	O sing unto God	... Arthur Page	3d.
221	O sing unto the Lord	... E. Markham Lee	3d.
152	O sing unto the Lord	... Ferris Tozer	3d.
223	O sing unto the Lord with thanksgiving	F. R. Rickman	3d.
60	O that I had wings	... J. More Smieton	3d.
113	Out of the deep have I called	... Hamilton Clarke	3d.
192	O worship the Lord	... Harvey McKintosh	3d.
44	O worship the Lord	... Michael Watson	3d.
208a	O ye that love the Lord	... J. F. Bridge	3d.
145	Ponder my words, O Lord	... Norman Hatfield	3d.
169	Praise my soul	...R. M. Harvey	3d.
103	Praise the Lord, O my soul	... Wm. Smallwood	3d.
*91	Rejoice in the Lord (Festival)	... A. Page	3d.
25	Rejoice in the Lord alway	... A. R. Gaul	3d.
161	Rejoice in the Lord ye righteous	...E. M. Barber	3d.
131	Rejoice ye with Jerusalem	... Arthur Page	3d.
196	Remember not, Lord	...J. M. Bentley	3d.
67a	Rend your heart	...W. H. Dixon	1d.
58a	Saviour, again to (S.S.A.)	Kate Llewellyn	3d.
58b	Saviour, again to (4 Voices)	Kate Llewellyn	3d.
217	Seek ye the Lord	... J. A. Bailey	3d.
180	Sing, O Daughter of Zion (Festival)	... Arthur Page	3d.
154	Sing, O Heavens	... Coldham Hall	3d.
178	Sing to the Lord	... R. M. Harvey	3d.
*107	Sing unto God	... F. Bevan	3d.
174	Sing we merrily unto God	... C. Harris	3d.
66	Suffer little children	... William Metcalfe	2d.
69	Teach me Thy way	... Frank L. Moir	3d.
203	The day is past and over	... J. A. Meale	3d.
208	The Heavens declare	... A. H. Behrend	3d.
'97	The Lord bless you (Festival)	... Joseph Barnby	3d.
182	The Lord hath chosen Zion	... W. Wolstenholme	3d.
19	The Lord hear thee	... C. S. Jekyll	3d.
210a	The Lord is full of compassion	... F. E. Gladstone	3d.
53	The Lord is good	... A. H. Behrend	3d.
211	The Lord is gracious	...F. A. Gore Ouseley	3d.
160	The Lord is my Shepherd	... F. C. Maker	3d.
129	The Lord is my Shepherd	... C. J. B. Meacham	3d.
181	The Spirit of God	... A. W. Marchant	3d.
157	The steps of a good man	...Ern. A. Dicks	3d.
*77	There is a Green Hill	... Fred. H. Burstall	2d.
165	Turn Thee, O Lord	... Norman Hatfield	3d.
136	When the Day of Pentecost	... A. Kempton	3d.
133	Wherewithal shall a young man	... J. E. Newell	3d.

HARVEST.

139	Behold, I have given you	H. Elliot Button	3d.
128	Be joyful in God	... J. C. Bridge	3d.
176	Be strong all ye people	... A. W. Ketélbey	3d.
201	Bring unto the Lord	... Ferris Tozer	3d.
163	Every good gift	... A. W. Ketélbey	3d.
*89	Faithful is our God	... John Francis Barnett	3d.
*116	Fear not, O land	... F. C. Maker	3d.
205	Great is our Lord	... Arthur Page	3d.
68	Great is the Lord	... F. N. Löhr	3d.
135	Harvest Hymn	... Turle Lee	3d.
187	If ye walk in My statutes	... F. R. Rickman	3d.
*140	One soweth, another reapeth	... F. C. Maker	3d.
199	O praise God	... Cuthbert Harris	3d.
164	O praise the Lord	... Alfred Redhead	3d.
153	O sing unto God	... Arthur Page	3d.

HARVEST—*continued.*

152	O sing unto the Lord	... Ferris Tozer	3d.
104	O sing unto the Lord	... Turle Lee	3d.
223	O sing unto the Lord with thanksgiving	F. R. Rickman	3d.
44	O worship the Lord	... Michael Watson	3d.
*50	Praise the Lord	... F. C. Maker	3d.
192	Praise the Lord	... Wm. Smallwood	3d.
*20	Praise the Lord, O my soul	... Michael Watson	3d.
103	Praise the Lord, O my soul	... Wm. Smallwood	3d.
*141	Sing, O ye Heav'ns	W. A. C. Cruickshank	3d.
*78	Sing to the Lord of Harvest	... J. Barnby	3d.
*107	Sing unto God	... F. Bevan	3d.
174	Sing we merrily unto God	... Cuthbert Harris	3d.
162	Sing ye to the Lord	Arthur W. Marchant	3d.
151	The earth is full of the goodness	... F. C. Maker	3d.
56	Thou crownest the year	... F. C. Maker	3d.
32	Unto Thee, O God	Michael Watson	3d.
212	While the earth remaineth	...F. N. Baxter	3d.

SERVICES, BENEDICTION HYMNS, &c.

228	Amen for double choir	H. Elliot Button	1d.
232	Father, draw near	H. Elliot Button	1d.
231	Father in Heaven	H. Elliot Button	1d.
6	Magnificat and Nunc dimittis, in D	... C. J. Frost	3d.
33	Magnificat and Nunc dimittis, in G (Unison)	W. H. Hunt	2d.
55	Magnificat and Nunc dimittis, in F	F. Heath	3d.
229	May He Who giveth His beloved sleep	H. Elliot Button	1d.
120b	Now that the shadows upward glide	H. Elliot Button	1d.
226	O Salutaris Hostia (English and Latin words). Four Voices and Male Voices	H. C. Young	3d.
227	Seven-fold Amen (Two settings)	... Arthur Page	1d.
234	Soon as dies the sunset glory	H. Elliot Button	1d.
*73	Te Deum in B flat	Charles E. Clemens	3d.
218	The Story of the Cross	H. Elliot Button	2d.
230	Though the night be dark and dreary	H. Elliot Button	1d.
233	When life is closing round us	H. Elliot Button	1d.

PART SONGS.

39	All Hail, Victoria (Jubilee) (S.A.T.B.)	Michael Watson	3d.
126	Annie Laurie (A.T.B.B.)	Arr. Josef Cantor	2d.
*42	A slumber song (S.A.T.B.)	... F. N. Löhr	3d.
47	Boat song (S.A.T.B.)	... F. N. Löhr	3d.
*76	Bring the bright garlands (S.A.T.B.)	...R. F. Ellicott	3d.
*21	Cobwebs (S.A.T.B.)	A. J. Caldicott	3d.
93	Come o'er the sea (S.A.T.B.)	...W. G. Wood	3d.
*10	Daybreak (S.A.T.B.)	... A. R. Gaul	3d.
8	Fair daffodils (S.A.T.B.)	...F. Peel	2d.
224	Faithless Sally Brown (S.A.T.B.)	C. Lee Williams	4d.
*84	Go, lovely rose (S.A.T.B.)	A. King	2d.
109a	Go, zephyr, and whisper the maid (A.T.T.B.)	Frederick Bevan	3d.
109b	Ditto ditto (S.A.T.B.)	Frederick Bevan	3d.
*50b	Home, sweet home (A.T.T.B.)	Arr. Josef Cantor	2d.
45a	How sweet the moonlight (S.A.T.B.)	J. G. Callcott	2d.
45b	How sweet the moonlight (Trio, C.M.S.)	J. G. Callcott	2d.
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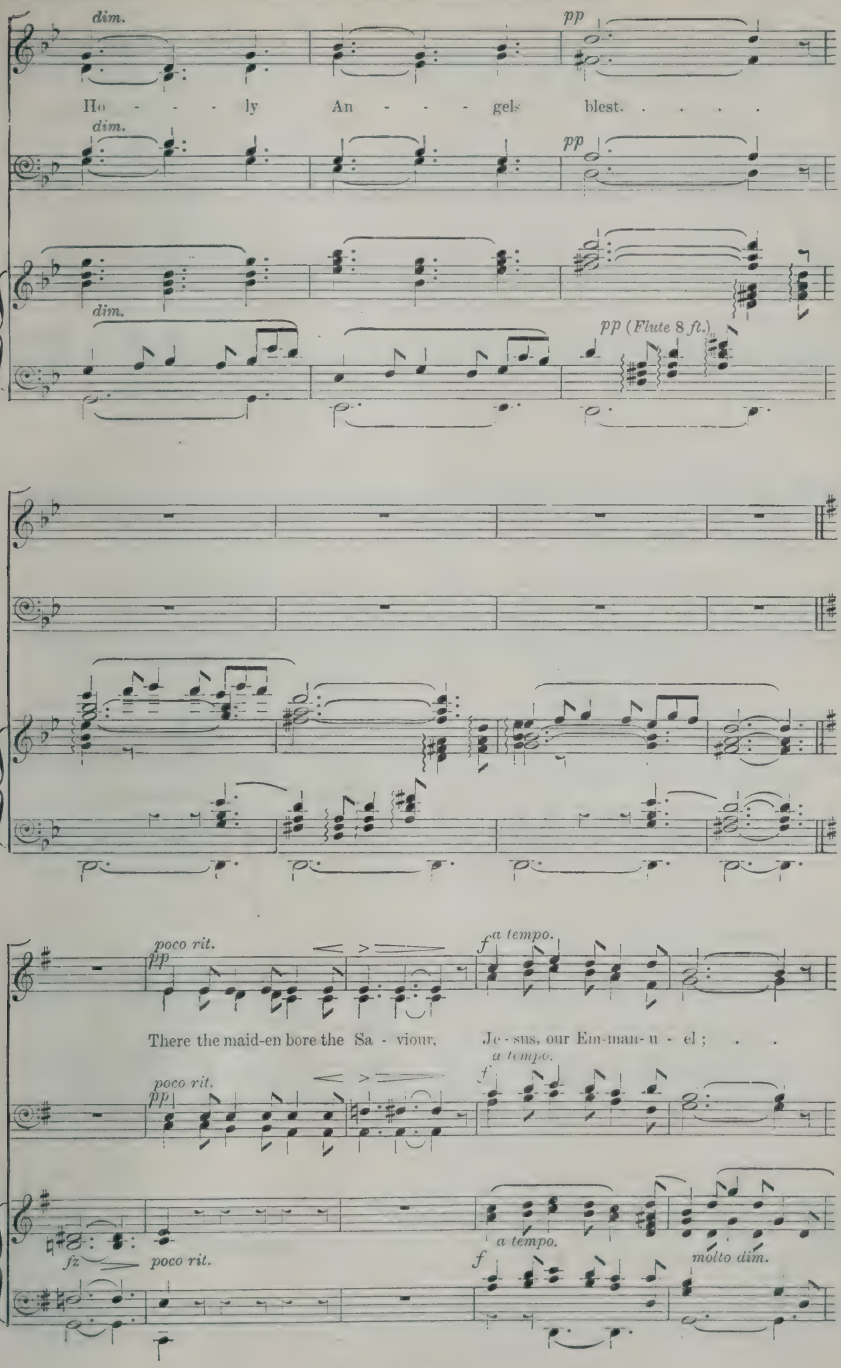
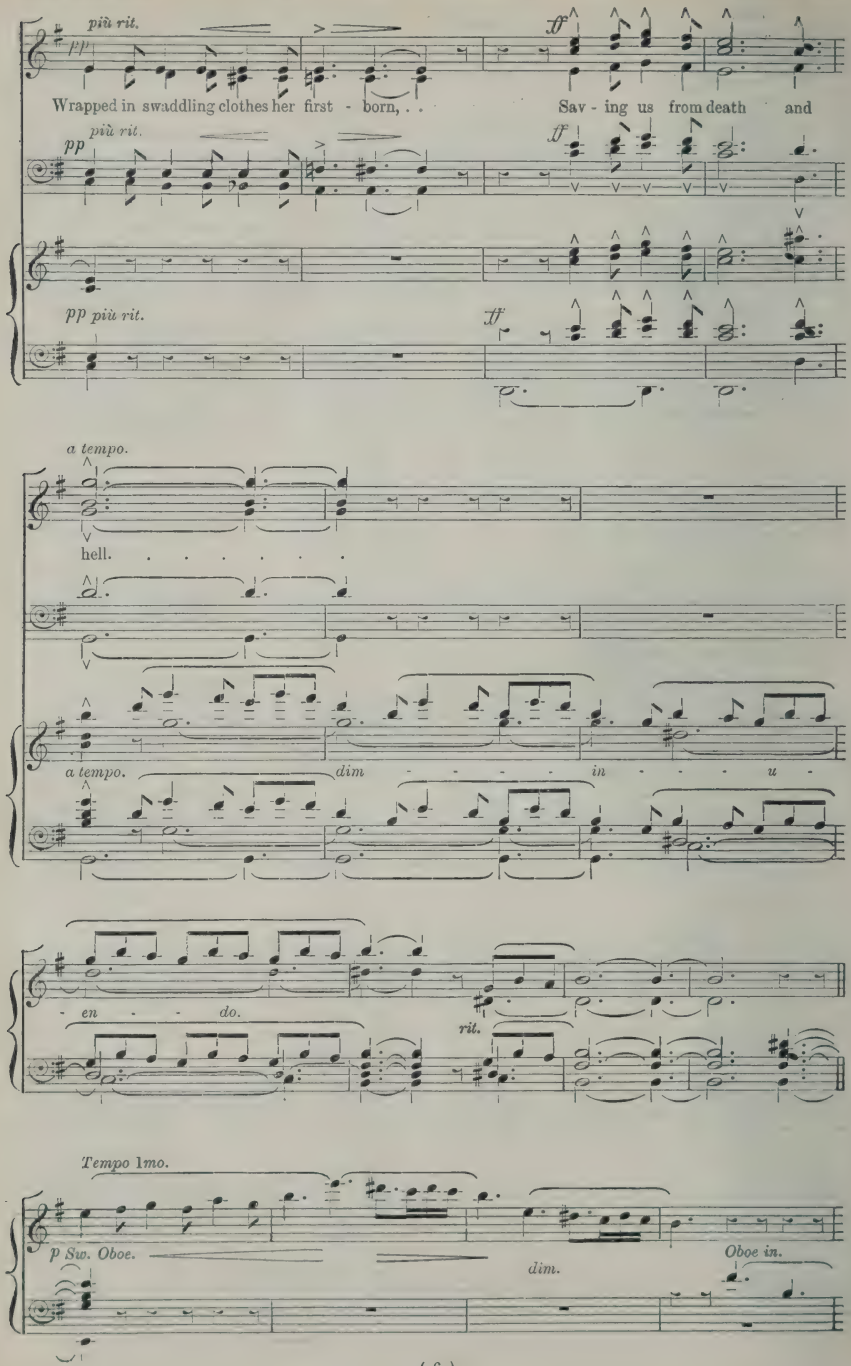
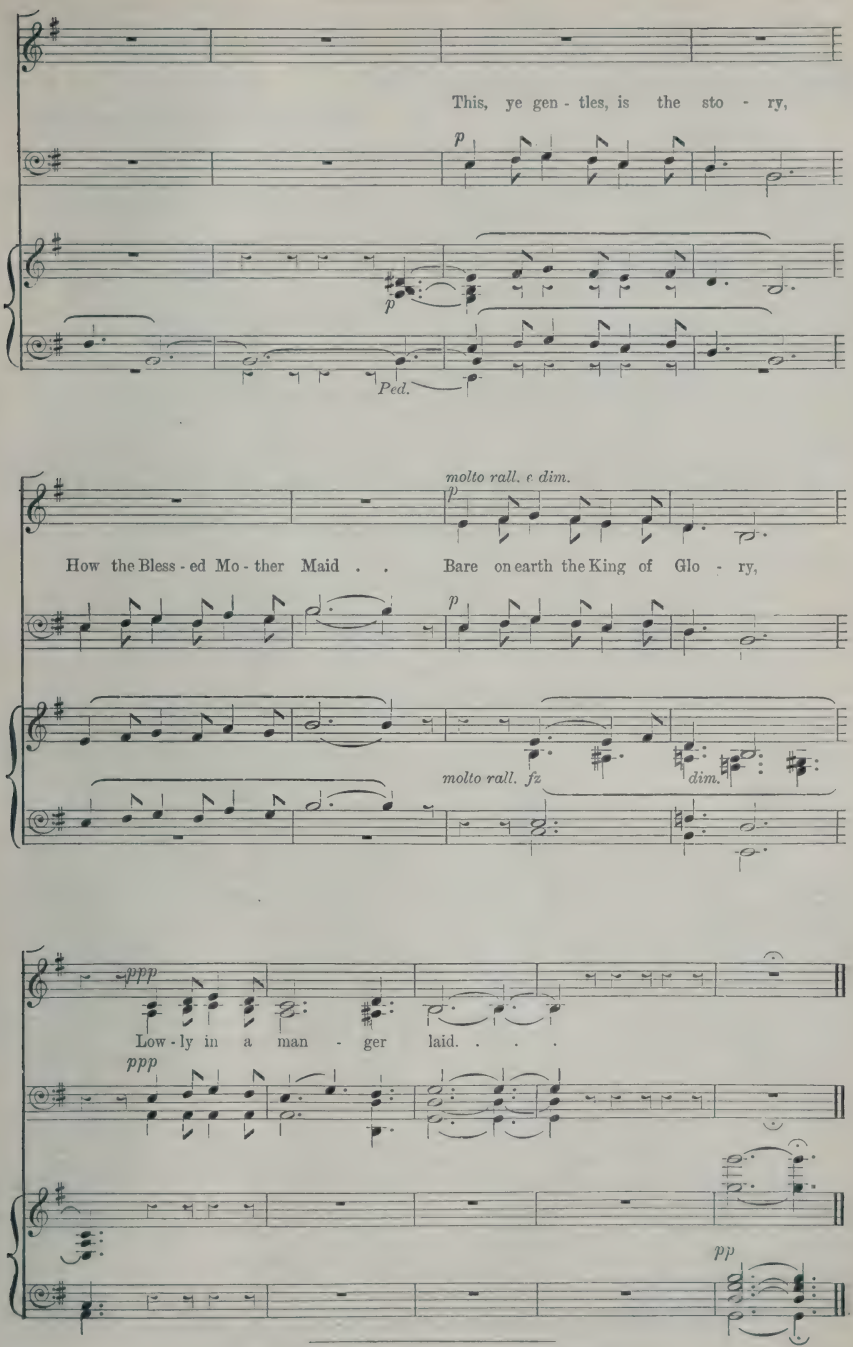

dim.
pp
Ho - - - ly An - - - gels blest. . . . .
dim.
pp
dim.
pp (Flute 8 ft.)
poco rit.
pp
f a tempo.
There the maid-en bore the Sa - viour, Je - sus, our Em-man-u - el; . .
poco rit.
pp
a tempo.
f
fz
poco rit.
a tempo.
f
molto dim.


più rit.
pp
ff
Wrapped in swaddling clothes her first - born, . .
Sav - ing us from death and
più rit.
pp
ff
pp più rit.
ff
a tempo.
hell. . . . . .
a tempo.
dim - - - - - in - - - u -
- en - - - do.
rit.
Tempo 1mo.
p Sw. Oboe.
dim.
Oboe in.

This, ye gen - tles, is the sto - ry,
p
p
Ped.
molto rall. e dim.
p
How the Bless - ed Mo - ther Maid . . Bare on earth the King of Glo - ry,
p
molto rall. fz
dim.
ppp
Low - ly in a man - ger laid. . . .
ppp
pp

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PREFACE.

THE following Litany, taken from Dr. Jebb's admirable collection of "Choral Responses and Litanies of the Church of England" (vol. i., 1847), has been sung for many years at Lichfield, probably the only Cathedral where this setting is to be heard regularly throughout the year. It is one of a cycle of five Litanies, the remaining four being the Ferial, and those of Tallis, Loosemore, and Wanless.

Dr. Jebb states that his copy was compiled partly from the MS. part-books in New College Chapel, Oxford, transcribed towards the end of the seventeenth century, and partly from a MS. at the end of the *Medius Decani* volume of Barnard's "Selected Church Music," in the library of Hereford Cathedral. In the New College copy the upper part was wanting; in the Hereford transcript, the bass. Jebb found that a few differences existed between the two copies, but he followed the Hereford manuscript, as being apparently the more correct. He also pointed out that there are some transgressions against the accepted laws of harmony in the use of consecutive fifths, but such of these as were obviously chargeable to the composer were not altered.

The Litany by King, originally in the key of B flat, formed part of a complete Service, like that of Tallis. Now, although the key of B flat is suitable for the Responses (with the exception of the bass part, which is generally low and ineffective), the Priest's part in that key is ordinarily too high, not only for the normal reciting-note, but for the inflections. Tallis's Litany and the Ferial are, as a rule, printed in the keys of C and G respectively, both having G as the normal reciting-note. The key of A is, however, frequently used (chiefly in Cathedrals and the larger Churches) as a matter of convenience, to suit the voice of the Priest; moreover, it is a better "travelling" note. But although the key of A is here given, that of A flat may, if preferred, be used.

King does not give a part for the Priest, nor are the "Latter Suffrages" included in his setting of the Litany; both should, therefore, be sung according to the Ferial Use.

Owing to the number of iterated chords of the tonic (in lieu of the usual initial reciting-chord) for the first four petitions, the *tempo* for these petitions should be fairly brisk.

Certain bars will be found to contain six minims instead of the usual four. These "long bars" are of frequent occurrence in old Cathedral music.

For the Responses—"We beseech Thee to hear us, good Lord" (repeated twenty-one times), "Grant us Thy peace," "Have mercy upon us," "Lord, have mercy upon us," and "Christ, have mercy upon us," the final chord is not that of the tonic, but either the dominant, or the mediant major, thus making a half cadence in the original key, and its relative minor respectively. It is desirable, therefore, that the choir should make the final chord in each of these phrases somewhat shorter than it is written, *i.e.*, instead of , in order to keep the G sharp (chiefly), the B, and the E sharp quite clear of A, the Priest's reciting-note.

There being no directions in the original copies for the performance of the music, the Editor is responsible for (*a*) the marks of expression, (*b*) the re-arrangement of those bars where the harmony was faulty in the matter of consecutive fifths, (*c*) the necessary transposition of the bass an octave higher in certain places.

It may be added that, considering the comparative antiquity of this Litany, the music is characterised by sweetness combined with well-knit strength. In melody and in harmony, the composition will be found to be anything but archaic; in fact, the phrases (with two exceptional progressions, *viz.*, in the cadences respectively of "Grant us Thy peace," and "Christ, / Lord," have mercy upon us") are all comparatively modern in character, and they certainly might have been written at a much later period.

William King, the composer of this Litany, was the son of George King, organist of Winchester Cathedral (died 1665). He was appointed a lay-clerk of Magdalen College, Oxford, in 1648; chaplain to the same Society on taking Holy Orders in 1652; Probationer Fellow of All Souls in 1654; and organist of New College on Dec. 10th, 1664. He graduated as Mus. B. in 1648, and as B.A. in 1649. He died Nov. 17th, 1680, and was buried in the cloisters of New College. In addition to the Service in B flat, of which this Litany forms a part, King was the composer of several Anthems, only one of which, "The Lord is King," has been printed.

William King should not be confused with another of the same name—Charles King—who also took a Bachelor's degree in Music at Oxford, and who also wrote a Service in B flat. Charles King was Almoner and Master of the choristers at S. Paul's from 1707 to 1748.

JOHN B. LOTT.

The Cathedral, Lichfield,
January, 1902.

AS SUNG IN LICHFIELD CATHEDRAL.

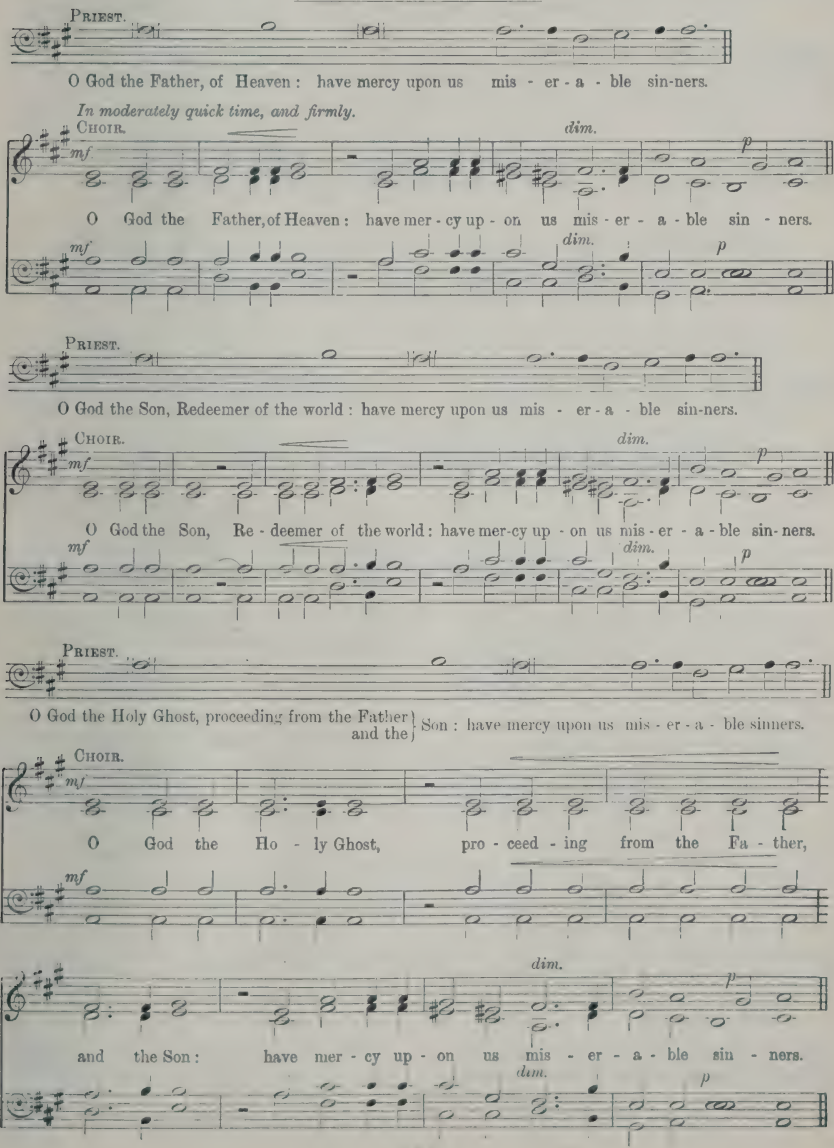
THREE SEVENTEENTH CENTURY SETTINGS OF

The Litany.

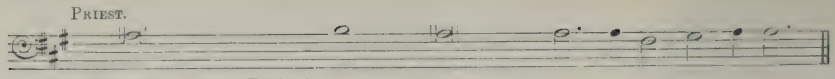
EDITED BY JOHN B. LOTT, MUS. B., OXON.; ORGANIST OF LICHFIELD CATHEDRAL.

No. 1.—SET TO MUSIC IN A MAJOR BY

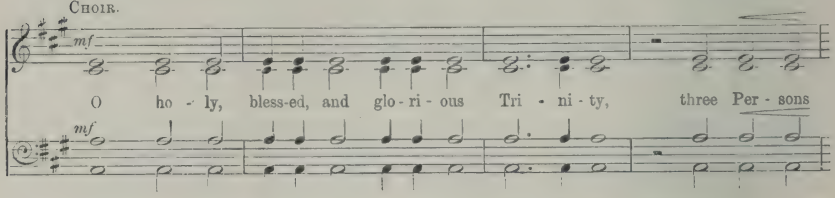
WILLIAM KING, MUS. B., OXON.

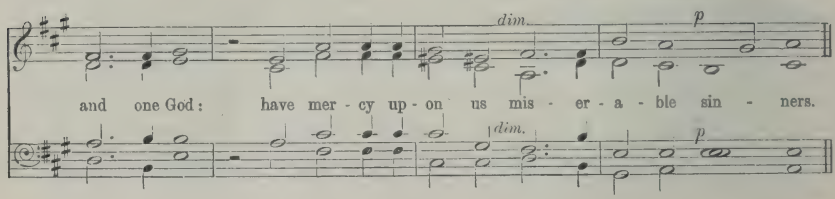
ORGANIST OF NEW COLLEGE, OXFORD (1664—1680).

PRIEST.
O God the Father, of Heaven: have mercy upon us mis - er - a - ble sin-ners.
In moderately quick time, and firmly.
CHOIR.
dim.
O God the Father, of Heaven: have mer - cy up - on us mis - er - a - ble sin - ners.
PRIEST.
O God the Son, Redeemer of the world: have mercy upon us mis - er - a - ble sin-ners.
CHOIR.
O God the Son, Re - deemer of the world: have mer-cy up - on us mis - er - a - ble sin-ners.
PRIEST.
O God the Holy Ghost, proceeding from the Father and the Son: have mercy upon us mis - er - a - ble sinners.
CHOIR.
O God the Ho - ly Ghost, pro - ceed - ing from the Fa - ther,
and the Son: have mer - cy up - on us mis - er - a - ble sin - ners.

PRIEST.

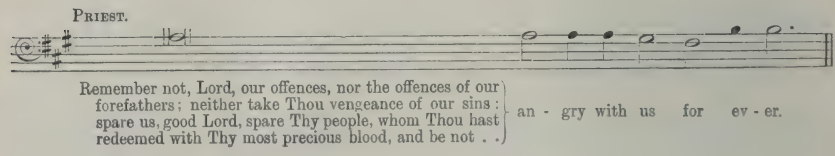


CHOIR.

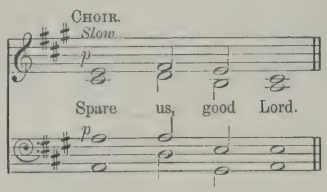




PRIEST.


Remember not, Lord, our offences, nor the offences of our forefathers; neither take Thou vengeance of our sins: spare us, good Lord, spare Thy people, whom Thou hast redeemed with Thy most precious blood, and be not . . angry with us for ever.

CHOIR.

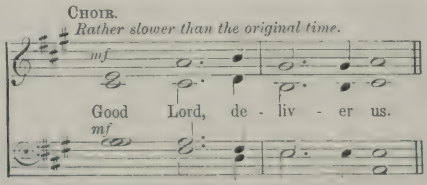


PRIEST.

From all evil and mischief; from sin, from the crafts and assaults of the devil; from Thy wrath, and from everlasting damnation,

CHOIR.

Rather slower than the original time.



From all blindness of heart; from pride, vain-glory, and hypocrisy; from envy, hatred, and malice, and all uncharitableness,

Good Lord, deliver us.

From fornication, and all other deadly sin; and from all the deceits of the world, the flesh, and the devil,

Good Lord, deliver us.

From lightning and tempest; from plague, pestilence, and famine; from battle and murder, and from sudden death,

Good Lord, deliver us.

From all sedition, privy conspiracy, and rebellion; from all false doctrine, heresy, and schism; from hardness of heart, and contempt of Thy Word and Commandment,

Good Lord, deliver us.

By the mystery of Thy holy Incarnation; by Thy holy Nativity and Circumcision; by Thy Baptism, Fasting, and Temptation,

Good Lord, deliver us.

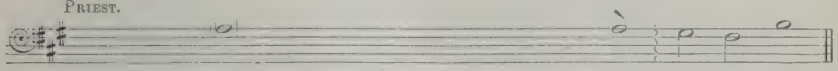
By Thine Agony and bloody Sweat; by Thy Cross and Passion; by Thy precious Death and Burial; by Thy glorious Resurrection and Ascension; and by the coming of the Holy Ghost,

Good Lord, deliver us.

In all time of our tribulation; in all time of our wealth; in the hour of death, and in the day of judgement,

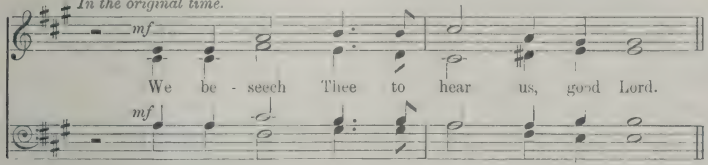
Good Lord, deliver us.

PRIEST.



We sinners do beseech Thee to hear us, O Lord God; and that it may please Thee to rule and govern Thy holy Church universal in the right way;

CHOIR.
In the original time.



That it may please Thee to keep and strengthen in the true worshipping of Thee, in righteousness and holiness of life, Thy Servant *EDWARD*, our most gracious King and Governour;

We beseech Thee to hear us, good Lord.

That it may please Thee to rule his heart in Thy faith, fear, and love, and that he may evermore have affiance in Thee, and ever seek Thy hon-our and glory;

We beseech Thee to hear us, good Lord.

That it may please Thee to be his defender and keeper, giving him the victory over all his enemies;

We beseech Thee to hear us, good Lord.

That it may please Thee to bless and preserve our gracious Queen *Alexandra*, *George* Prince of *Wales*, the Princess of *Wales*, and all the Royal Family;

We beseech Thee to hear us, good Lord.

That it may please Thee to illuminate all Bishops, Priests, and Deacons, with true knowledge and understanding of Thy Word; and that both by their preaching and living they may set it forth, and shew it accordingly;

We beseech Thee to hear us, good Lord.

That it may please Thee to endue the Lords of the Council, and all the Nobility, with grace, wisdom, and understanding;

We beseech Thee to hear us, good Lord.

That it may please Thee to bless and keep the Magistrates, giving them grace to execute justice, and to maintain truth;

We beseech Thee to hear us, good Lord.

That it may please Thee to bless and keep all Thy people;

We beseech Thee to hear us, good Lord.

That it may please Thee to give to all nations unity, peace, and concord;

We beseech Thee to hear us, good Lord.

That it may please Thee to give us an heart to love and dread Thee, and diligently to live after Thy commandments;

We beseech Thee to hear us, good Lord.

That it may please Thee to give to all Thy people increase of grace to hear meekly Thy Word, and to receive it with pure affection, and to bring forth the fruits of the Spirit;

We beseech Thee to hear us, good Lord.

That it may please Thee to bring into the way of truth all such as have erred, and are deceived;

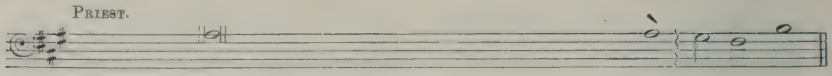
We beseech Thee to hear us, good Lord.

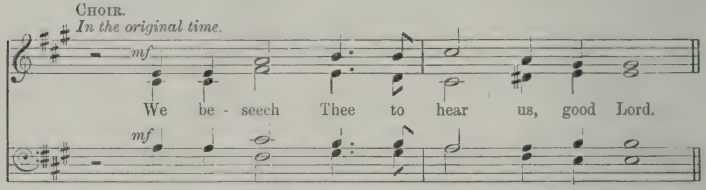
That it may please Thee to strengthen such as do stand; and to comfort and help the weak-hearted; and to raise up them that fall; and finally to beat down Satan un-der our feet;

We beseech Thee to hear us, good Lord.

That it may please Thee to succour, help, and comfort, all that are in danger, necessity, and tribulation;

We beseech Thee to hear us, good Lord.


Priest.
That it may please Thee to preserve all that travel by land or by water, all women labouring of child, all sick persons, and young children; and to shew Thy pity upon all prison-ers and captives;



That it may please Thee to defend, and provide for, the fatherless children, and widows, and all that are dèsolate { and oppressed;

We beseech Thee to hear us, good Lord.

That it may please Thee to have mèrcy { upon all men;

We beseech Thee to hear us, good Lord.

That it may please Thee to forgive our enemies, persecutors, and slanderers, and to { turn their hearts;

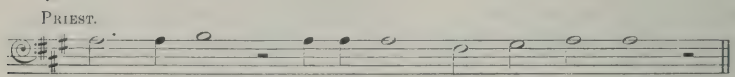
We beseech Thee to hear us, good Lord.

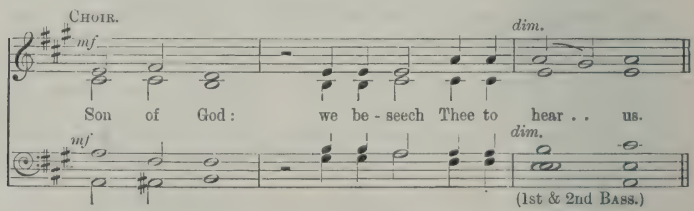
That it may please Thee to give and preserve to our use the kindly fruits of the earth, so as in due time we { may enjoy them;

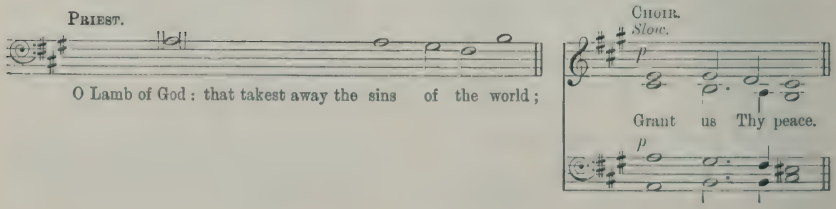
We beseech Thee to hear us, good Lord.

That it may please Thee to give us true repentance; to forgive us all our sins, negligences, and ignorances; and to endue us with the grace of Thy Holy Spirit to amend our lives accòrding to Thy { holy Word;

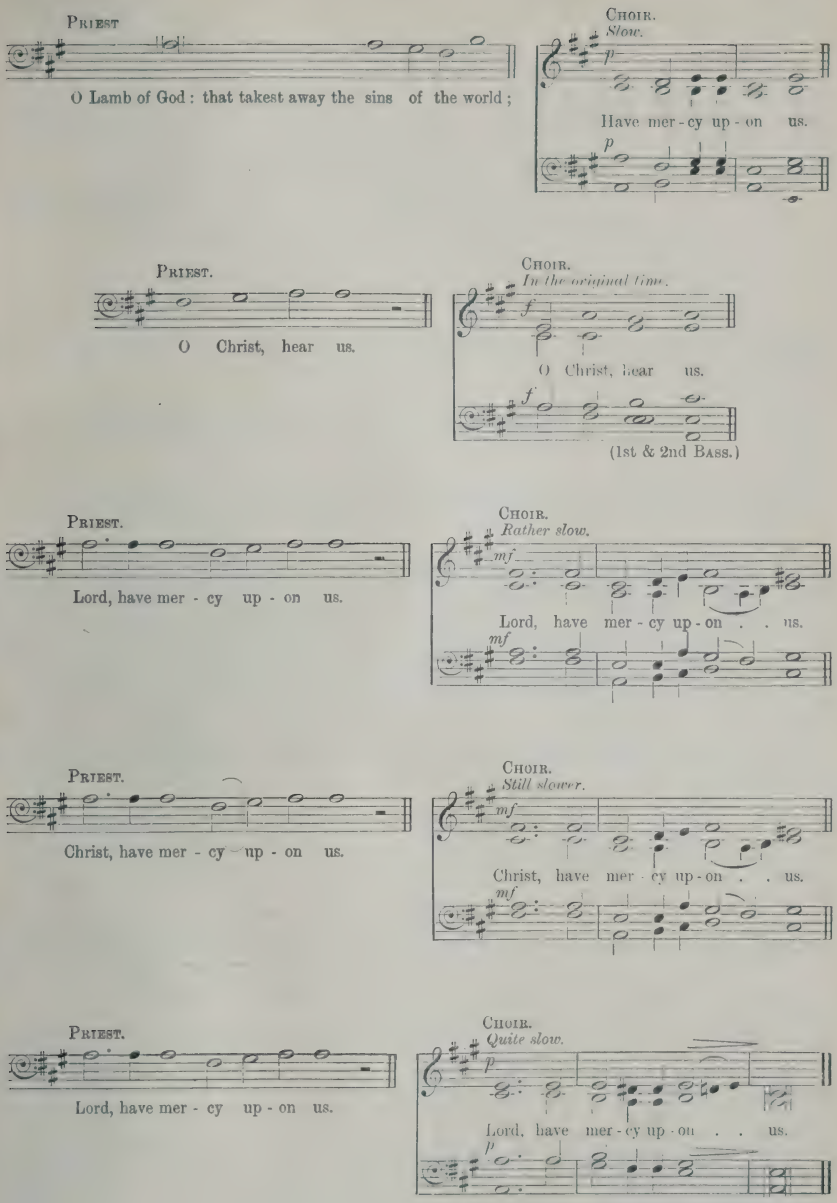
We beseech Thee to hear us, good Lord.







THE LITANY.



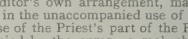
Here follow the Lord's Prayer. Suffrages, &c., according to the Ferial Use

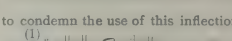
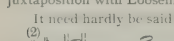
THREE
SEVENTEENTH CENTURY SETTINGS
OF
THE LITANY
EDITED BY
JOHN B. LOTT,
Organist of Lichfield Cathedral.

No. 1.
SET TO MUSIC IN D MAJOR
BY
WILLIAM KING.

No. 2.
SET TO MUSIC IN D MINOR
BY
HENRY LOOSEMORE, Mus.B., Cantab.,
(Organist of King's College, Cambridge (1627-1670).

EXTRACTS FROM THE EDITOR'S PREFACE.

. . . The appearance in this edition of a musical setting of the Priest's part of the Litany, differing from the inflections generally used, seems to call for the following explanatory remarks:—Wanless's "York Litany" includes a Priest's part, arranged by himself; but in Loosemore's setting this is absent. What is here given is the Editor's own arrangement, made some years ago specially for Lichfield Cathedral, where it has since been sung and found to be satisfactory in the unaccompanied use of Loosemore's Litany. This Priest's part (the outcome of sheer necessity) was made so as to do away with the use of the Priest's part of the Ferial Litany in the key of A, in conjunction with Loosemore's setting of the Responses in D minor, accompanied by the organ—a makeshift arrangement which had been in use in Lichfield Cathedral (presumably for the want of a part in the same key as that of the Responses) since the time of the introduction of this Litany there, many years ago. After a frequent hearing, however, of Loosemore's Litany, rendered as indicated above, the Editor came to the conclusion that the unintermittent alternations of the keys of A major and D minor were tiresomely discordant, and extremely unsatisfactory. To give a single instance: the following inflection  is the one most frequently used by the Priest throughout the Litany; but the position of B *natural* as the final note is more than sufficient to condemn the use of this inflection in juxtaposition with Loosemore's Responses, some of which begin with the chord of B *flat*.

It need hardly be said that the two chief inflections of the Priest's part of the Ferial Litany, *viz.*, (1)  and (2)  are the same in Tallis's setting. . . .

Loosemore's music being (unlike Tallis's setting and the Ferial) in a minor key, lends itself in an ideal manner to the penetential character of the Litany as a whole. The Responses are of the true Cathedral type, and dignified and solemn in character. One typically beautiful passage to the words "Spare us, good Lord," is deserving of special mention. It consists of four common chords only; yet the pathos contained in this one simple phrase is not easily forgotten. . . .

No. 3.
SET TO MUSIC IN C MINOR (CALLED THE "YORK LITANY")
BY
THOMAS WANLESS, Mus.B., Cantab.,
(Organist of York Minster, 1691-).

EXTRACTS FROM THE EDITOR'S PREFACE.

. . . This setting differs entirely from those by King and Loosemore (Nos. 1 & 2 of this series), and from Tallis's Festival Litany, inasmuch as the Priest's Suffrages are set to music by the composer himself; whereas King and Loosemore give no Priest's part, and in the case of Tallis, the traditional plain-chant of the Ferial Litany is used throughout, with two exceptions, *viz.*, *O Lamb of God*, &c., (twice), and *Lord,* { *Christ,* / *Lord,* } *have mercy upon us.*

Dr. Jebb's comment on the Priest's Suffrage, *Remember not*, &c., as set by Wanless, is that in it "the true rationale of the Chant seems to be preserved." And again: "This Suffrage here forms, like the Invocation, and like the Collects of the *Latin* Ritual, a perfect chant; the mediation, or first cadence, concluding with the semicolon after the word *sins*. This is not observed in the *Tallisian* and other Litanies, though it is suggested by the punctuation of the Prayer Book, and required by the structure of the sentence, which is complete in itself, and unlike the subsequent Suffrages, does not require the choral response to make the sense perfect."

. . . Wanless (like Loosemore) selected a minor key for his setting, which, on account of its plaintive character, is especially suitable for penitential seasons. It may, perhaps, be worthy of notice that for the first four petitions the composer seems to have (consciously or unconsciously) kept closely to Pelham Humfrey's "Grand Chant," using the bass part of this Chant for the Priest's Suffrage, and its general shape and harmony for the Response; but he has turned it into the tonic minor.

A very original feature of this setting is the Priest's part of the "Lesser Litany," with the fall of a fourth and a third respectively for { *Christ,* / *Lord,* } *have mercy upon us.* This, with the simple and solemn harmonies to the same words repeated by the Choir, seldom fails to produce a very impressive effect. . . .

London: NOVELLO AND COMPANY, Limited.

The Musical Times, EXTRA SUPPLEMENT. August 1, 1902

No. 745. NOVELLO'S OCTAVO ANTHEMS. *Price* 3*d.*

TO MY SISTER, FLORENCE KATHLEEN LLOYD.

PRAISED BE THE LORD DAILY

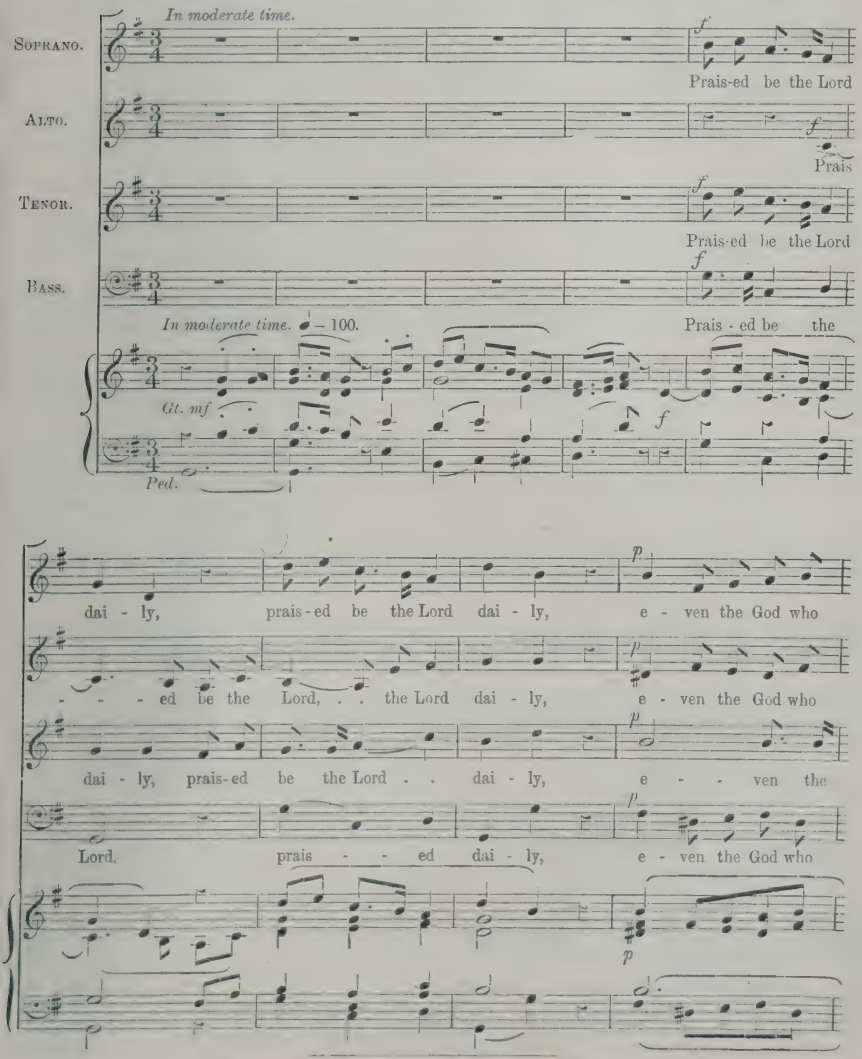
ANTHEM FOR HARVEST OR GENERAL USE

Psalm lxviii. 19; civ. 10, 13, 14 (Prayer Book Version).

COMPOSED BY

CHARLES HARFORD LLOYD.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


In moderate time.
Soprano.
Alto.
Tenor.
Bass.
Prais-ed be the Lord
Prais
Prais-ed be the Lord
Prais - ed be the
In moderate time. ♩ = 100.
Gt. mf
Ped.
dai - ly, prais-ed be the Lord dai - ly, e - ven the God who
- - - ed be the Lord, . . the Lord dai - ly, e - ven the God who
dai - ly, prais-ed be the Lord . . dai - ly, e - - - ven the
Lord, prais - - - ed dai - ly, e - ven the God who

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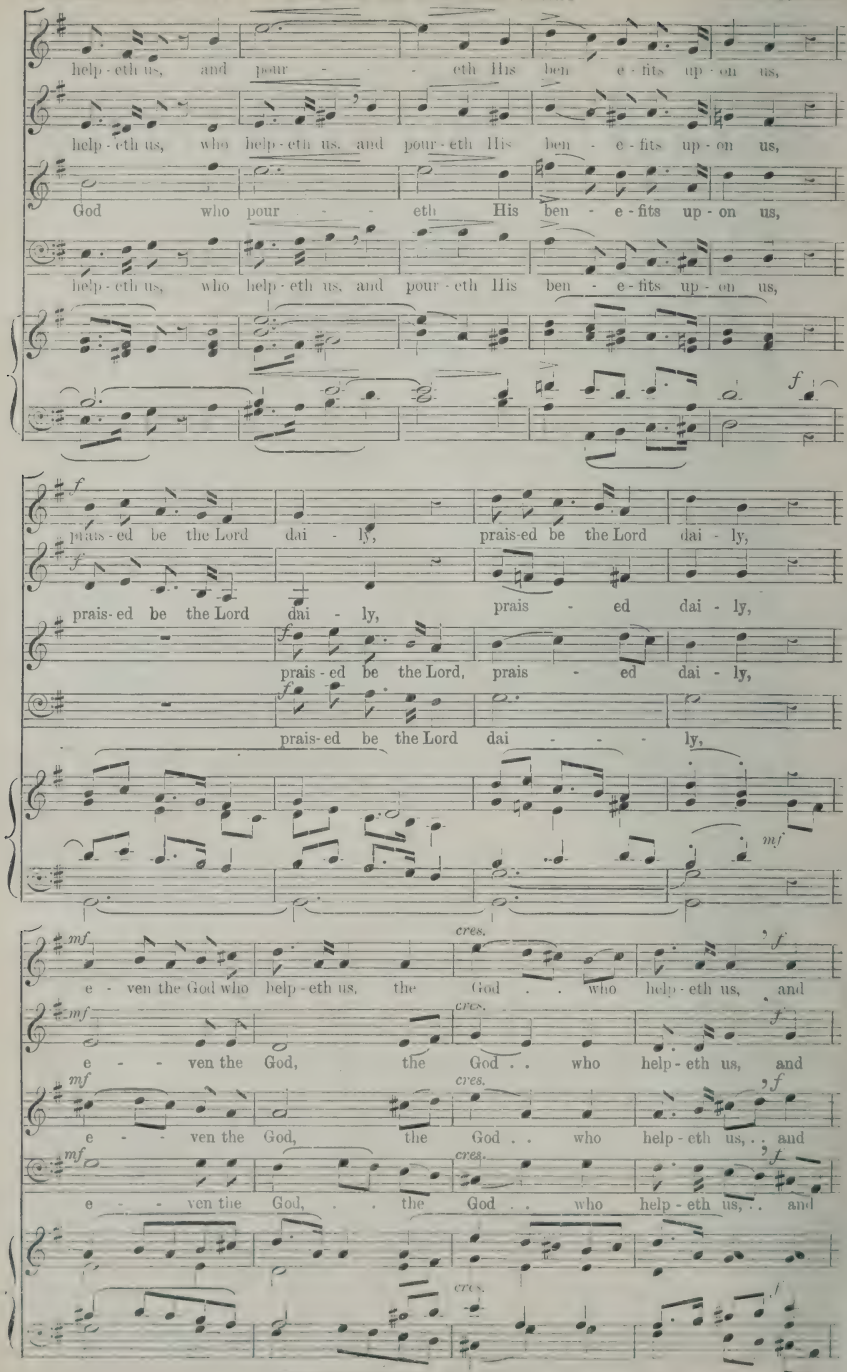
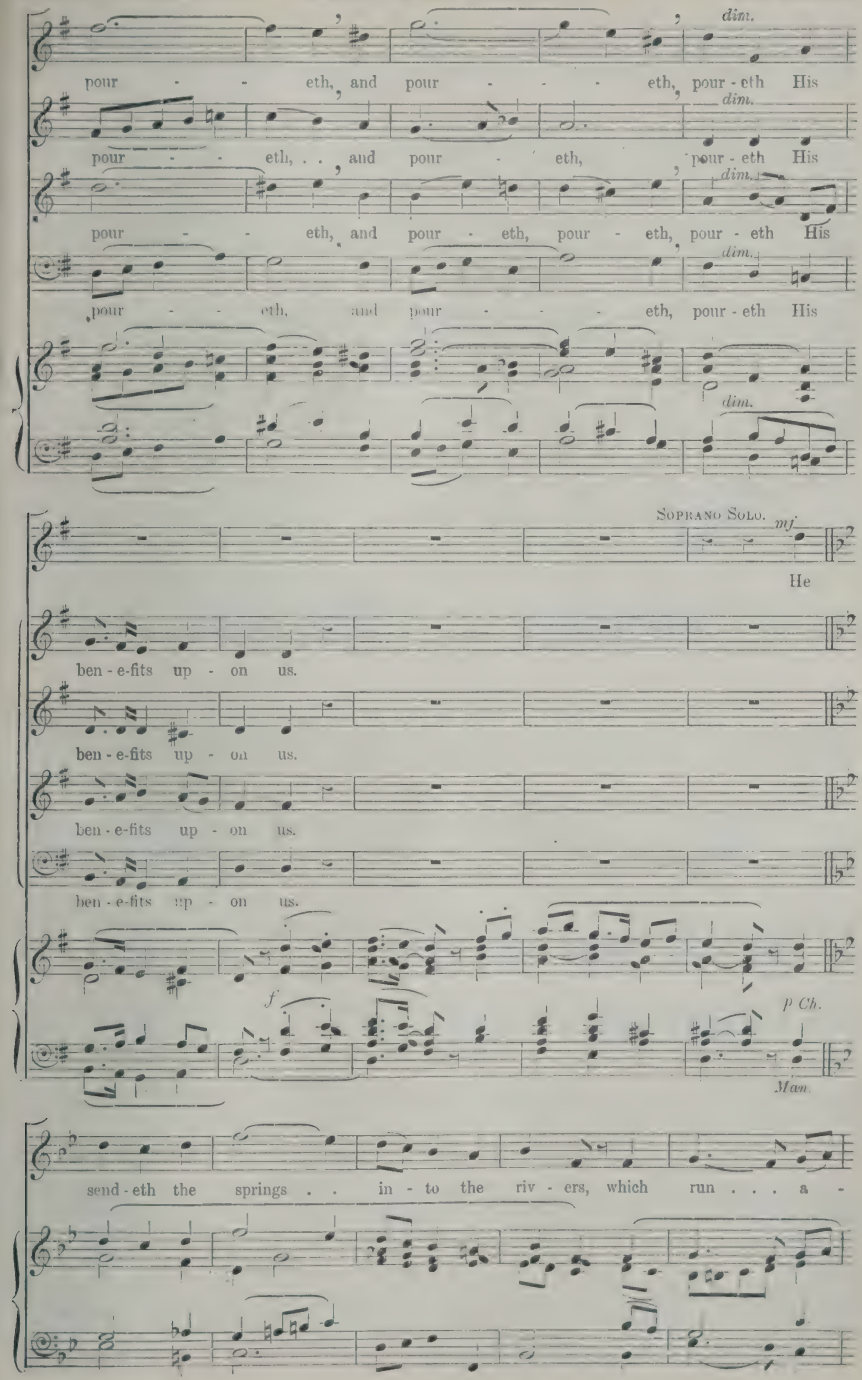
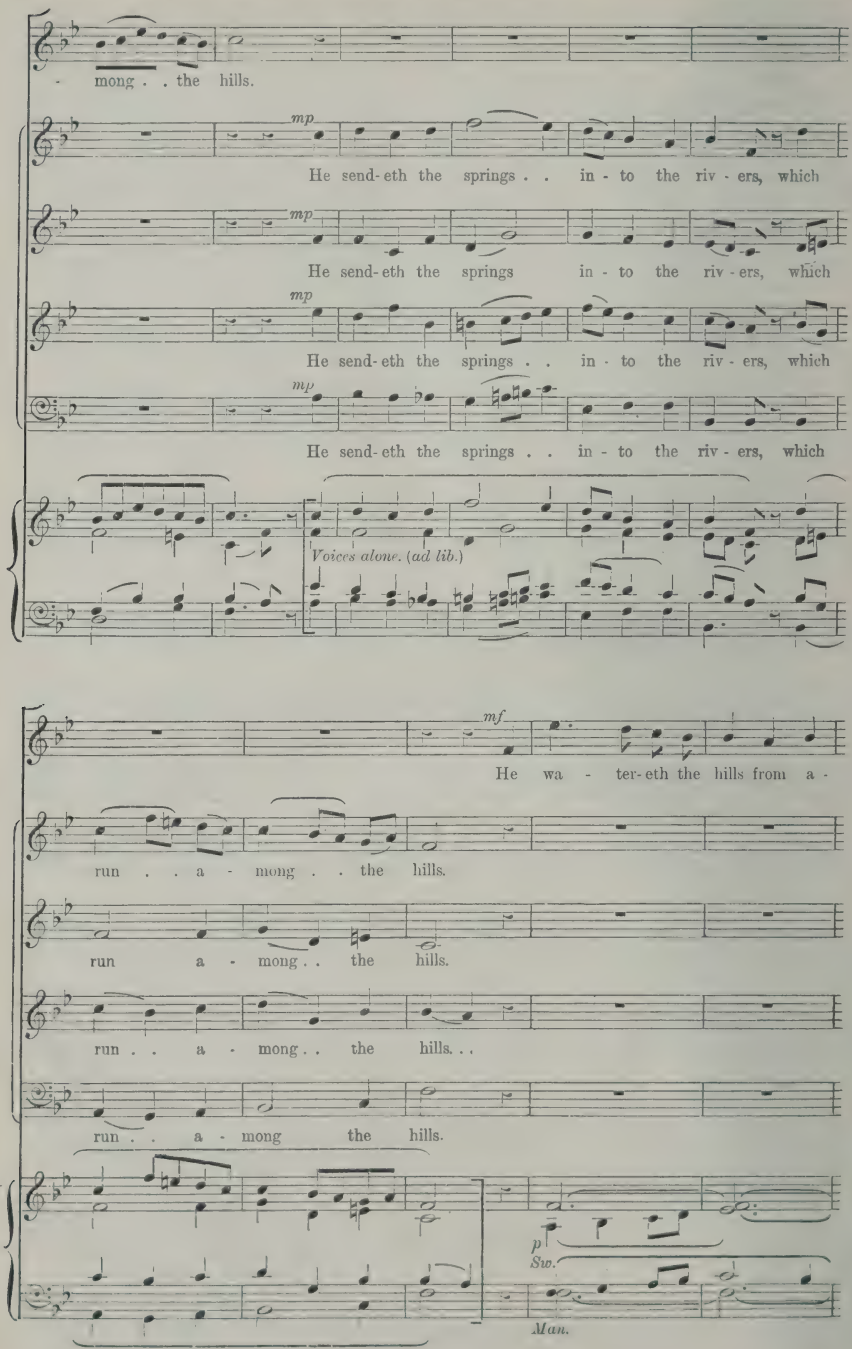
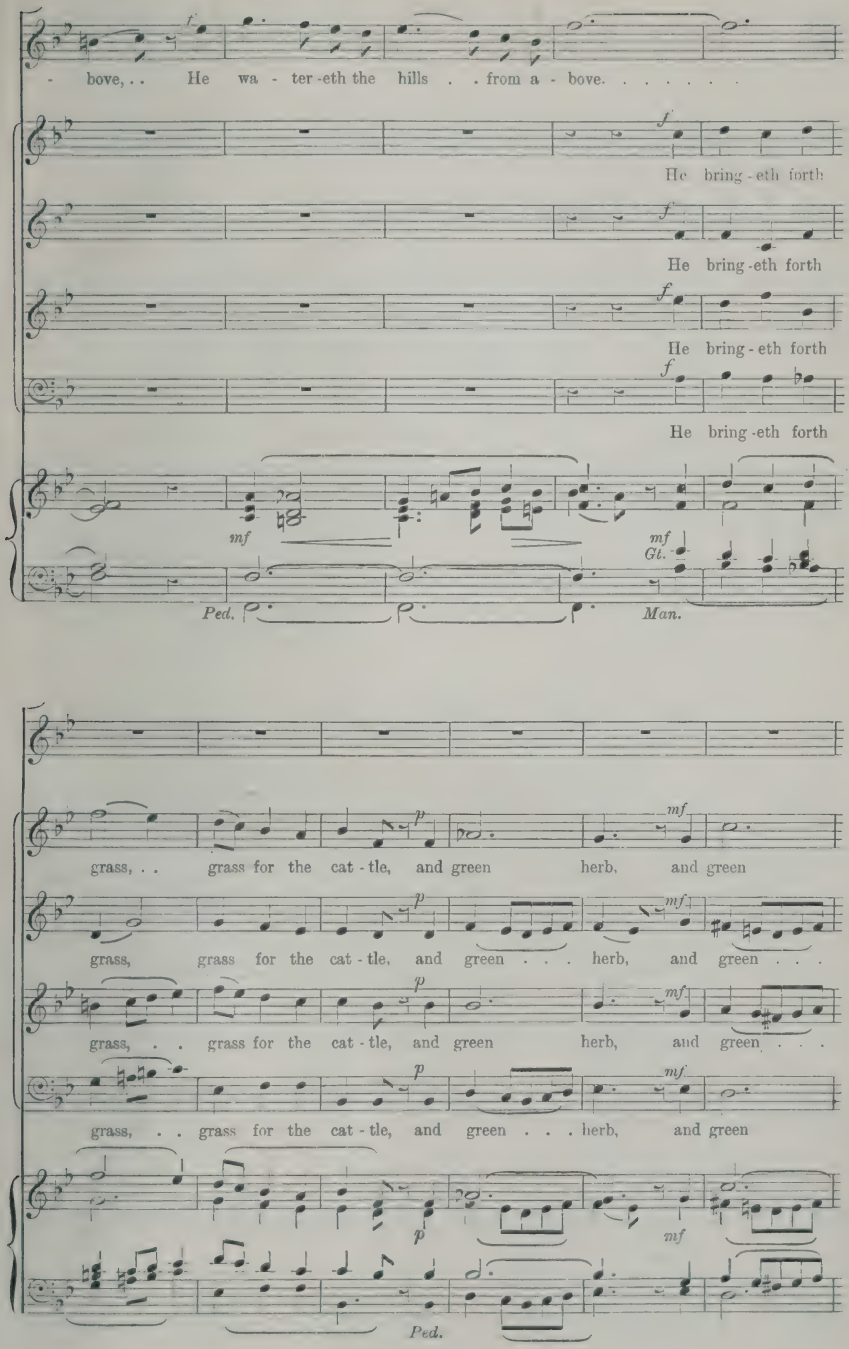
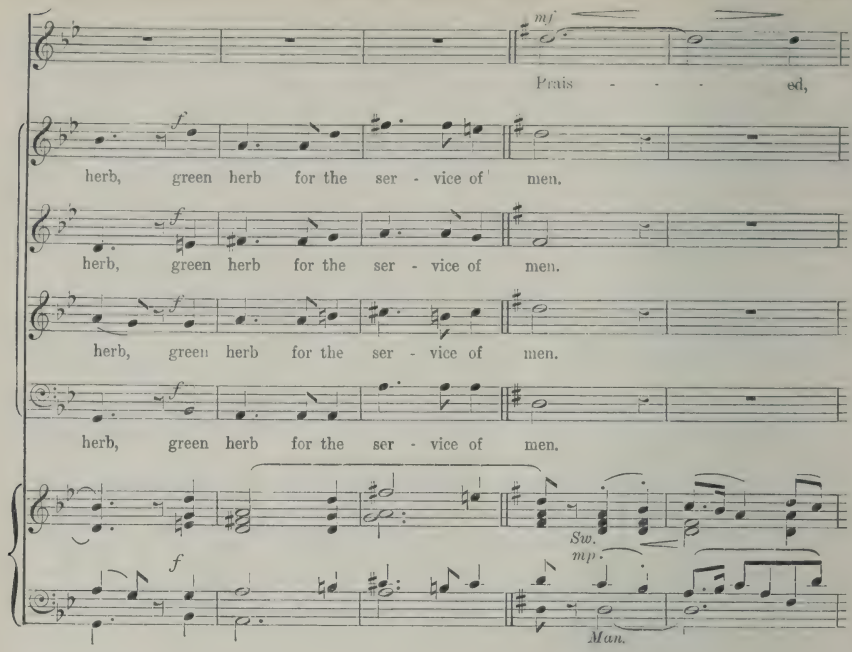
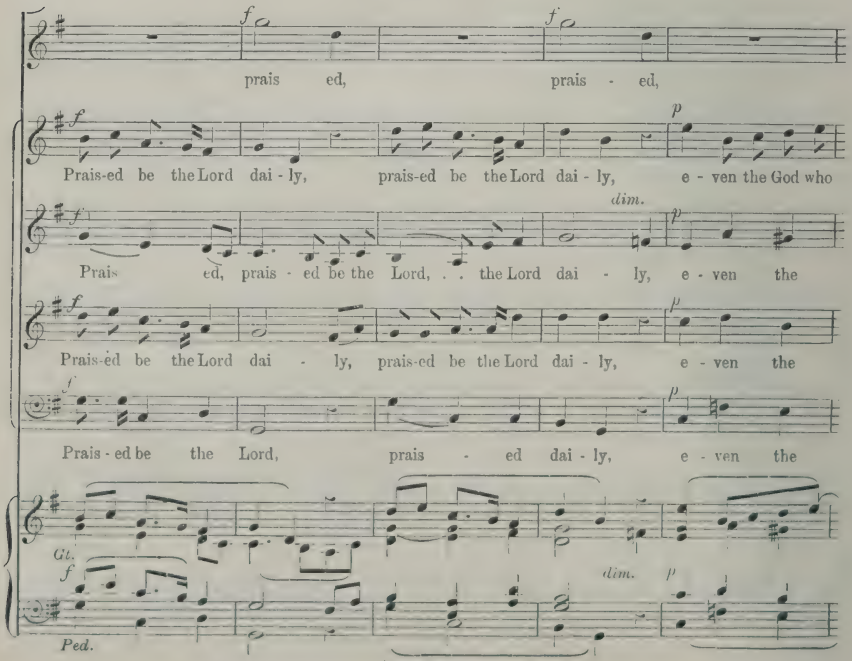
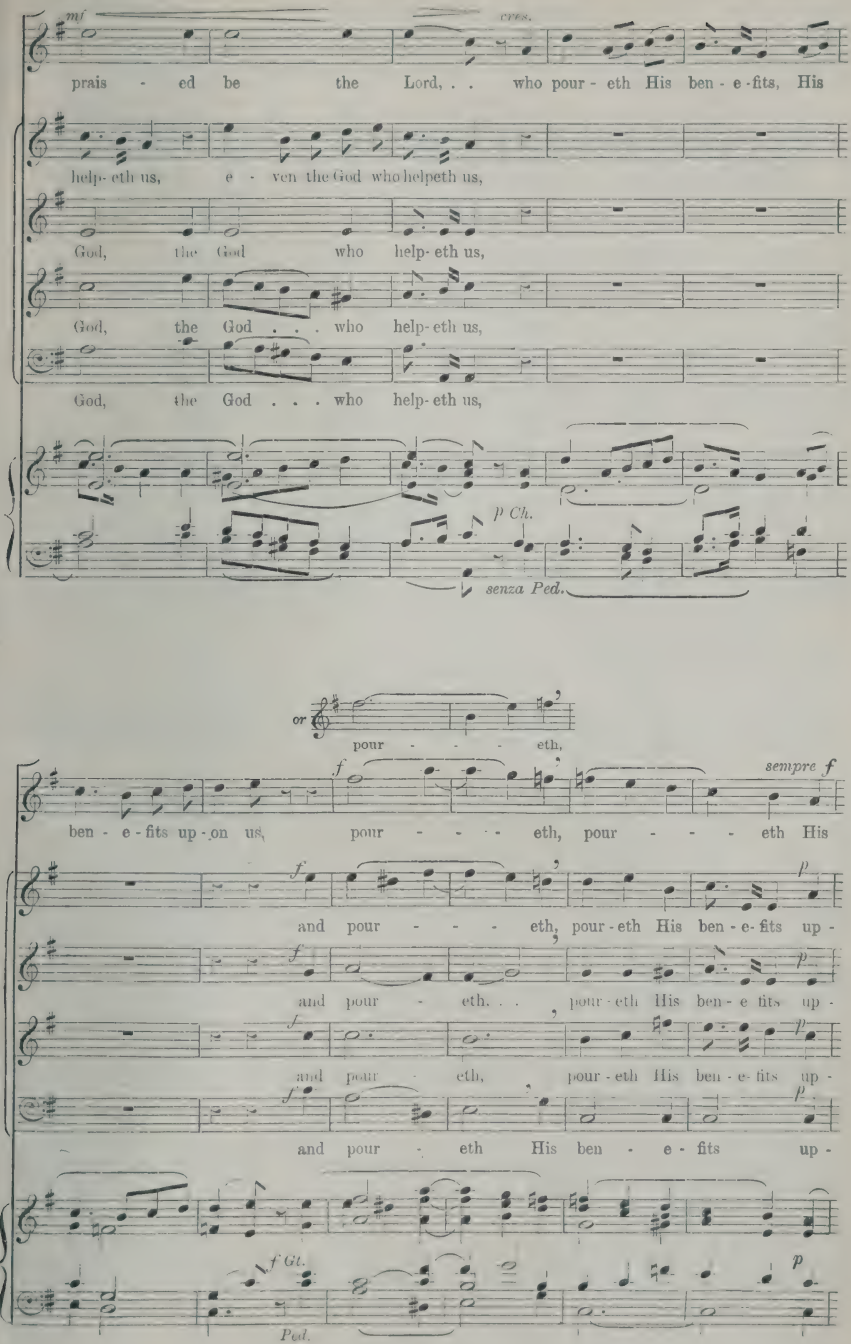
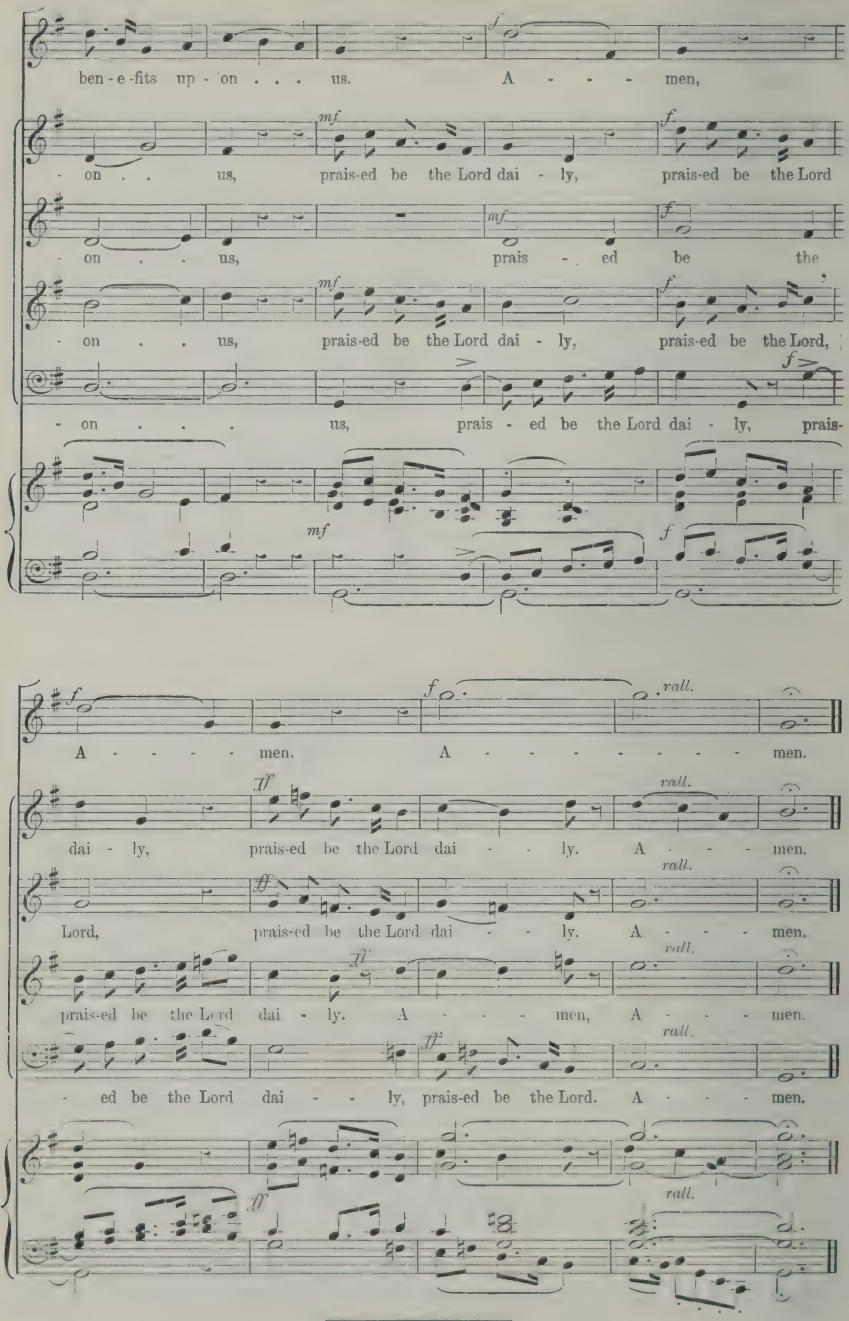

help-eth us, and pour - - - eth His ben - e-fits up-on us,
help-eth us, who help-eth us, and pour-eth His ben - e-fits up-on us,
God who pour - - - eth His ben - e-fits up-on us,
help-eth us, who help-eth us, and pour-eth His ben - e-fits up-on us,
f
prais-ed be the Lord dai - ly, prais-ed be the Lord dai - ly,
prais-ed be the Lord dai - ly, prais - ed dai - ly,
prais-ed be the Lord, prais - ed dai - ly,
prais-ed be the Lord dai - - - ly,
mf
mf cres. f
e - ven the God who help-eth us, the God . . who help-eth us, and
e - - ven the God, the God . . who help-eth us, and
e - - ven the God, the God . . who help-eth us, . . and
e - - ven the God, . . the God . . who help-eth us, . . and
cres.


dim.
pour - - eth, and pour - - - eth, pour - eth His
dim.
pour - - eth, . . and pour - eth, pour - eth His
dim.
pour - - eth, and pour - eth, pour - eth, pour - eth His
dim.
pour - - eth, and pour - - - eth, pour - eth His
dim.
Soprano Solo. mf
He
ben - e-fits up - on us.
ben - e-fits up - on us.
ben - e-fits up - on us.
ben - e-fits up - on us.
f
p Ch.
Man.
send - eth the springs . . in - to the riv - ers, which run . . . a -


- mong . . the hills.
mp
He send- eth the springs . . in - to the riv - ers, which
mp
He send- eth the springs in - to the riv - ers, which
mp
He send- eth the springs . . in - to the riv - ers, which
mp
He send- eth the springs . . in - to the riv - ers, which
Voices alone. (ad lib.)
mf
He wa - ter- eth the hills from a -
run . . a - mong . . the hills.
run a - mong . . the hills.
run . . a - mong . . the hills. . .
run . . a - mong the hills.
p
Sw.
Man.


- bove, . . He wa - ter - eth the hills . . from a - bove. . . . . .
He bring - eth forth
He bring - eth forth
He bring - eth forth
He bring - eth forth
mf
mf
Gt.
Ped.
Man.
grass, . . grass for the cat - tle, and green herb, and green
grass, grass for the cat - tle, and green . . . herb, and green . . .
grass, . . grass for the cat - tle, and green herb, and green . . .
grass, . . grass for the cat - tle, and green . . . herb, and green
Ped.

mf
Prais - - - ed,
herb, green herb for the ser - vice of men.
herb, green herb for the ser - vice of men.
herb, green herb for the ser - vice of men.
herb, green herb for the ser - vice of men.
Sw.
mp
Man.

prais ed, prais - ed,
Prais-ed be the Lord dai - ly, prais-ed be the Lord dai - ly, e - ven the God who
dim.
Prais ed, prais - ed be the Lord, . . the Lord dai - ly, e - ven the
Prais-ed be the Lord dai - ly, prais-ed be the Lord dai - ly, e - ven the
Prais - ed be the Lord, prais - ed dai - ly, e - ven the
Gt.
dim.
Ped.


mf
cres.
prais - ed be the Lord, . . who pour - eth His ben - e - fits, His
help- eth us, e - ven the God who helpeth us,
God, the God who help- eth us,
God, the God . . . who help- eth us,
God, the God . . . who help- eth us,
p Ch.
senza Ped.
or
pour - - - - eth,
f
sempre f
ben - e - fits up - on us, pour - - - - eth, pour - - - - eth His
and pour - - - - eth, pour - eth His ben - e - fits up -
and pour - eth. . . pour - eth His ben - e fits up -
and pour - eth, pour - eth His ben - e - fits up -
and pour - eth His ben - e - fits up -
f Gt.
Ped.


ben - e - fits up - on . . . us. A - - - - men,
- on . . us, prais-ed be the Lord dai - ly, prais-ed be the Lord
- on . . us, prais - ed be the
- on . . . us, prais - ed be the Lord dai - ly, prais-ed be the Lord,
- on . . . us, prais - ed be the Lord dai - ly, prais-
A - - - - men. A - - - - - - - - men.
dai - ly, prais-ed be the Lord dai - - ly. A - - - men.
Lord, prais-ed be the Lord dai - - ly. A - - - men.
prais-ed be the Lord dai - ly. A - - - men, A - - - men.
- ed be the Lord dai - - ly, prais-ed be the Lord. A - - - men.
rall.

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BE GLAD AND REJOICE

A THANKSGIVING FOR PEACE AND PLENTY

COMPOSED BY

MYLES B. FOSTER.

Words from various passages in the Holy Bible.

Price Threepence.

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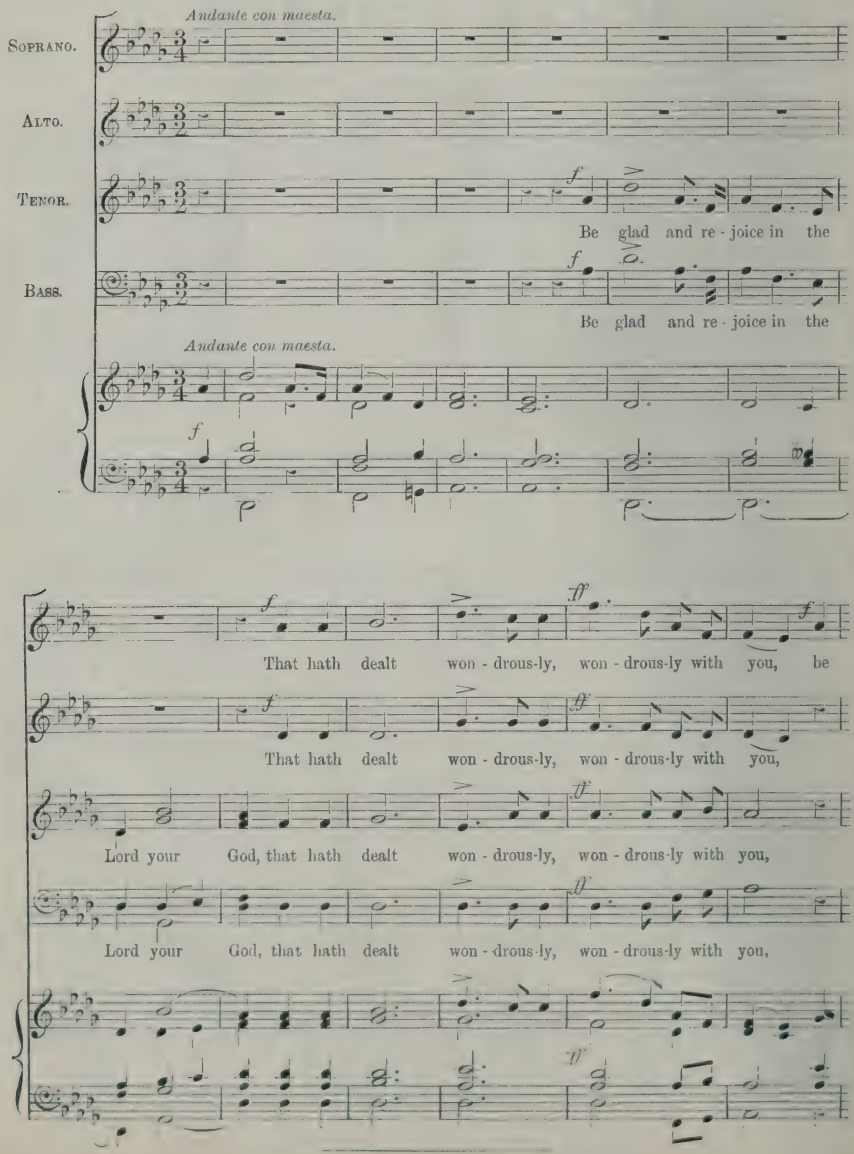
Andante con maesta.
SOPRANO.
ALTO.
TENOR.
BASS.
Be glad and re - joice in the
Be glad and re - joice in the
Andante con maesta.
That hath dealt won - drous-ly, won - drous-ly with you, be
That hath dealt won - drous-ly, won - drous-ly with you,
Lord your God, that hath dealt won - drous-ly, won - drous-ly with you,
Lord your God, that hath dealt won - drous-ly, won - drous-ly with you,

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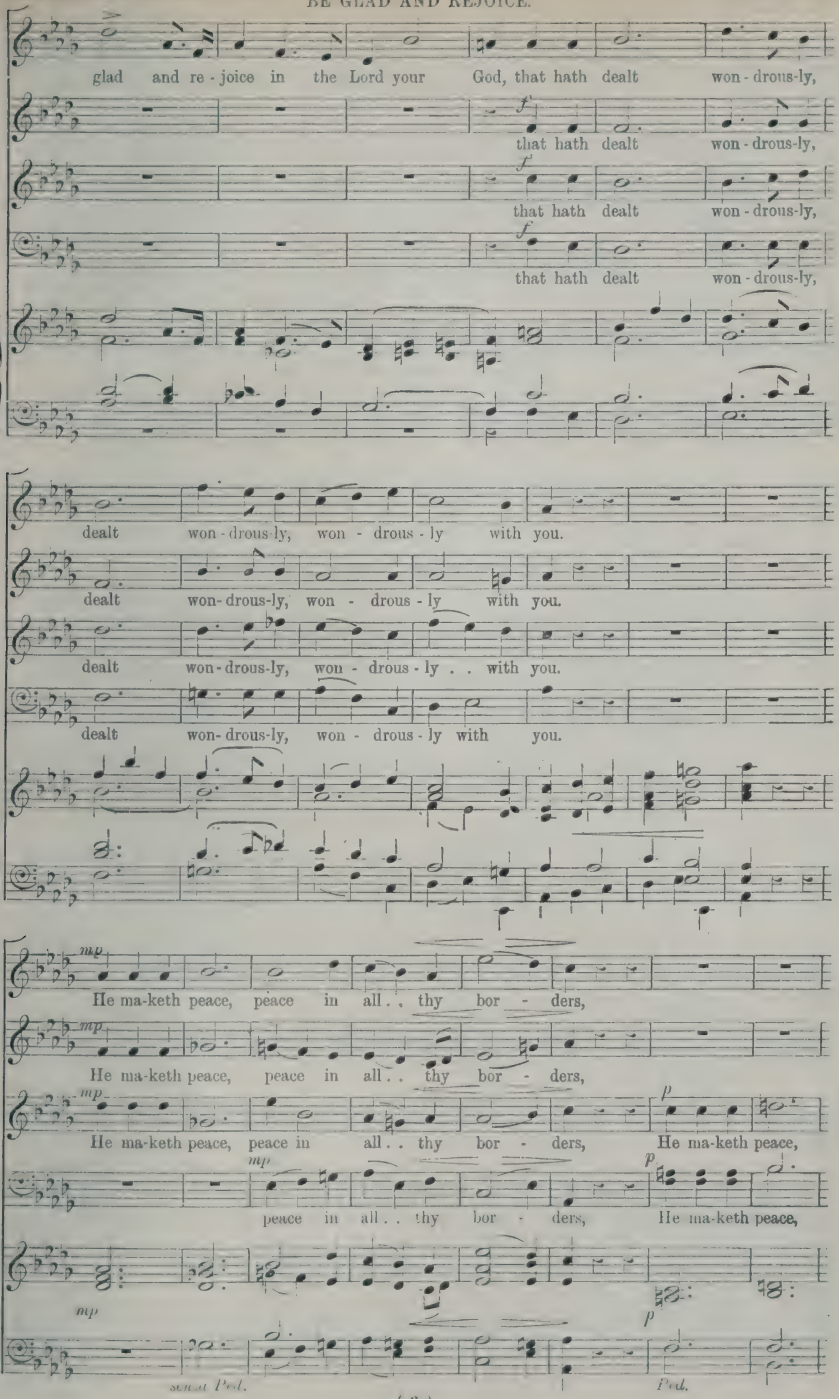
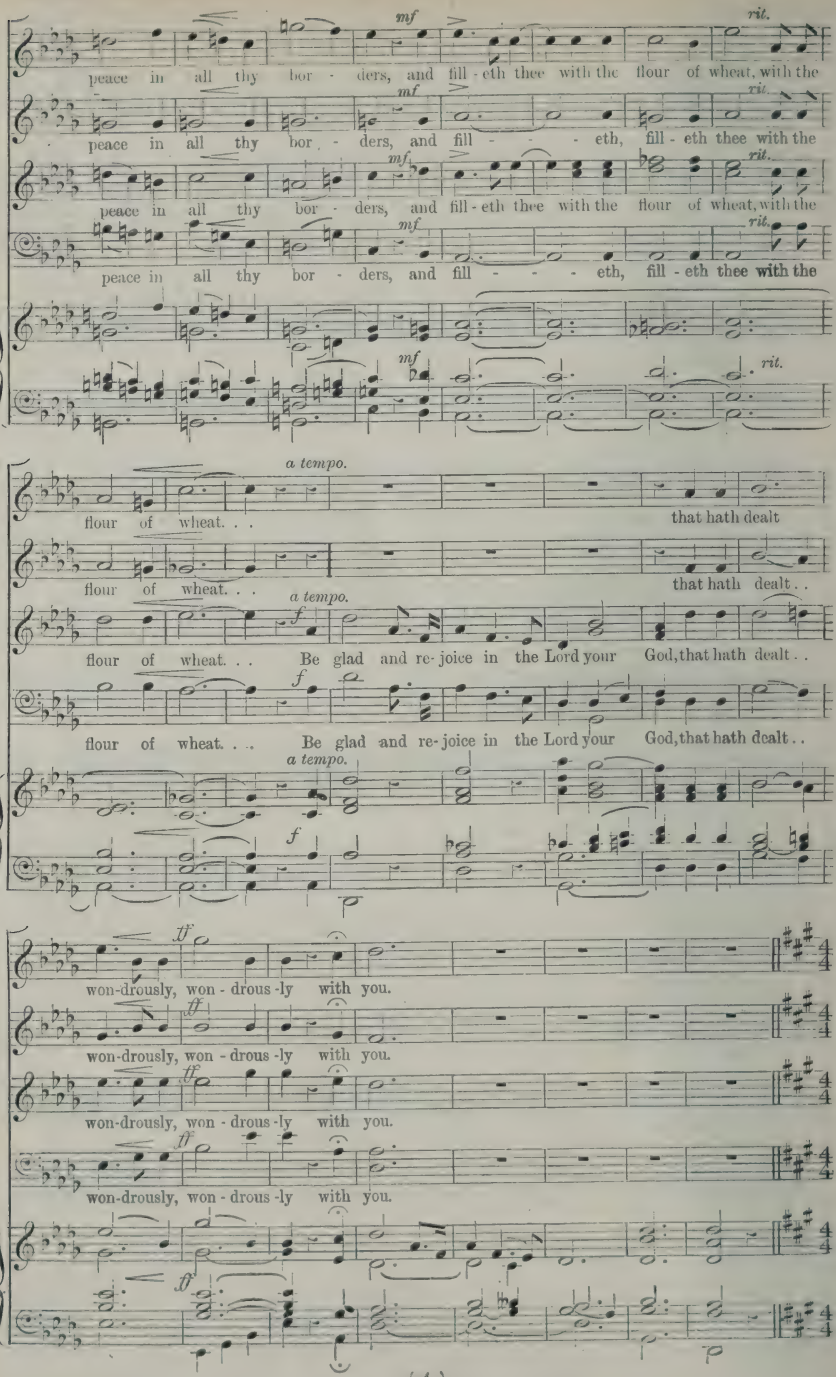
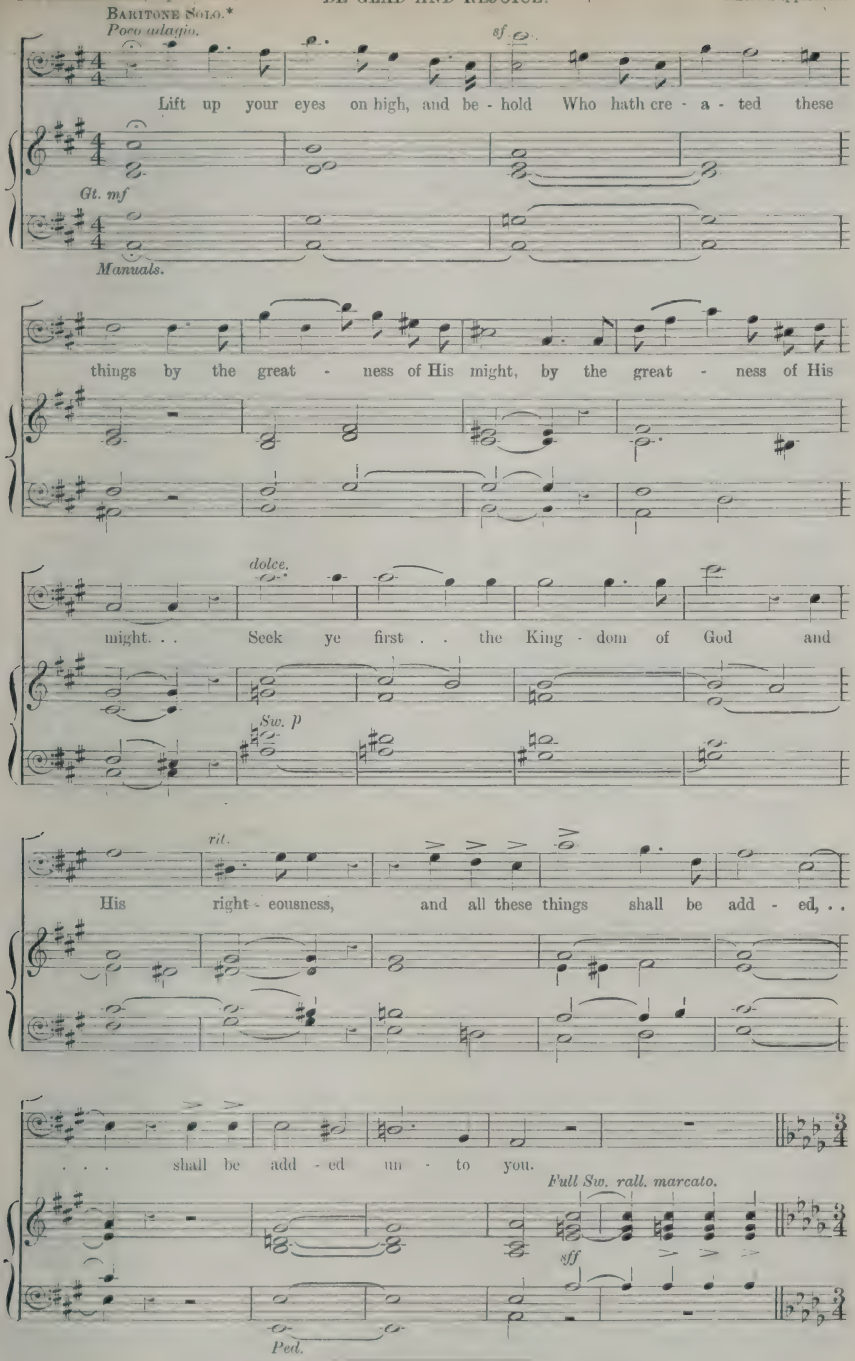
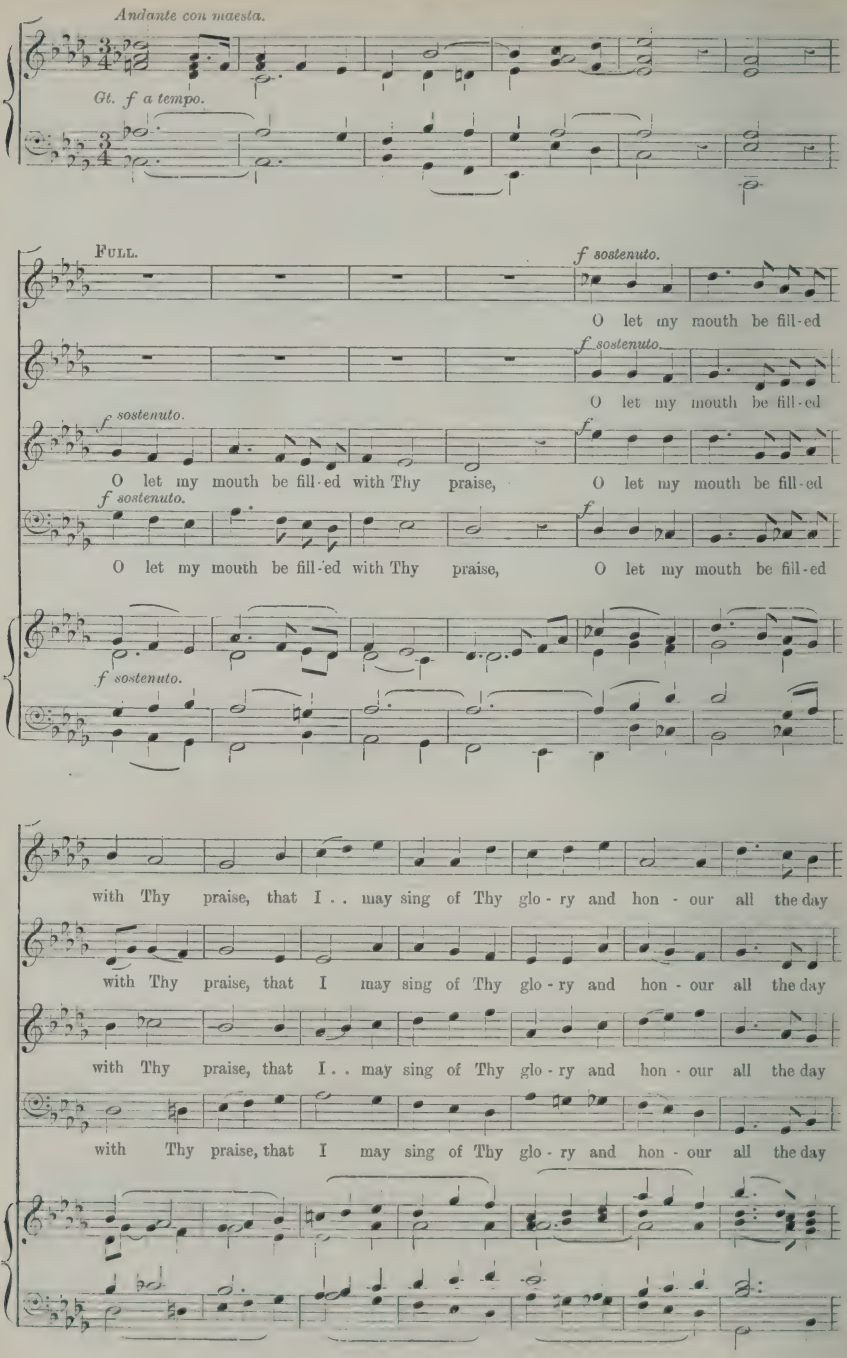
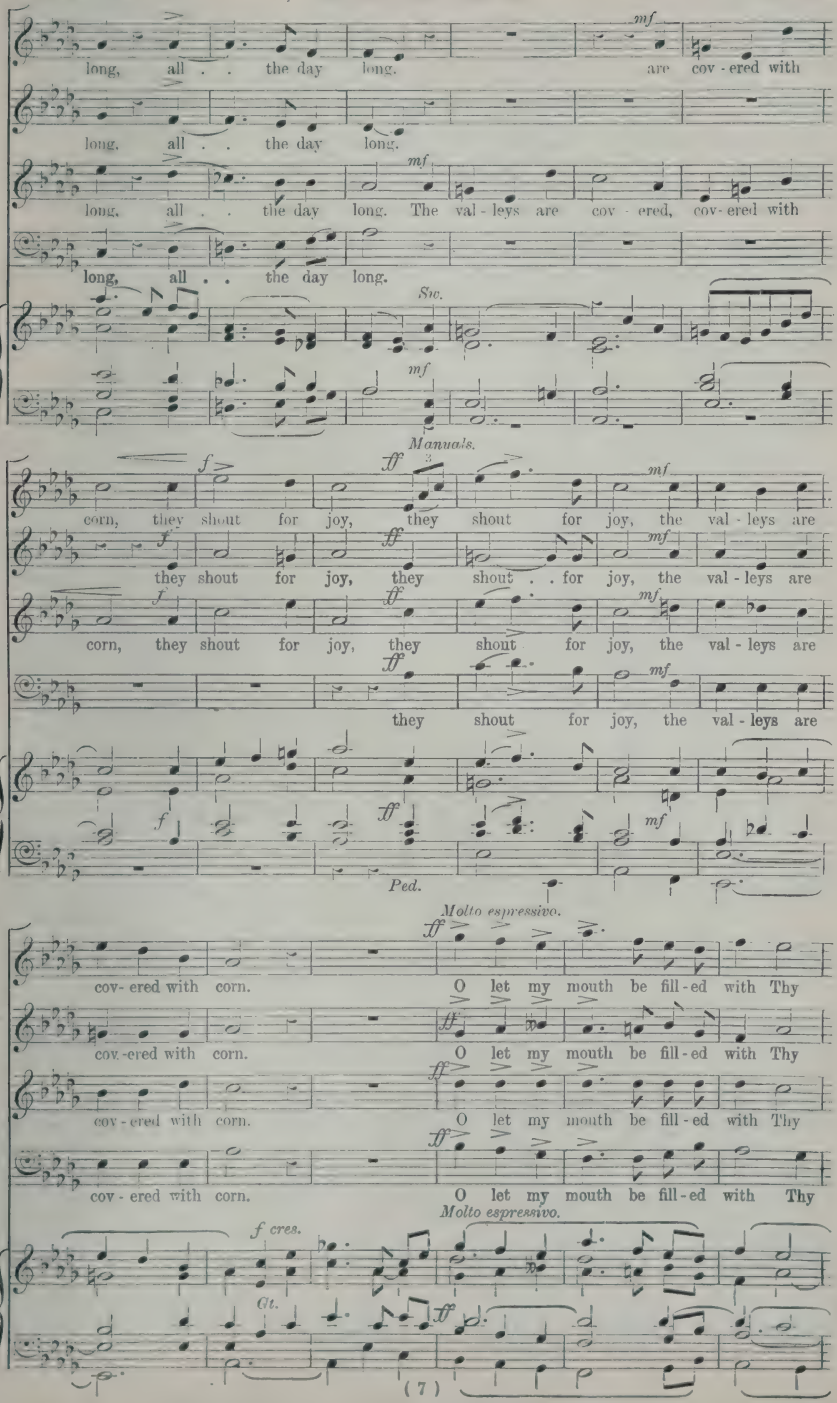

glad and re - joice in the Lord your God, that hath dealt won - drous-ly,
that hath dealt won - drous-ly,
that hath dealt won - drous-ly,
that hath dealt won - drous-ly,
dealt won - drous-ly, won - drous - ly with you.
dealt won - drous-ly, won - drous - ly with you.
dealt won - drous-ly, won - drous - ly . . with you.
dealt won - drous-ly, won - drous - ly with you.
He ma-keth peace, peace in all . . thy bor - ders,
He ma-keth peace, peace in all . . thy bor - ders,
He ma-keth peace, peace in all . . thy bor - ders, He ma-keth peace,
peace in all . . thy bor - ders, He ma-keth peace,
mp
p
sempre Ped.
Ped.

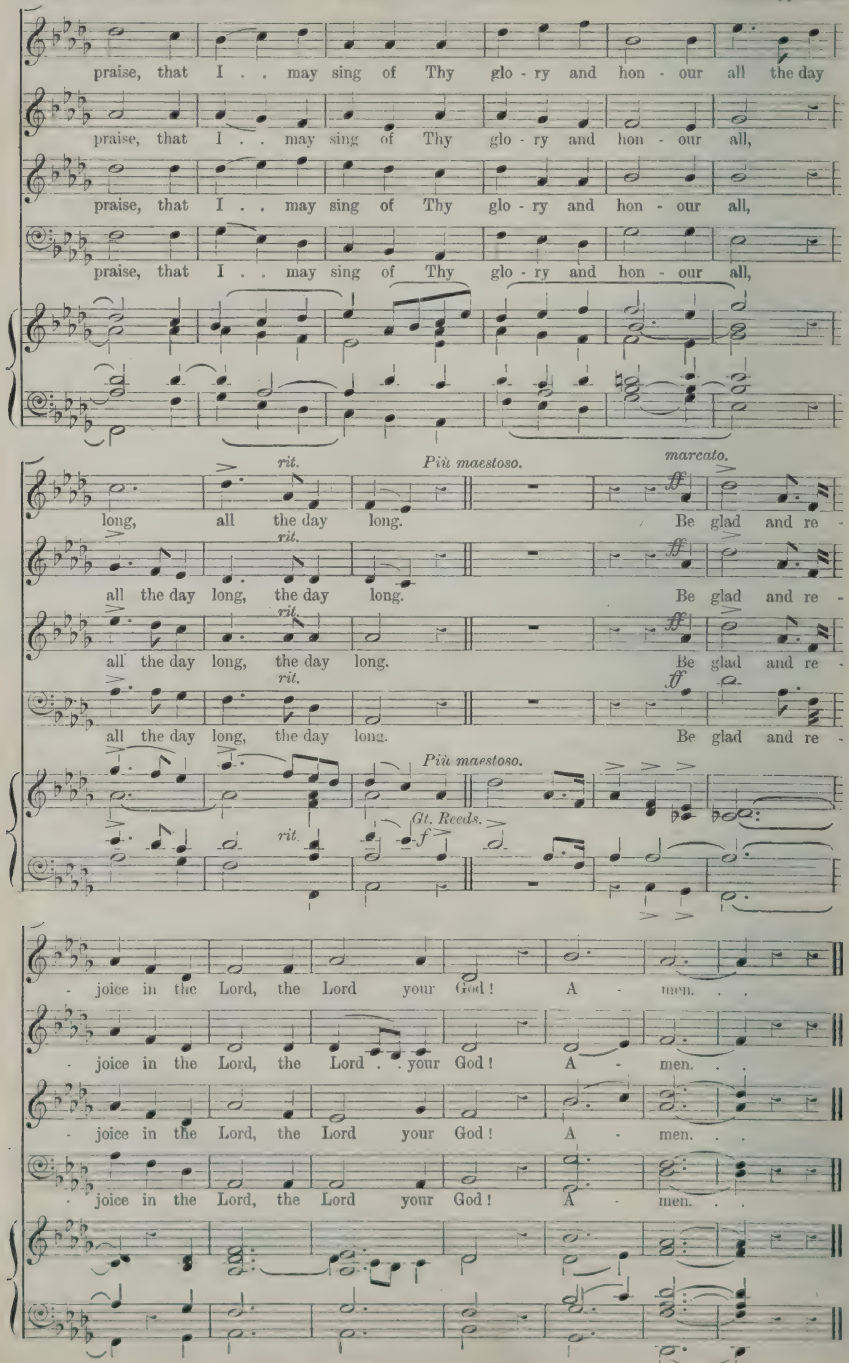

mf
rit.
peace in all thy bor - ders, and fill - eth thee with the flour of wheat, with the
peace in all thy bor - ders, and fill - - - eth, fill - eth thee with the
peace in all thy bor - ders, and fill - eth thee with the flour of wheat, with the
peace in all thy bor - ders, and fill - - - eth, fill - eth thee with the
a tempo.
flour of wheat. . .
that hath dealt
flour of wheat. . .
that hath dealt . .
f
flour of wheat. . . Be glad and re-joice in the Lord your God, that hath dealt . .
flour of wheat. . . Be glad and re-joice in the Lord your God, that hath dealt . .
ff
won-drously, won - drous - ly with you.
won-drously, won - drous - ly with you.
won-drously, won - drous - ly with you.
won-drously, won - drous - ly with you.


Baritone Solo.*
Poco adagio.
sf
Lift up your eyes on high, and be - hold Who hath cre - a - ted these
Gt. mf
Manuals.
things by the great - ness of His might, by the great - ness of His
dolce.
might. . . Seek ye first . . the King - dom of God and
Sw. p
rit.
His right - eousness, and all these things shall be add - ed, . .
. . . shall be add - ed un - to you.
Full Sw. rall. marcato.
sff
Ped.

* This can be sung by all the Basses and Tenors, if preferred.


Andante con maesta.
Gt. f a tempo.
FULL.
f sostenuto.
O let my mouth be fill-ed
O let my mouth be fill-ed
O let my mouth be fill-ed with Thy praise,
O let my mouth be fill-ed
O let my mouth be fill-ed with Thy praise,
O let my mouth be fill-ed
with Thy praise, that I . . may sing of Thy glo - ry and hon - our all the day
with Thy praise, that I may sing of Thy glo - ry and hon - our all the day
with Thy praise, that I . . may sing of Thy glo - ry and hon - our all the day
with Thy praise, that I may sing of Thy glo - ry and hon - our all the day


long, all . . the day long.
long, all . . the day long.
long, all . . the day long. The val - leys are cov - ered, cov - ered with
long, all . . the day long.
Swe.
corn, they shout for joy, they shout for joy, the val - leys are
they shout for joy, they shout . . for joy, the val - leys are
corn, they shout for joy, they shout for joy, the val - leys are
they shout for joy, the val - leys are
Manuals.
Ped.
cov - ered with corn. O let my mouth be fill - ed with Thy
cov - ered with corn. O let my mouth be fill - ed with Thy
cov - ered with corn. O let my mouth be fill - ed with Thy
cov - ered with corn. O let my mouth be fill - ed with Thy
Molto espressivo.
f cres.
Gt.
Molto espressivo.


praise, that I . . may sing of Thy glo - ry and hon - our all the day
praise, that I . . may sing of Thy glo - ry and hon - our all,
praise, that I . . may sing of Thy glo - ry and hon - our all,
praise, that I . . may sing of Thy glo - ry and hon - our all,
rit.
Più maestoso.
marcato.
ff
long, all the day long. Be glad and re -
all the day long, the day long. Be glad and re -
all the day long, the day long. Be glad and re -
all the day long, the day long. Be glad and re -
Più maestoso.
Gt. Reeds.
f
rit.
- joice in the Lord, the Lord your God! A - men. . .
- joice in the Lord, the Lord . . your God! A - men. . .
- joice in the Lord, the Lord your God! A - men. . .
- joice in the Lord, the Lord your God! A - men. . .

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LORD, I HAVE LOVED THE HABITATION OF THY HOUSE

ANTHEM FOR PARISH CHOIR FESTIVALS

COMPOSED BY
G. W. TORRANCE.

Psalm xxvi. 8; xxvii. 7.

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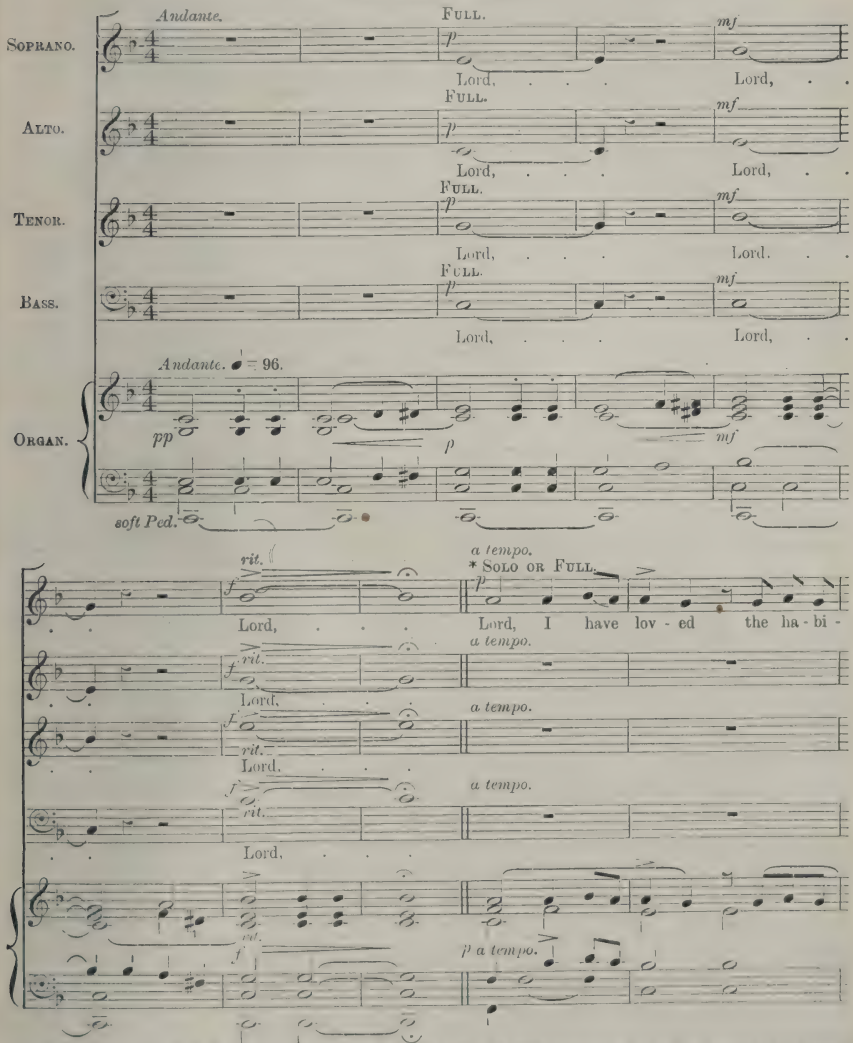
* At Choral Festivals it is intended that this Anthem should be sung throughout by *all the voices* in the several parts. The alternative marks, "Solo." and "Verse," are suggested only for local use when so desired, according to the capacity of any particular choir.

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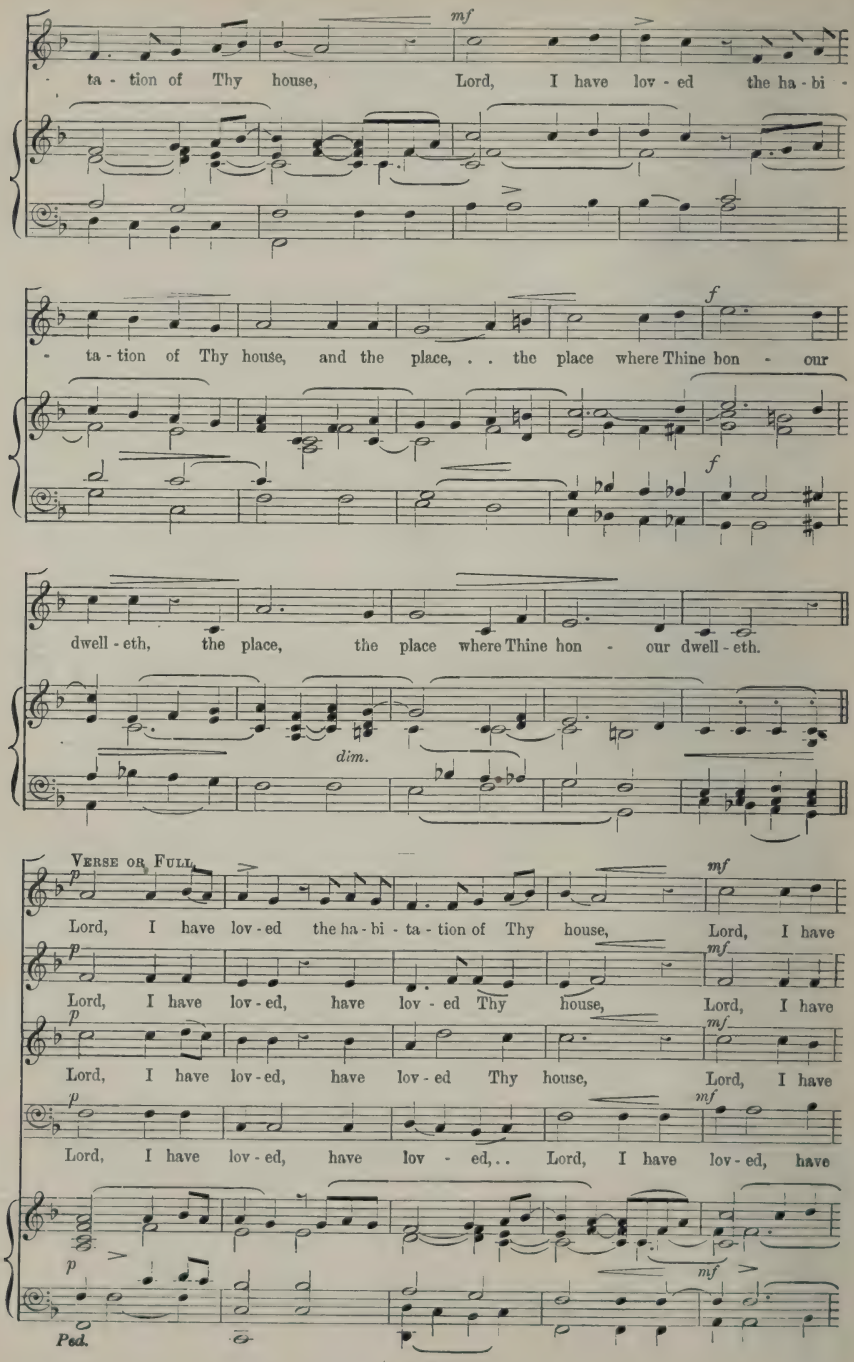
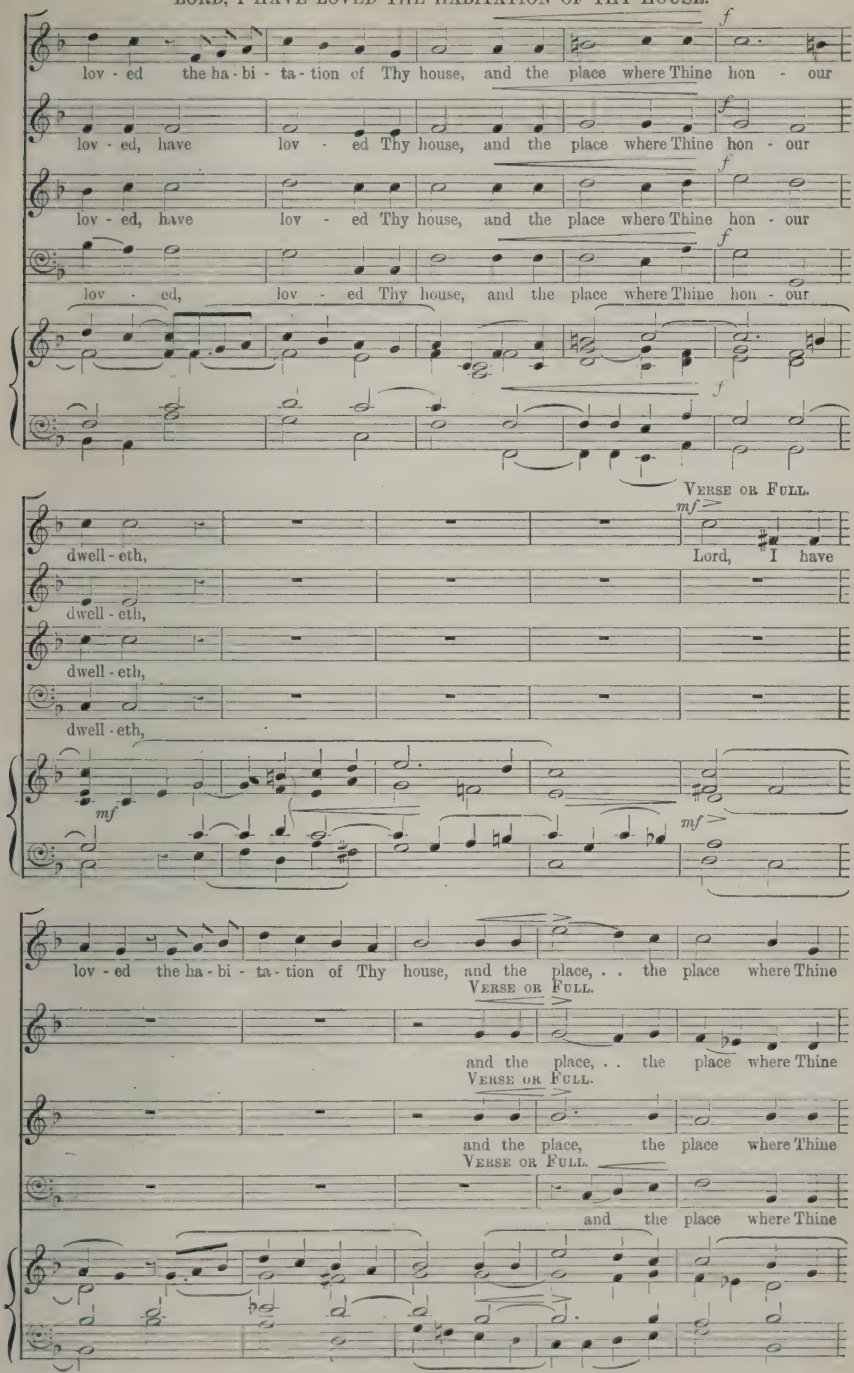
LORD, I HAVE LOVED THE HABITATION OF THY HOUSE.


mf
ta - tion of Thy house, Lord, I have lov - ed the ha - bi -
f
- ta - tion of Thy house, and the place, . . the place where Thine hon - our
f
dwell - eth, the place, the place where Thine hon - our dwell - eth.
dim.
Verse or Full.
p
mf
Lord, I have lov - ed the ha - bi - ta - tion of Thy house, Lord, I have
Lord, I have lov - ed, have lov - ed Thy house, Lord, I have
Lord, I have lov - ed, have lov - ed Thy house, Lord, I have
Lord, I have lov - ed, have lov - ed, . . Lord, I have lov - ed, have
Ped.

LORD, I HAVE LOVED THE HABITATION OF THY HOUSE.

f
lov - ed the ha - bi - ta - tion of Thy house, and the place where Thine hon - our
lov - ed, have lov - ed Thy house, and the place where Thine hon - our
lov - ed, have lov - ed Thy house, and the place where Thine hon - our
lov - ed, lov - ed Thy house, and the place where Thine hon - our
VERSE OR FULL.
mf
dwell - eth, Lord, I have
dwell - eth,
dwell - eth,
dwell - eth,
mf
mf
lov - ed the ha - bi - ta - tion of Thy house, and the place, . . the place where Thine
VERSE OR FULL.
and the place, . . the place where Thine
VERSE OR FULL.
and the place, the place where Thine
VERSE OR FULL.
and the place where Thine

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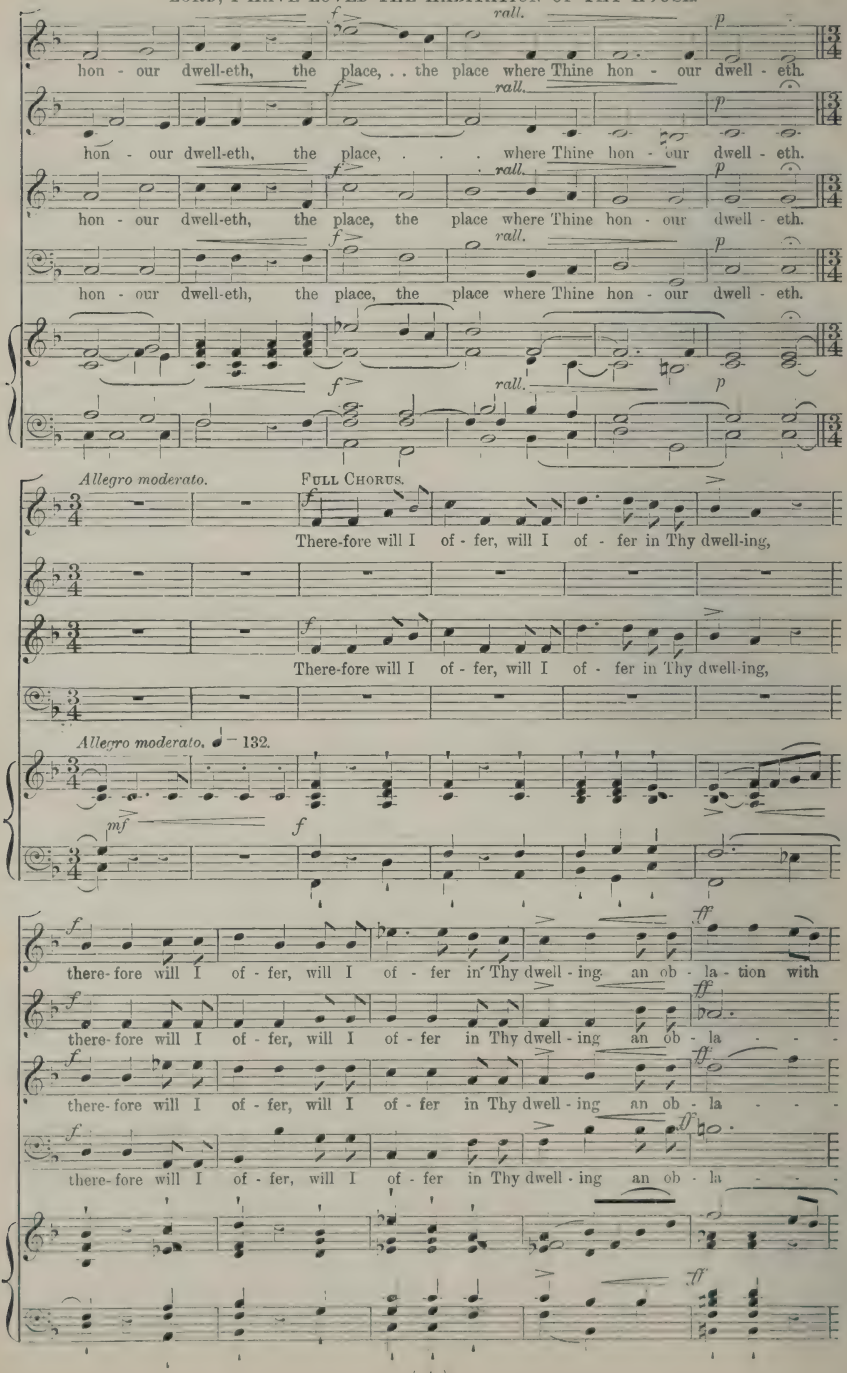
rall.
hon - our dwell-eth, the place, . . the place where Thine hon - our dwell - eth.
hon - our dwell-eth, the place, . . . where Thine hon - our dwell - eth.
hon - our dwell-eth, the place, the place where Thine hon - our dwell - eth.
hon - our dwell-eth, the place, the place where Thine hon - our dwell - eth.
Allegro moderato.
Full Chorus.
There-fore will I of - fer, will I of - fer in Thy dwell-ing,
There-fore will I of - fer, will I of - fer in Thy dwell-ing,
Allegro moderato. ♩ = 132.
there- fore will I of - fer, will I of - fer in Thy dwell - ing an ob - la - tion with
there- fore will I of - fer, will I of - fer in Thy dwell - ing an ob - la - - -
there- fore will I of - fer, will I of - fer in Thy dwell - ing an ob - la - - -
there- fore will I of - fer, will I of - fer in Thy dwell - ing an ob - la - - -

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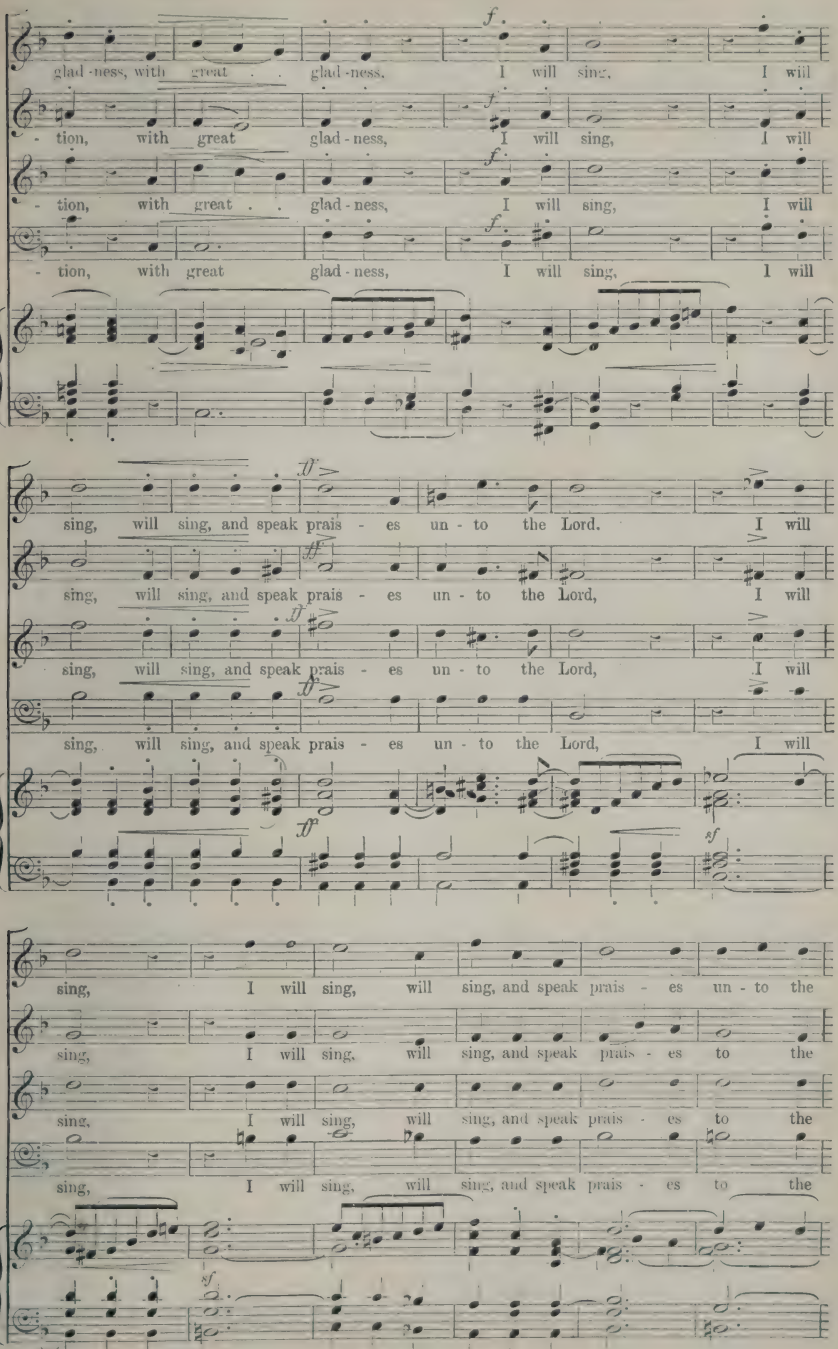
glad-ness, with great . glad-ness, I will sing, I will
-tion, with great glad-ness, I will sing, I will
-tion, with great . glad-ness, I will sing, I will
-tion, with great glad-ness, I will sing, I will
sing, will sing, and speak prais - es un - to the Lord. I will
sing, will sing, and speak prais - es un - to the Lord, I will
sing, will sing, and speak prais - es un - to the Lord, I will
sing, will sing, and speak prais - es un - to the Lord, I will
sing, I will sing, will sing, and speak prais - es un - to the
sing, I will sing, will sing, and speak prais - es to the
sing, I will sing, will sing, and speak prais - es to the
sing, I will sing, will sing, and speak prais - es to the

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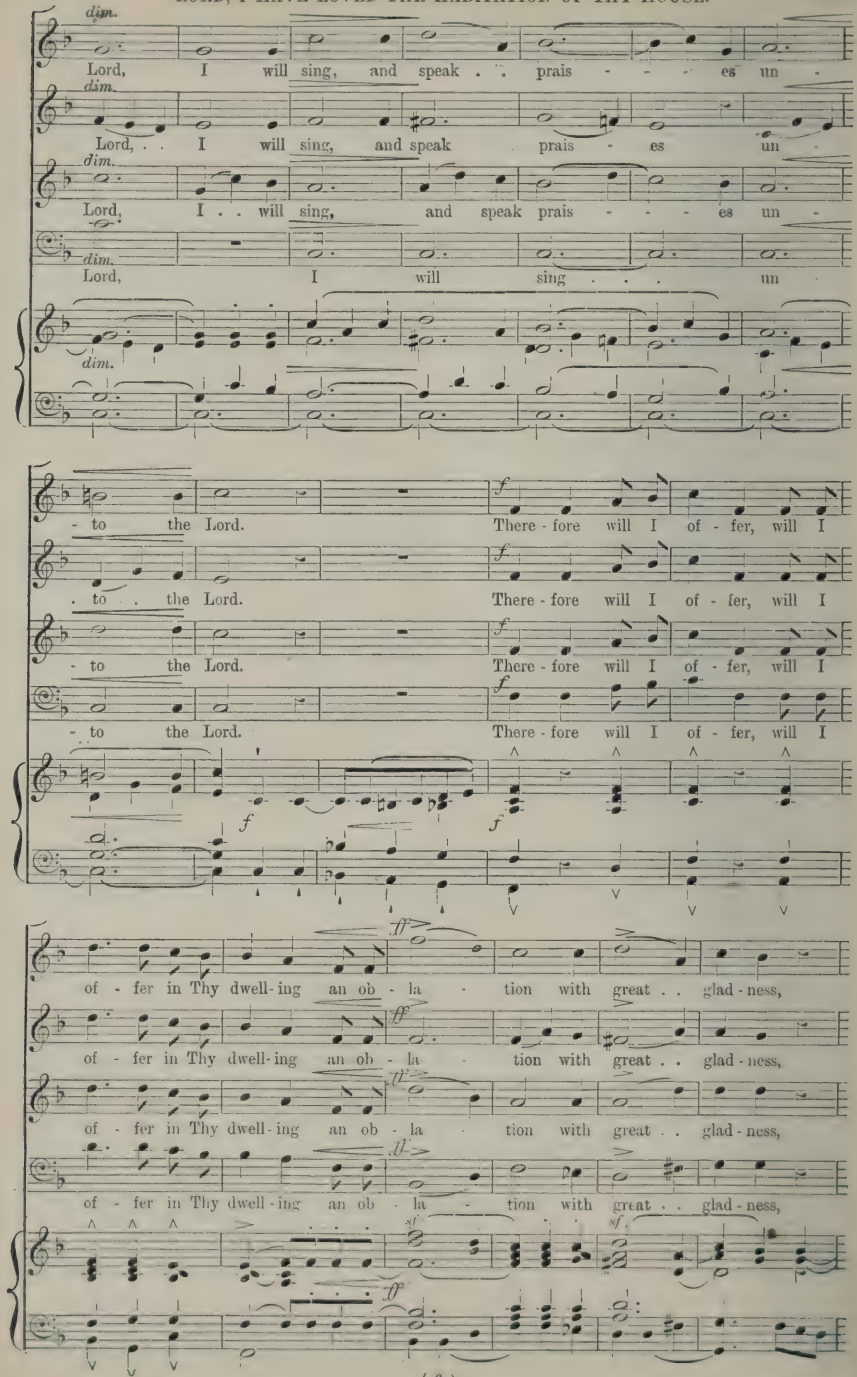
dim.
Lord, I will sing, and speak . . prais - - - es un -
dim.
Lord, . . I will sing, and speak prais - es un -
dim.
Lord, I . . will sing, and speak prais - - - es un -
dim.
Lord, I will sing . . . un -
dim.
- to the Lord. There - fore will I of - fer, will I
. to . the Lord. There - fore will I of - fer, will I
- to the Lord. There - fore will I of - fer, will I
- to the Lord. There - fore will I of - fer, will I
f
f
ff
of - fer in Thy dwell - ing an ob - la - tion with great . . glad - ness,
of - fer in Thy dwell - ing an ob - la - tion with great . . glad - ness,
of - fer in Thy dwell - ing an ob - la - tion with great . . glad - ness,
of - fer in Thy dwell - ing an ob - la - tion with great . . glad - ness,
sf
sf
ff

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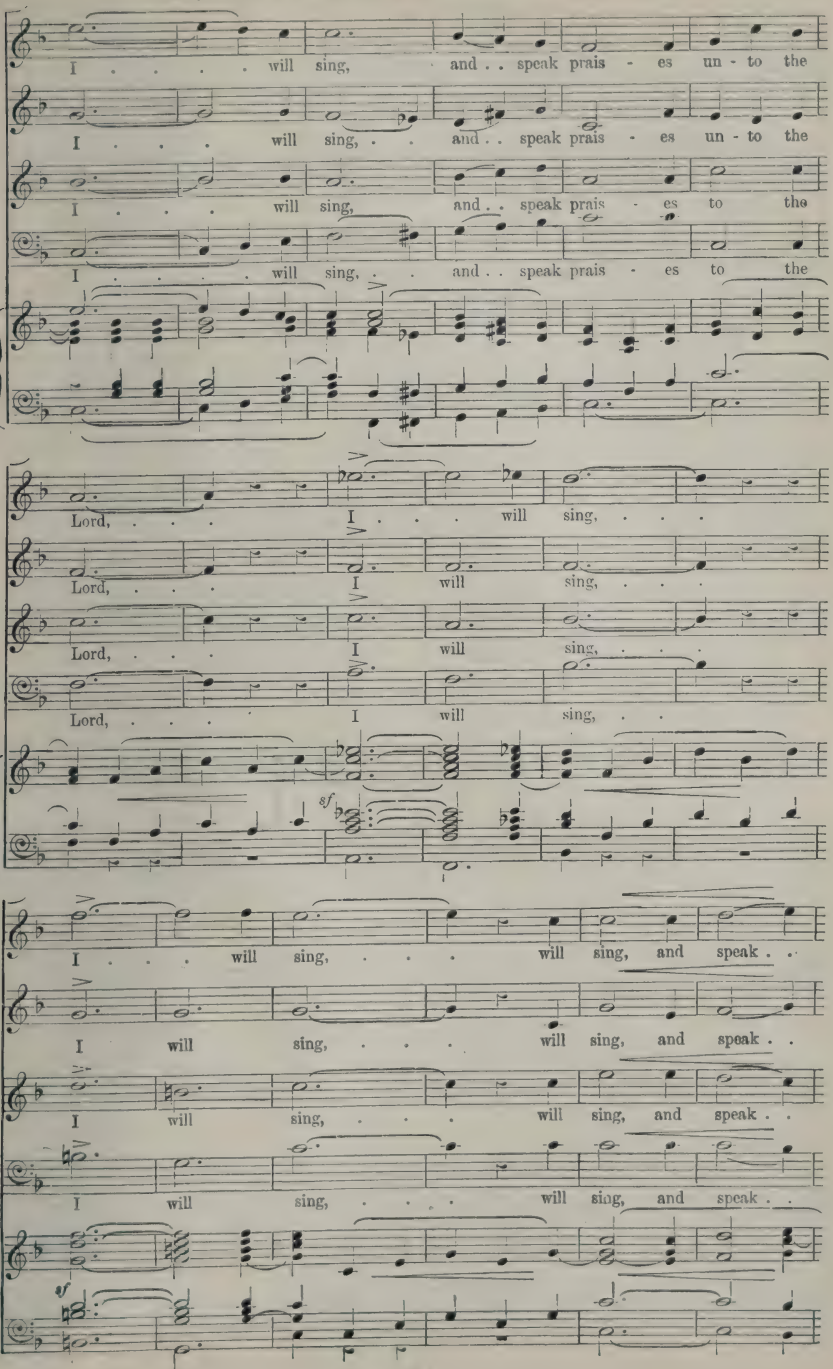
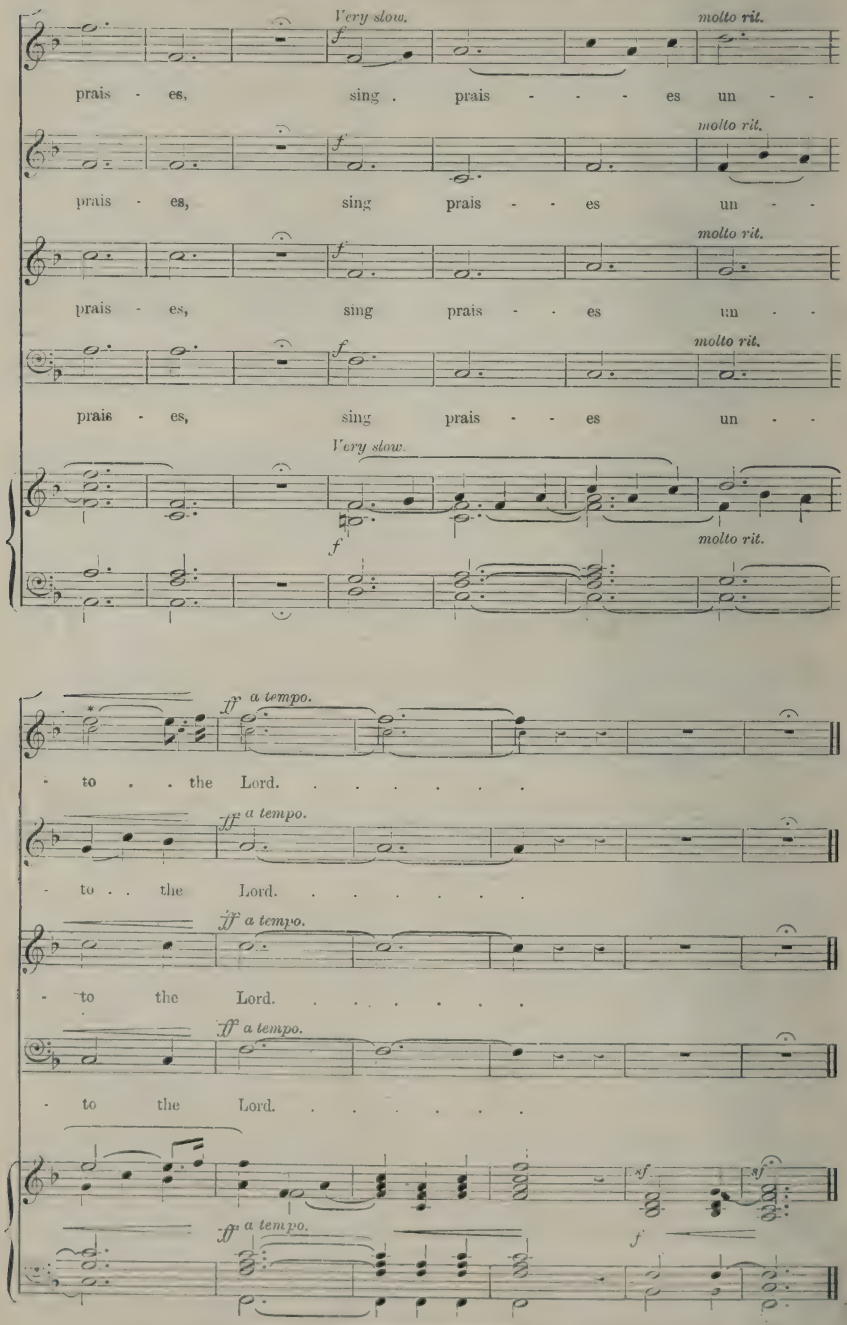

I . . . . will sing, and . . speak prais - es un - to the
I . . . will sing, . . and . . speak prais - es un - to the
I . . . will sing, and . . speak prais - es to the
I . . . . will sing, . . and . . speak prais - es to the
Lord, . . . I . . . will sing, . . .
Lord, . . . I will sing, . . .
Lord, . . . I will sing, . . .
Lord, . . . I will sing, . .
sf
I . . . will sing, . . . will sing, and speak . .
I will sing, . . . will sing, and speak . .
I will sing, . . . will sing, and speak . .
I will sing, . . . will sing, and speak . .
sf

LORD, I HAVE LOVED THE HABITATION OF THY HOUSE.

Very slow.
molto rit.
prais - es, sing . prais - - - es un - -
prais - es, sing prais - - es un - -
prais - es, sing prais - - es un - -
prais - es, sing prais - - es un - -
Very slow.
molto rit.
a tempo.
- to . . the Lord. . . . . .
- to . . the Lord. . . . . .
- to the Lord. . . . . .
- to the Lord. . . . . .
sf
sf
a tempo.
f

* If upper notes are found too high, the alternative lower notes may be sung, or both *ad lib.*

Let my Prayer come up

COMPOSED BY

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26. Blessed is the man ... ... Oliver King 1½d.
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17. Christ is not entered ... ... E. Faning 1½d.
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102. Come unto Me ... ... H. Hiles 2d.
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109. Why art thou so vexed ... C. Macpherson 2d.
97. Worship and praise the Lord ... F. Iliffe 3d.

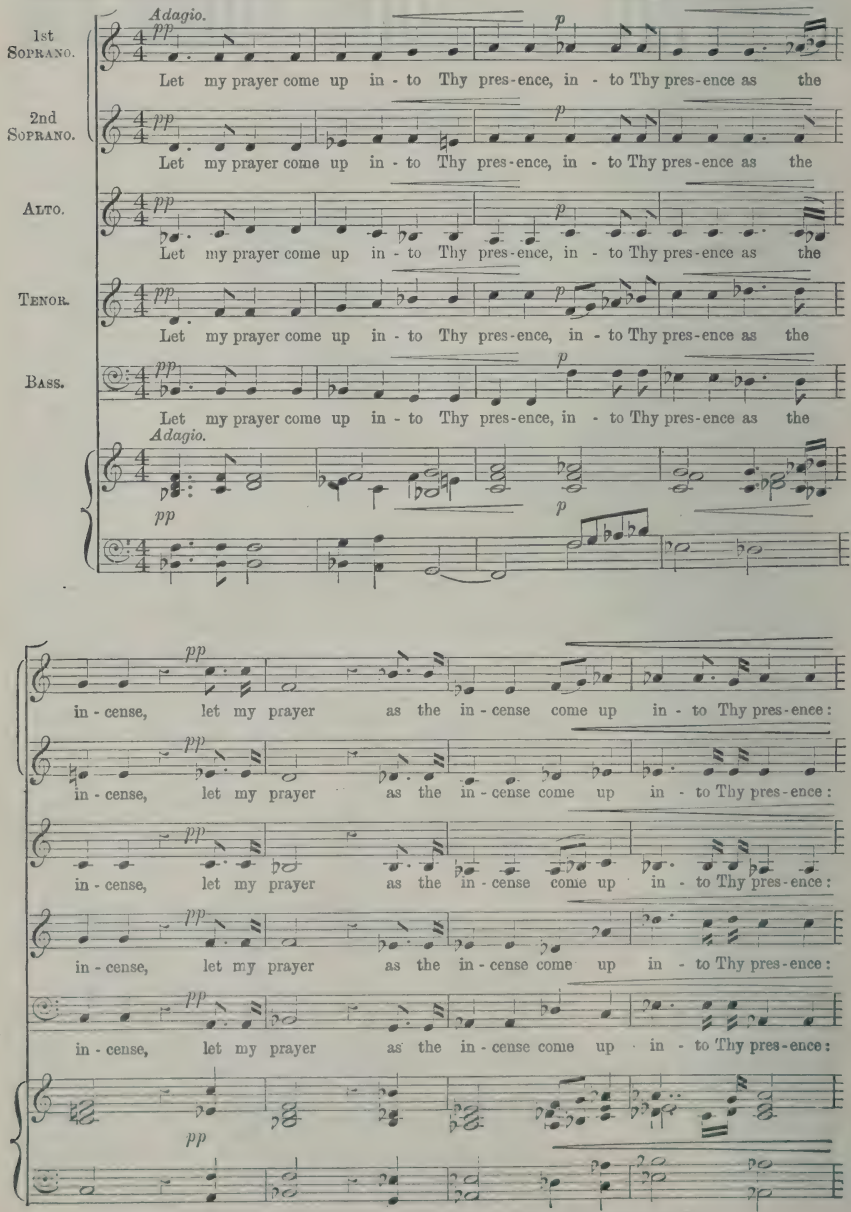
To be continued.

LONDON: NOVELLO AND COMPANY, LIMITED

Let my Prayer come up.

(OFFERTORIUM.)

Arranged and adapted to these words for the Coronation Service, 1902, by Sir FREDERICK BRIDGE.

Composed by HENRY PURCELL.

Adagio.
1st Soprano.
2nd Soprano.
Alto.
Tenor.
Bass.
Let my prayer come up in - to Thy pres - ence, in - to Thy pres - ence as the
in - cense, let my prayer as the in - cense come up in - to Thy pres - ence:

Adapted from the Latin Five-part Psalm, "Jehovah, quam multi sunt."

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O hearken Thou

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To be continued.

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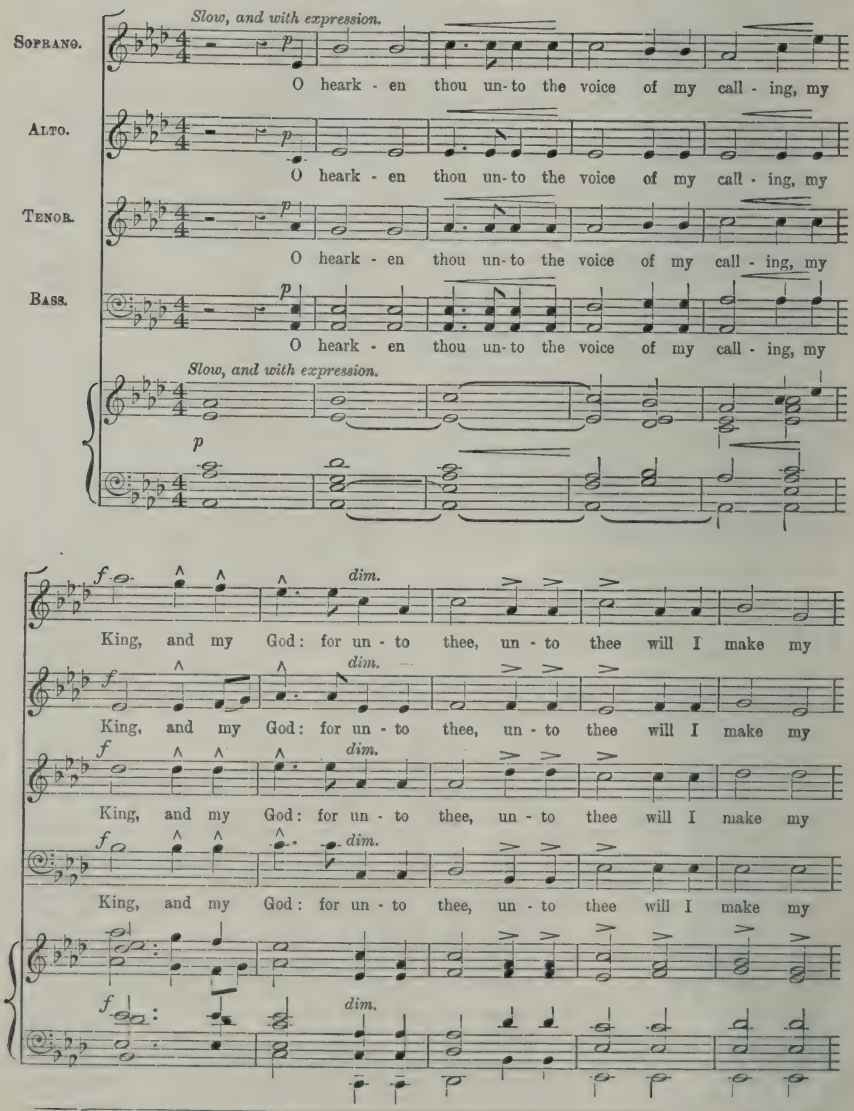
O hearken Thou.

(INTROIT.)

The music arranged and adapted to these words (Psalm v. 2) for the Coronation Service, 1902, by Sir FREDERICK BRIDGE.

Composed by ARTHUR SULLIVAN.*

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Slow, and with expression.
SOPRANO.
ALTO.
TENOR.
BASS.
O hearken thou unto the voice of my calling, my
King, and my God: for unto thee, unto thee will I make my
dim.

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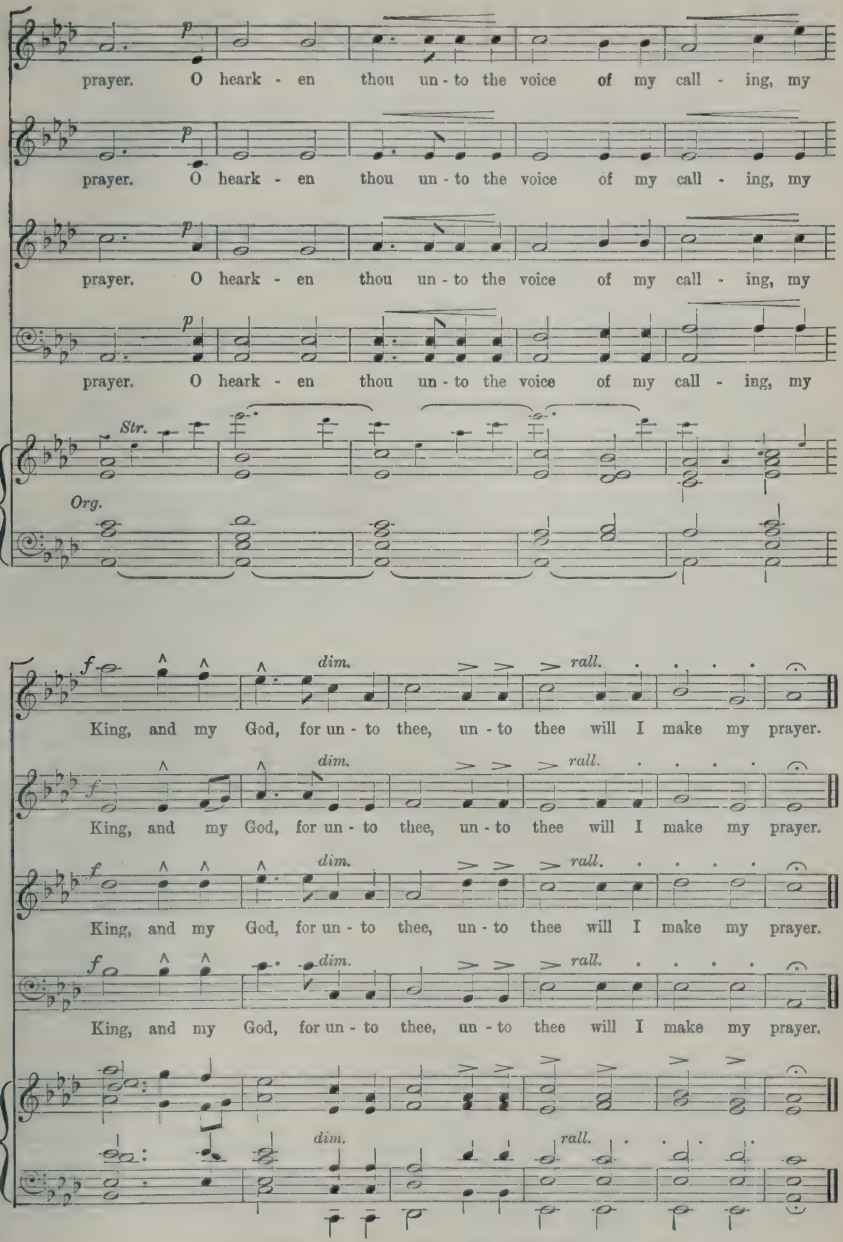
p
prayer. O heark - en thou un - to the voice of my call - ing, my
Str.
Org.
f
dim.
rall.
King, and my God, for un - to thee, un - to thee will I make my prayer.

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THE

CATHEDRAL PRAYER BOOK

BEING THE

BOOK OF COMMON PRAYER

WITH THE MUSIC NECESSARY FOR THE USE OF CHOIRS

TOGETHER WITH THE

CANTICLES AND PSALTER

POINTED FOR CHANTING

EDITED BY

SIR JOHN STAINER, M.A., Mus. Doc., Oxon.

AND

THE REV. WILLIAM RUSSELL, M.A., Mus. Bac., Oxon.

EXTRACT FROM EDITORS' PREFACE.

The inconvenience and costliness of the number of separate Books usually requisite for the members of a Choir, in the performance of an ordinary Choral Service, have long pointed to the desirableness of a manual which should, as far as possible, unite under one cover all that is necessary for the choral rendering of, at least, those portions of the Church's Services which are less liable to variation.

The Music of the Versicles and Responses—Festal as well as Ferial—a Psalter and Canticles pointed for Chanting, are almost indispensable for the careful and accurate rendering of a Choral Service. And yet, hitherto, it has been scarcely possible to procure these, unless in separate numbers; involving not only much additional expense, but also the disadvantage arising from the continual shifting of books during Service time, which is such a hindrance to a devout participation in Divine Worship.

To remedy these evils, and to assist in promoting, as it is hoped, a more careful and reverent performance of the Divine Offices, the Cathedral Prayer Book has been compiled.

This manual provides not only for the daily Morning and Evening Prayer, and the choral celebration of the Holy Communion, in all its completeness, but also for the whole of the occasional Offices contained in the Book of Common Prayer. A special feature of it, moreover, is that it includes an Appendix, in which are contained not only Tallis's Festival Responses and Litany, but a great deal of other additional and miscellaneous matter which it is conjectured will add greatly to its usefulness and value.

The Versicles and Responses throughout the Book (exclusive of the Appendix) and the Litany are from the arrangement used in St. Paul's Cathedral (Stainer and Martin, founded on Goss). They follow Merbecke, although with one or two slight variations which have become traditional in the Cathedral of the Metropolis, and, more recently, in many other Churches.

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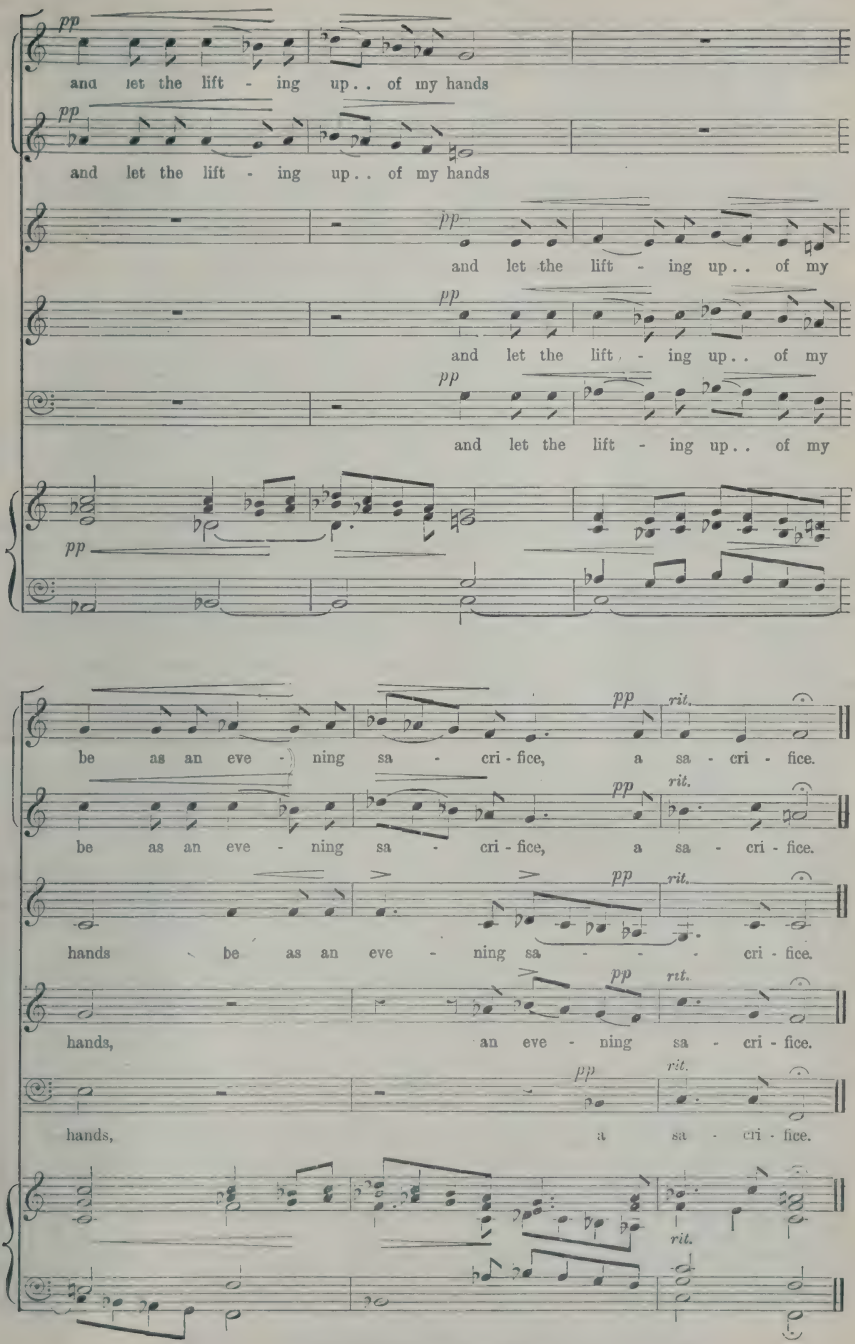
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and let the lift - ing up.. of my hands
pp
and let the lift - ing up.. of my hands
pp
and let the lift - ing up.. of my
pp
and let the lift - ing up.. of my
pp
and let the lift - ing up.. of my
pp
be as an eve - ning sa - cri - fice, a sa - cri - fice.
pp rit.
be as an eve - ning sa - cri - fice, a sa - cri - fice.
pp rit.
hands be as an eve - ning sa - - - cri - fice.
pp rit.
hands, an eve - ning sa - cri - fice.
pp rit.
hands, a sa - cri - fice.
rit.

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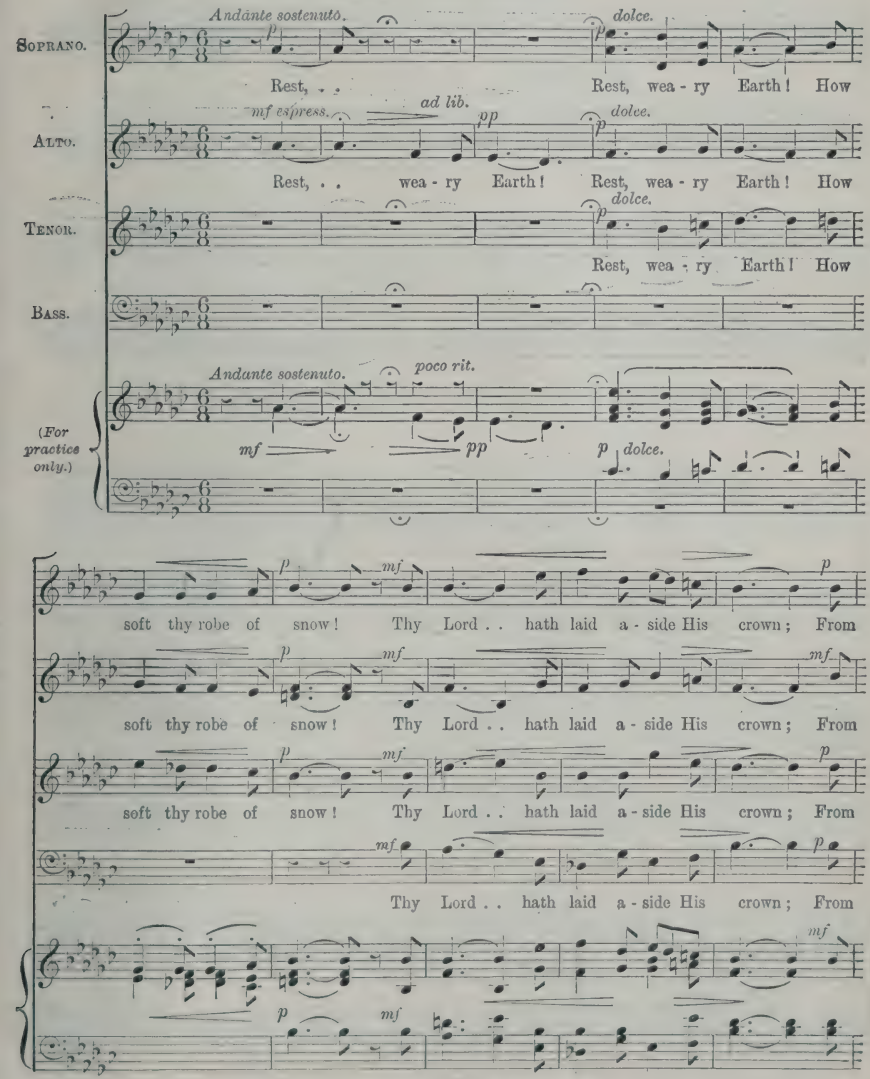
Soprano.
Alto.
Tenor.
Bass.
(For practice only.)
Andante sostenuto.
dolce.
Rest, . . Rest, wea - ry Earth! How
mf espress.
ad lib.
pp
Rest, . . wea - ry Earth! Rest, wea - ry Earth! How
Rest, wea - ry Earth! How
poco rit.
mf
pp
p dolce.
soft thy robe of snow! Thy Lord . . hath laid a - side His crown; From
Thy Lord . . hath laid a - side His crown; From

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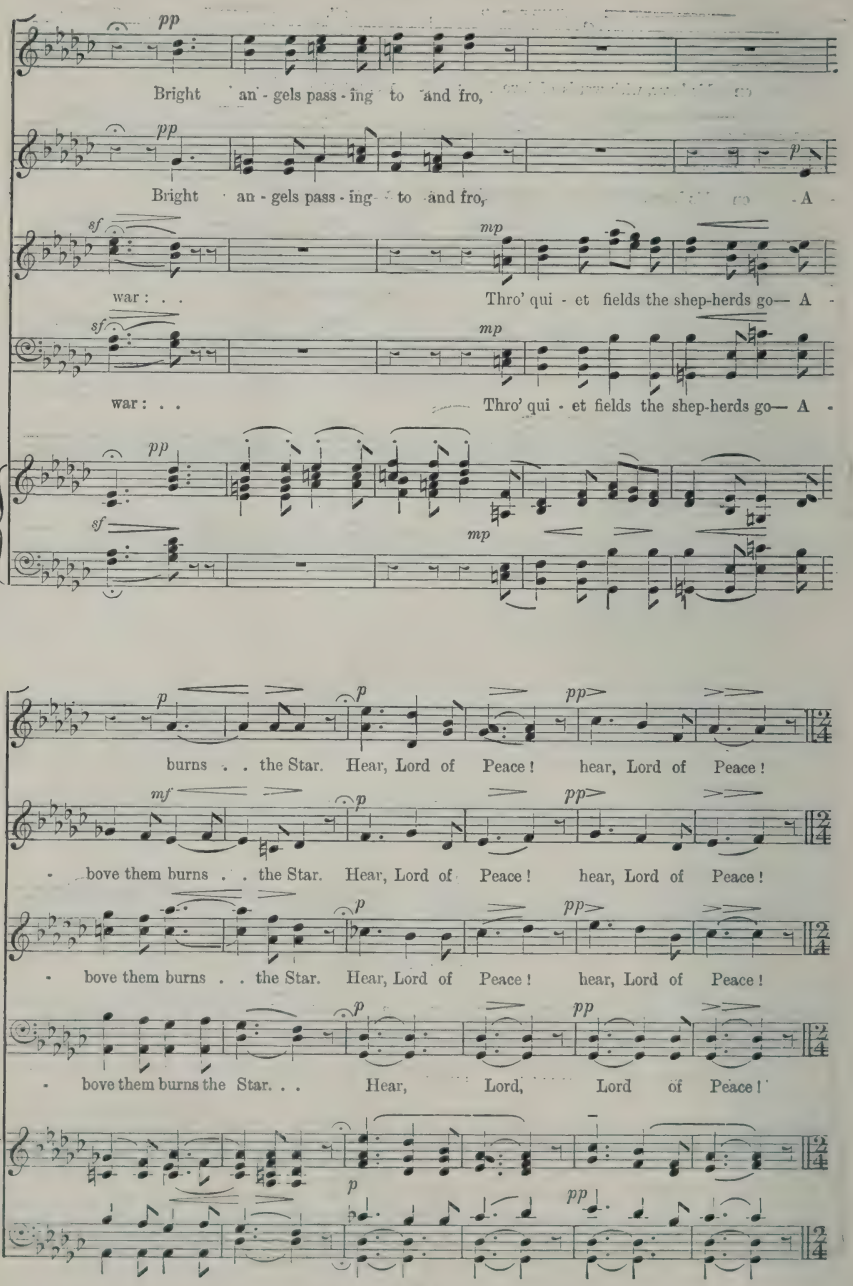
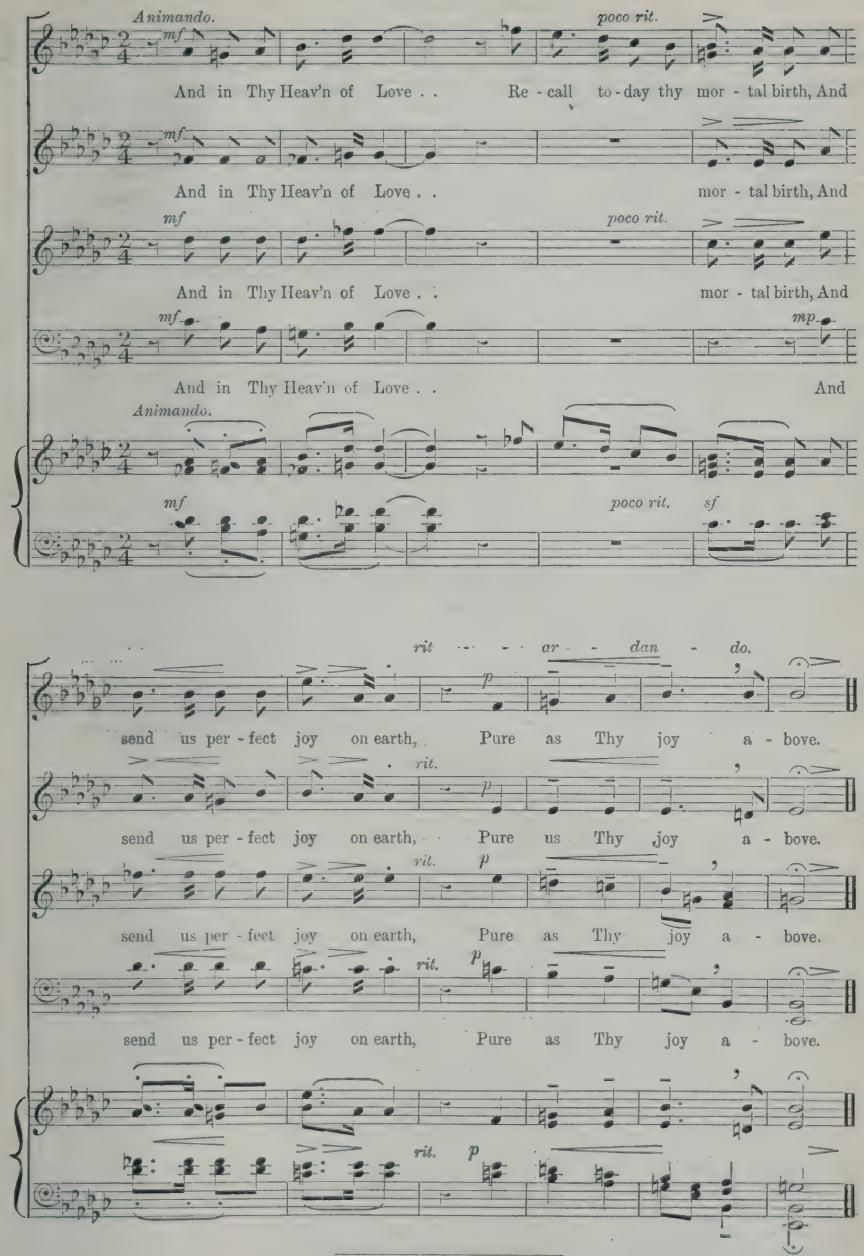

pp
Bright an - gels pass - ing to and fro,
pp
Bright an - gels pass - ing to and fro,
p
A -
sf
mp
war: . .
Thro' qui - et fields the shep-herds go— A -
sf
mp
war: . .
Thro' qui - et fields the shep-herds go— A -
pp
sf
mp
p
p
pp
burns . . the Star. Hear, Lord of Peace! hear, Lord of Peace!
mf
p
pp
- bove them burns . . the Star. Hear, Lord of Peace! hear, Lord of Peace!
p
pp
- bove them burns . . the Star. Hear, Lord of Peace! hear, Lord of Peace!
p
pp
- bove them burns the Star. . . Hear, Lord, Lord of Peace!
p
pp


Animando.
mf
poco rit.
And in Thy Heav'n of Love . . Re - call to - day thy mor - tal birth, And
And in Thy Heav'n of Love . . mor - tal birth, And
And in Thy Heav'n of Love . . mor - tal birth, And
mp
And in Thy Heav'n of Love . . And
Animando.
mf
poco rit.
sf
rit - - - ar - dan - do.
p
send us per - fect joy on earth, Pure as Thy joy a - bove.
rit.
send us per - fect joy on earth, Pure as Thy joy a - bove.
send us per - fect joy on earth, Pure as Thy joy a - bove.
send us per - fect joy on earth, Pure as Thy joy a - bove.

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Benedicite, omnia Opera

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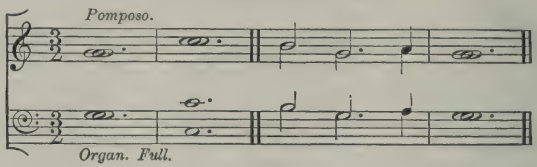
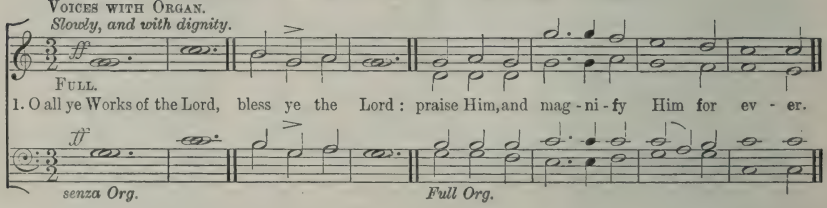
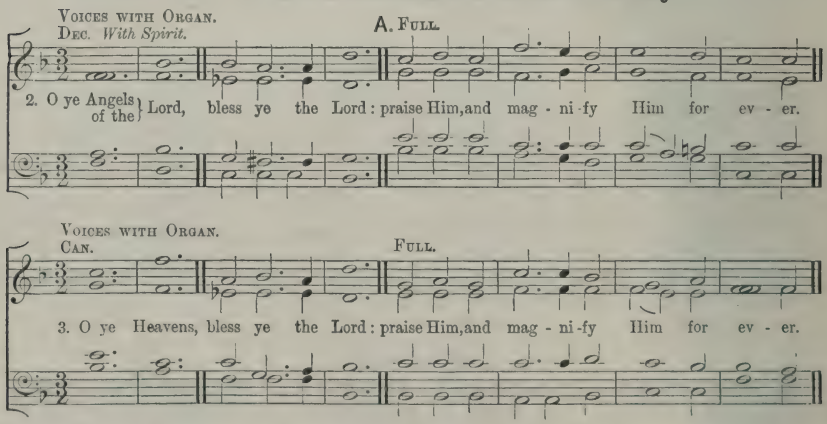


Section 1.—The Call to Universal Praise.


VOICES WITH ORGAN.
Slowly, and with dignity.
ff
FULL.
1. O all ye Works of the Lord, bless ye the Lord: praise Him, and mag - ni - fy Him for ev - er.
ff
senza Org.
Full Org.

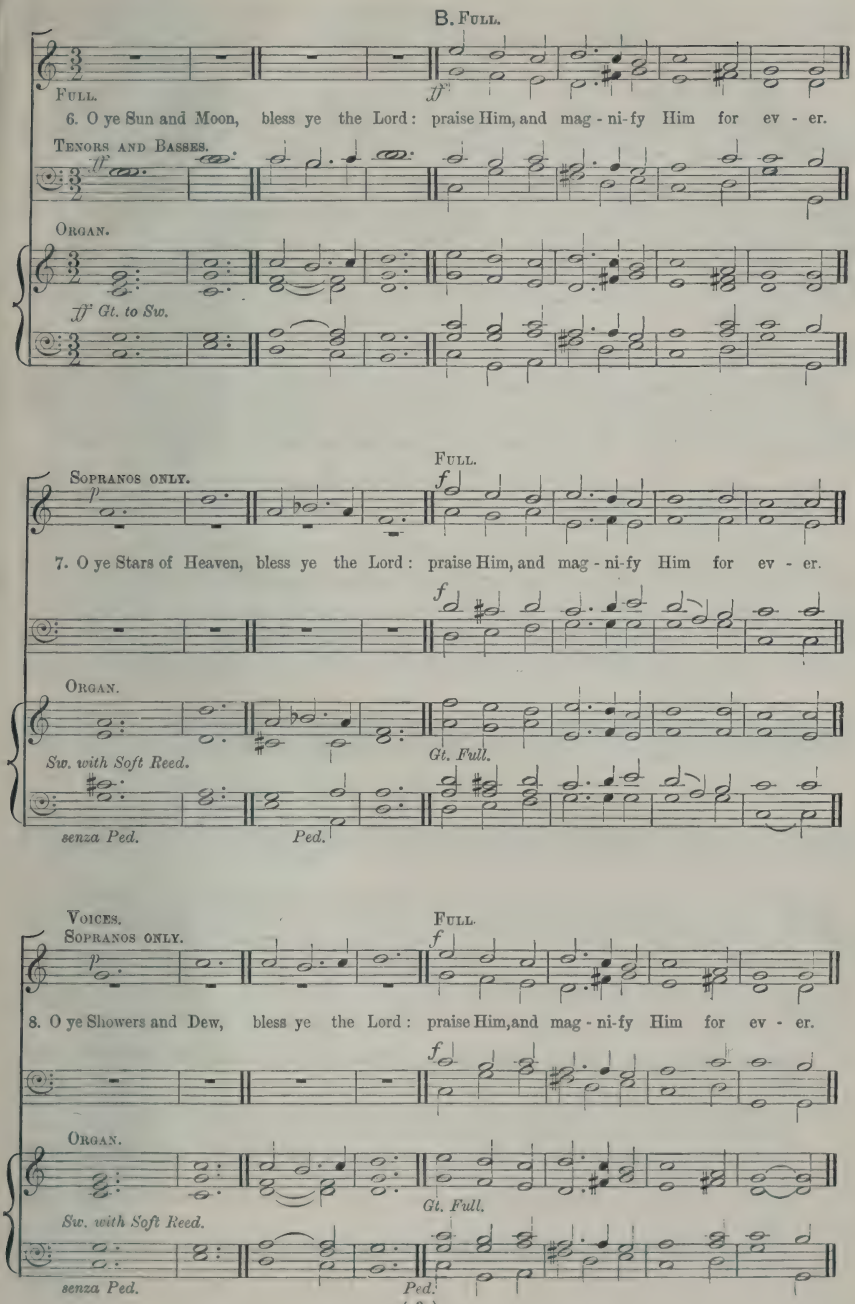
Section 2.— { A. From the unseen Powers in Heaven above. B. From the visible Powers of the Sky.

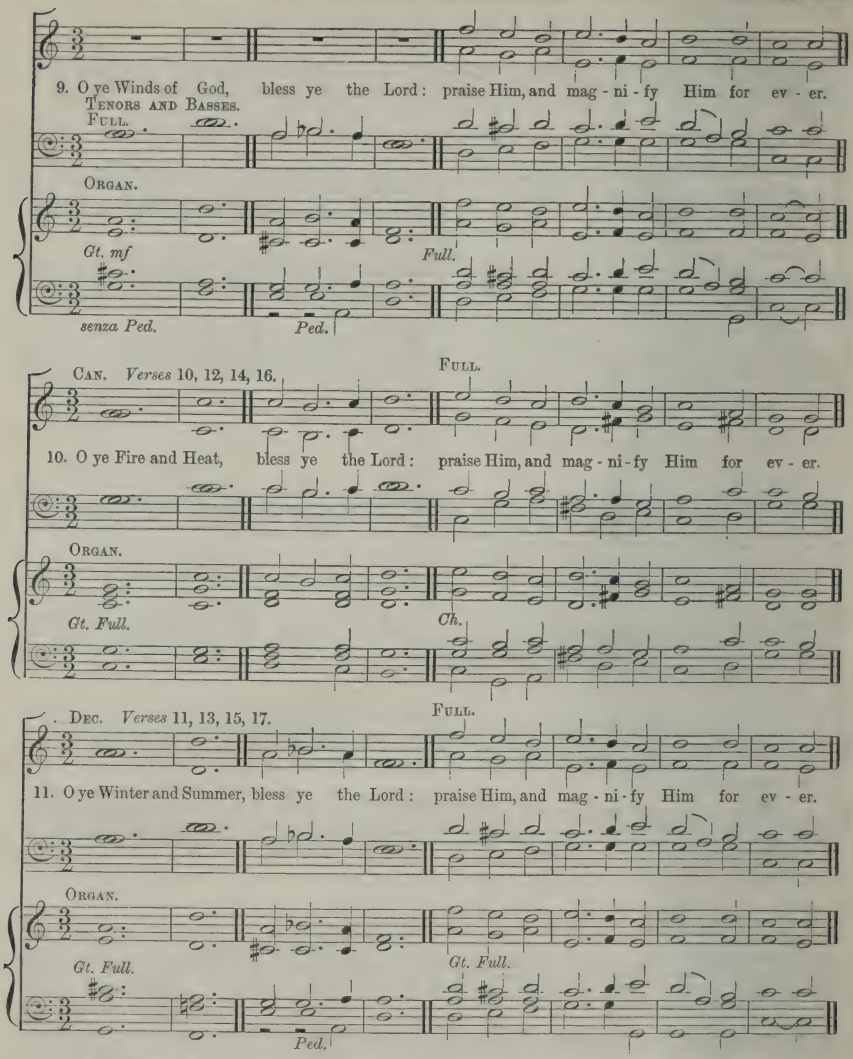

VOICES WITH ORGAN.
DEC. With Spirit.
A. FULL.
2. O ye Angels of the Lord, bless ye the Lord: praise Him, and mag - ni - fy Him for ev - er.
VOICES WITH ORGAN.
CAN.
FULL.
3. O ye Heavens, bless ye the Lord: praise Him, and mag - ni - fy Him for ev - er.

DEC. 4 O ye Waters that be above the | Firmament, || bless ye the | Lord || praise Him, and | magnify | Him for | ever.

CAN. 5 O all ye Powers of the | Lord, || bless ye the | Lord || praise Him, and | magnify | Him for | ever.

N.B. The second half of the verse "Praise Him, and magnify," &c., to be sung *full* throughout.


B. Full.
Full.
6. O ye Sun and Moon, bless ye the Lord: praise Him, and mag - ni-fy Him for ev - er.
Tenors and Basses.
Organ.
Gt. to Sw.
Full.
Sopranos only.
7. O ye Stars of Heaven, bless ye the Lord: praise Him, and mag - ni-fy Him for ev - er.
Organ.
Sw. with Soft Reed.
Gt. Full.
senza Ped.
Ped.
Voices.
Sopranos only.
Full.
8. O ye Showers and Dew, bless ye the Lord: praise Him, and mag - ni-fy Him for ev - er.
Organ.
Sw. with Soft Reed.
Gt. Full.
senza Ped.
Ped.


9. O ye Winds of God, bless ye the Lord: praise Him, and mag - ni - fy Him for ev - er.
Tenors and Basses.
Full.
Organ.
Gt. mf
Full.
senza Ped.
Ped.
Can. Verses 10, 12, 14, 16.
Full.
10. O ye Fire and Heat, bless ye the Lord: praise Him, and mag - ni - fy Him for ev - er.
Organ.
Gt. Full.
Ch.
Dec. Verses 11, 13, 15, 17.
Full.
11. O ye Winter and Summer, bless ye the Lord: praise Him, and mag - ni - fy Him for ev - er.
Organ.
Gt. Full.
Gt. Full.
Ped.

12 O ye Dews and | Frosts, || bless ye the | Lord || praise Him, and | magnify | Him for | ever.

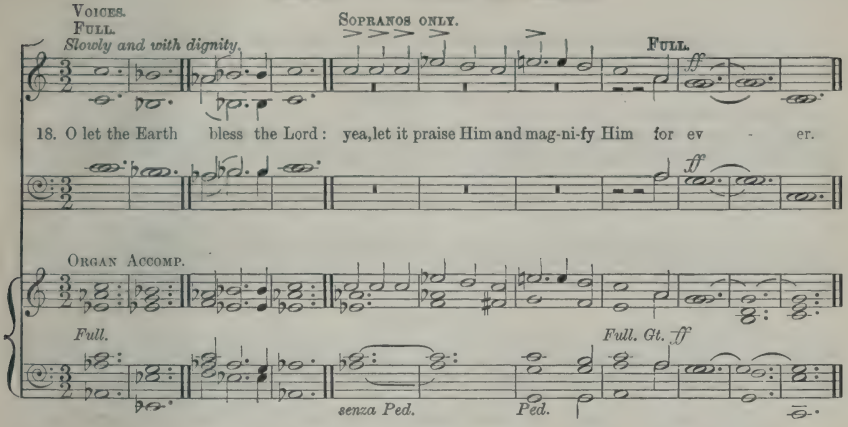
13 O ye Frost and | Cold, || bless ye the | Lord || praise Him, and | magnify | Him for ever.

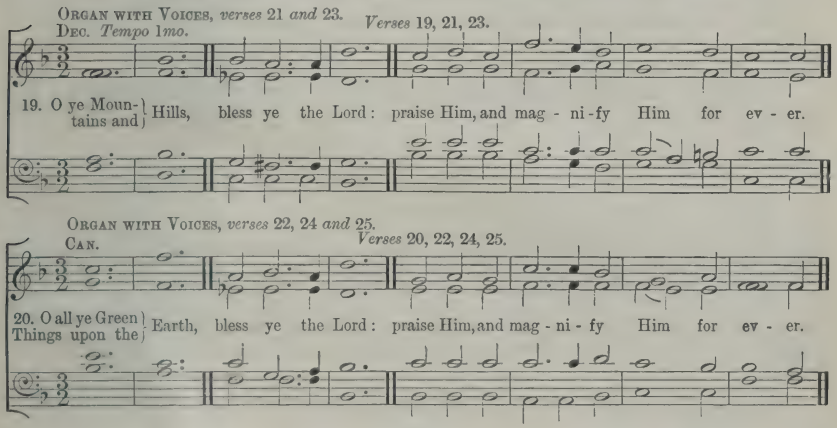
14 O ye Ice and | Snow, || bless ye the | Lord || praise Him, and | magnify | Him for ever.

15 O ye Nights and | Days, || bless ye the | Lord || praise Him, and | magnify | Him for | ever.

16 O ye Light and | Darkness, || bless ye the | Lord || praise Him, and | magnify | Him for | ever.

17 O ye Lightnings and | Clouds, || bless ye the | Lord || praise Him, and | magnify | Him for | ever.

Section 3.—From the Earth.

Section 4.—From the Manifold Creatures of the Earth.


Organ with Voices, verses 21 and 23.
Dec. Tempo 1mo.
Verses 19, 21, 23.
19. O ye Mountains and Hills, bless ye the Lord: praise Him, and mag - ni-fy Him for ev - er.
Organ with Voices, verses 22, 24 and 25.
Can.
Verses 20, 22, 24, 25.
20. O all ye Green Things upon the Earth, bless ye the Lord: praise Him, and mag - ni - fy Him for ev - er.

21 O ye | Wells, || bless ye the | Lord || praise Him, and | magnify | Him for | ever.

22 O ye Seas and | Floods, || bless ye the | Lord || praise Him, and | magnify | Him for | ever.

23 O ye Whales, and all that move in the | Waters, || bless ye the | Lord || praise Him, and | magnify | Him for | ever.

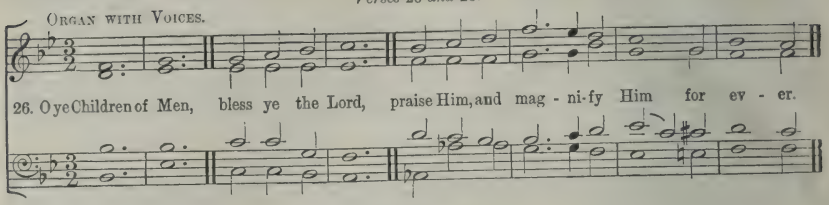
24 O all ye Fowls of the | Air, || bless ye the | Lord || praise Him, and | magnify | Him for | ever.

2nd half.

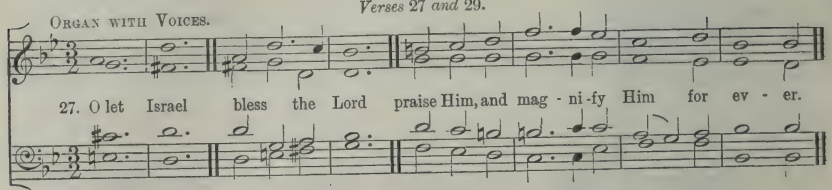
25 O all ye Beasts and | Cattle, || bless ye the | Lord || praise Him, and | magnify | Him for | ever.

Section 5.—From Men in their various Estates.

Verses 26 *and* 28.

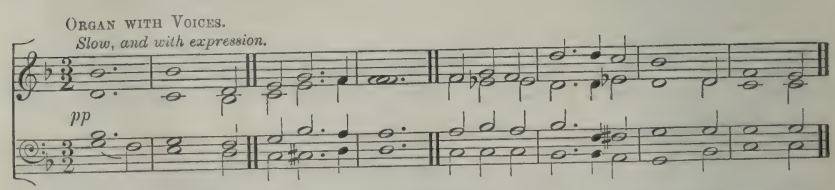


Verses 27 *and* 29.

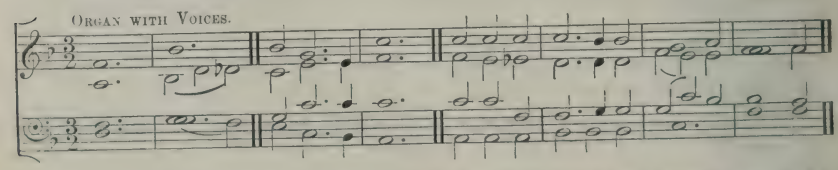


28 O ye Priests of the | Lord, || bless ye the | Lord || praise Him, and | magnify | Him for | ever.

29 O ye Servants of the | Lord, || bless ye the | Lord || praise Him, and | magnify | Him for- | ever.

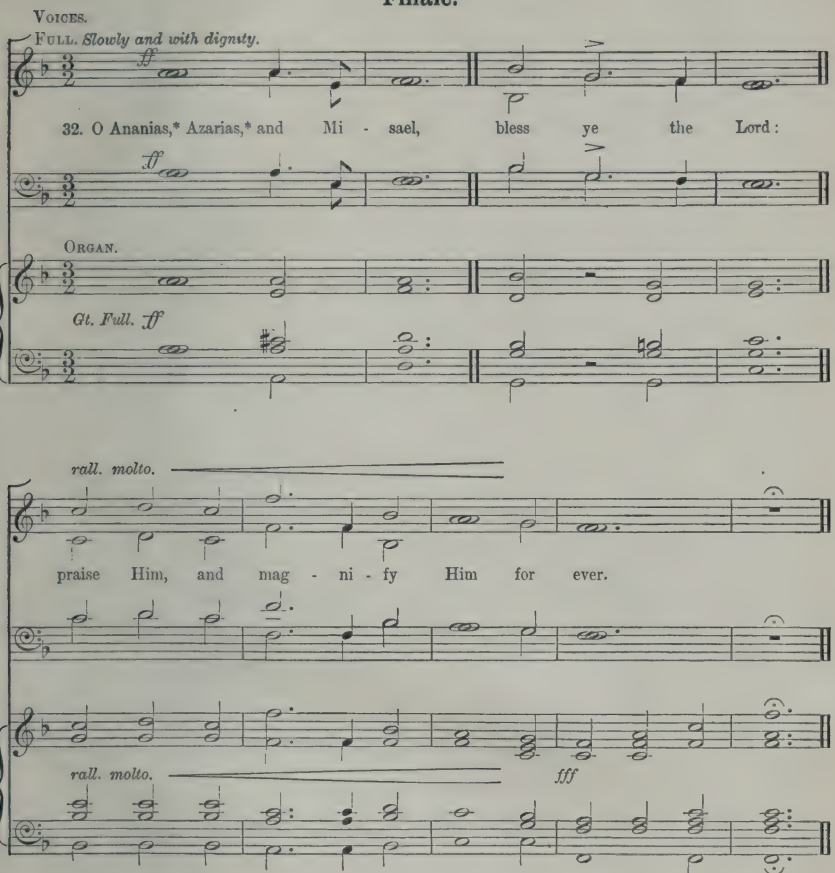


30 O ye Spirits and Souls of the | Righteous, || bless ye the | Lord || praise Him, and | magnify | Him for | ever.

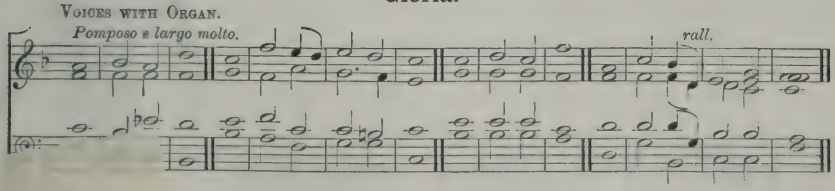


31 O ye holy and humble Men of | heart, || bless ye the | Lord || praise Him, and | magnify | Him for | ever.

Finale.



Gloria.



o the Father, | and . to the | Son: and | to the | Holy | Ghost;

R. As it was in the beginning * is now, and | ever | shall be: world without | end. | A- | -men.

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